



Barbican Centre Board

Date: WEDNESDAY, 23 JANUARY 2019
Time: 11.00 am
Venue: COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

Members: Deputy Dr Giles Shilson (Chairman)
Deputy Tom Sleigh (Deputy Chairman)
Stephen Bediako (External Member)
Russ Carr (External Member)
Simon Duckworth
Alderman David Graves
Gerard Grech (External Member)
Deputy Tom Hoffman
Deputy Wendy Hyde
Emma Kane (Ex-Officio Member)
Vivienne Littlechild
Wendy Mead
Lucy Musgrave (External Member)
Graham Packham (Ex-Officio Member)
Trevor Phillips (External Member)
Judith Pleasance
Deputy John Tomlinson
Jenny Waldman (External Member)

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

John Barradell
Town Clerk and Chief Executive

AGENDA

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

1. **APOLOGIES**
2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**
3. **MINUTES**
 - a) **Board Minutes**
To approve the public minutes and summary of the Barbican Centre Board meeting held on 21 November 2018.
For Decision
(Pages 1 - 8)
 - b) **Minutes of the Finance Committee**
To receive the draft public minutes of the Finance Committee of the Barbican Centre Board meeting held on 8 January 2019.
For Information
(Pages 9 - 12)
4. **OUTSTANDING ACTIONS AND WORK PLAN**
Report of the Town Clerk.
For Information
(Pages 13 - 16)
5. **ANNUAL REVIEW OF TERMS OF REFERENCE**
Report of the Town Clerk.
For Decision
(Pages 17 - 18)
6. **MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS**
Report of the Managing Director.
For Information
(Pages 19 - 34)
7. **SAFEGUARDING POLICY**
Report of the Head of HR, Barbican.
For Decision
(Pages 35 - 44)
8. **UPDATE ON THE BARBICAN STRATEGIC PLAN**
Joint report of the Managing Director and Artistic Director.
For Information
(Pages 45 - 66)

9. **CITY OF LONDON VISITOR STRATEGY 2019/23**
Report of the Assistant Town Clerk and Culture Mile Director.
For Information
(Pages 67 - 96)
10. **THEATRE & DANCE: ANNUAL PRESENTATION**
Report of the Artistic Director.
(*N.B. – To be read in conjunction with the non-public report at Item 15*)
For Information
(Pages 97 - 114)
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 100A of the Local Government Act 1972, the public be excluded from the meeting for the following items, on the grounds that they involve the likely disclosure of Exempt Information, as defined in Part 1, of Schedule 12A of the Local Government Act
For Decision
14. **NON-PUBLIC MINUTES**
- a) **Non-Public Board Minutes**
To agree the non-public minutes of the Barbican Centre Board meeting held on 21 November 2018.
For Decision
(Pages 115 - 122)
- b) **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 8 January 2019.
For Information
(Pages 123 - 126)
15. **THEATRE & DANCE: ANNUAL PRESENTATION (NON-PUBLIC SECTION)**
To be read in conjunction with Item 10.
For Information
(Pages 127 - 134)
16. **UPDATE - EXHIBITION HALLS & BEECH STREET**
Report of the Managing Director.
For Information
(Pages 135 - 140)
17. **NO DEAL BREXIT PLANNING**
Report of the Managing Director.
For Information
(Pages 141 - 146)

18. ***BAD DEBTS ANNUAL UPDATE**
Report of the Chief Operating & Financial Officer.
For Decision
(Pages 147 - 150)
19. ***NON-COMPLIANT WAIVER REPORT FOR A CONSULTANT CREATIVE PRODUCER**
Report of the Managing Director, Barbican Centre.
For Decision
(Pages 151 - 156)
20. ***BARBICAN BUSINESS REVIEW - NOVEMBER ACCOUNTS (PERIOD 8)**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 157 - 180)
21. ***RISK UPDATE**
Report of the Director of Operations & Buildings.
For Information
(Pages 181 - 238)
22. ***BARBICAN CENTRE CWP AND ADDITIONAL CAPITAL FUNDS FOR CITY FUND PROPERTIES UPDATE REPORT (INCLUDING NON-CAP AND INVESTMENT PROJECTS)**
Report of the Director of Operations & Buildings.
For Information
(Pages 239 - 248)
23. **QUESTIONS RELATING TO THE WORK OF THE BOARD**
24. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**

Confidential Items (separately circulated)

25. **CONFIDENTIAL BOARD MINUTES**
To agree the confidential minutes of the Barbican Centre Board meeting held on 21 November 2018.
For Decision

BARBICAN CENTRE BOARD

Wednesday, 21 November 2018

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 21 November 2018 at 11.00 am

Present

Members:

Deputy Dr Giles Shilson (Chairman)	Vivienne Littlechild
Deputy Tom Sleigh (Deputy Chairman)	Lucy Musgrave (External Member)
Russ Carr (External Member)	Graham Packham (Ex-Officio Member)
Simon Duckworth	Trevor Phillips (External Member)
Deputy Tom Hoffman	Judith Pleasance
Deputy Wendy Hyde	Deputy John Tomlinson
Emma Kane (Ex-Officio Member)	Jenny Waldman (External Member)

Officers:

Sir Nicholas Kenyon	- Managing Director, The Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Louise Jeffreys	- Artistic Director, Barbican Centre
Jonathon Poyner	- Director of Operations & Buildings, Barbican Centre
Jenny Mollica	- Director of Creative Learning, Barbican Centre
Sarah Wall	- Interim Head of Finance, Barbican Centre
Steve Eddy	- Head of HR, Barbican Centre
Laura Whitticase	- Senior Manager (Organisational Development & Policy)
Huw Humphreys	- Head of Music, Barbican Centre
Leanne Murphy	- Town Clerk's Department
Andrew Buckingham	- Communications Team, Town Clerk's Department

1. APOLOGIES

Apologies for absence were received from Alderman David Graves, Gerard Grech and Wendy Mead.

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

There were no declarations.

3. MINUTES

a. Board Minutes

The public minutes and summary of the Board meeting held on 19 September 2018 were approved.

b. **Minutes of the Finance Committee**

The draft public minutes of the Finance Committee meeting held on 5 November 2018 were received.

c. **Minutes of the Risk Committee**

The draft public minutes of the Risk Committee meeting held on 5 November 2018 were received.

A Member noted a concern that the new catering contract had started in October 2018 and was working without formal agreement being signed and queried whether this had now been resolved. Members were advised that the delay was related to another City department and that the contract as tendered was working well for the Barbican.

4. **OUTSTANDING ACTIONS AND WORKPLAN**

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

The Chairman requested that action 3 concerning the Strategic Plan remain on the actions list for the January meeting.

Concerning action 5, Members were advised that Officers had entered into conversations with the Hampstead Heath Events Team and were awaiting an offer for how they could work together on the Hampstead Heath 30 years celebration. All other actions were complete or covered on the agenda.

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

Members received a report of the Managing Director providing updates from the Barbican Directors on their respective areas. The following comments were made:

- It was noted that many Members were involved in the successful Informal Session of the Boards of the Barbican Centre and Guildhall School on 26 September 2018.
- The Managing Director and Deputy Chairman represented the Board at a Digital Culture Event which was attended by the Secretary of State for Digital, Culture, Media and Sport and the Minister for Culture.
- Modern Couples opened in the main gallery on 10 October with critical success. It was noted that visitor numbers were slightly under target but was expected to improve.
- The Chairman hosted the Barbican's first Annual Residents Reception on 30 October with a private viewing of Modern Couples and drinks reception for Barbican residents. The Chairman gave thanks to Wendy Mead for her assistance in organising the event.

- Members were advised that a new format was being used for classical musicals and had been popular with young audiences.
- Squish Space launched in October providing an inclusive, sensory environment full of playful ideas for under 5s and their parents/carers. This space has already received over 3,000 visitors.
- Barbican Box 2018/19 launched in September. The Centre was working with a number of theatre companies with the programme aiming to diversify audiences.
- Members were reminded that the new vision for Operations and Buildings was “to create an environment that enables and inspires others to achieve their best”. This would be achieved by providing services that were 1) compliant, 2) efficient and 3) appropriate.
- The Projects and Engineering team had been combined as part of Phase 3 of the ongoing change programme and delivered an unprecedented level of work with fewer people. A number of projects had recently been delivered including works to the Hall, foyers, kitchens, Green Room, as well as significant security, fire-related and general maintenance work. The team were now delivering four times more work with an around 20% smaller but combined Engineering and Projects team.
- Following the retirement of the Corporate Red Risk for fire, a new risk for the delivery of the fire-related projects has been introduced as a Departmental Red Risk.
- The Barbican co-hosted a CPNI conference course working with the Corporation and City of London Police contacts.
- The Barbican hosted a fundraising event as part of The Art of Change season for the Die Stadt ohne Juden ‘The City Without Jews’ performance raising £20k.
- It was noted that the Barbican’s retail review had now begun.
- The Managing Director advised that the Barbican Guildhall Creative Alliance (Appendix B) was included to update the Board on the co-working between the Barbican and Guildhall School.
- A Member enquired how much of the excellent work the Barbican was doing was getting publicised. The Managing Director stated that there would always be lots going on that would go under the radar but noted that the Centre was forming good community and local links through different projects. An Officer added that the new guide would be a good way to publicise Barbican activity.

- In response to a query regarding the new Spektrix ticketing system, Members were advised that there were limited systems on the market that could offer everything required but that Spektrix was a system used by a number of other Arts Organisations.
- A Member noted that residents of Golden Lane received information about the Guildhall School but not the Barbican Centre and requested if the Barbican could include Golden Lane. Officers agreed to follow up to ensure they were included.

RECEIVED.

6. **BANKSY ARTWORK - BARBICAN EXHIBITION HALLS**

The Board considered a joint report of the Managing Director of the Barbican Centre, Director of Built Environment and the Assistant Town Clerk & Culture Mile Director providing an update on the Banksy artworks, how they have been maintained to date, the public reception, associated reputational risks to the City of London Corporation and a proposed solution for the future. The following comments were made:

- In response to a query regarding the associated costs, Members were advised that they were minor and being completed by the in-house team.
- A Member queried whether there had been any further complaints from nearby residents following an email that was sent to Members. The Chairman confirmed that only one complaint had been received.

RESOLVED – That Members:-

- Approve the continuation of the Barbican Centre's active management of the artwork and associated costs;
- Note that the Board has the right to review this position, in consultation with the wider City of London Corporation should the need arise.

7. **MODERN SLAVERY STATEMENT 2018/19 - BARBICAN CENTRE**

The Board considered a report of the Artistic Director presenting a draft Modern Slavery statement covering the 2018/19 financial year.

The Chairman noted that the Corporation had now developed its own slavery policy which was aligned with the Barbican's policy. The Board agreed that it made sense to adopt the current statement for the year and then completely align with the Corporation's policy in future which would cut down on work.

RECEIVED.

8. **MUSIC: ANNUAL UPDATE (PUBLIC SECTION)**

The Board received a report of the Director of Arts providing an update on Barbican Music department's activities and performance over the past year setting out the opportunities, challenges and plans for the coming period within

the context of the Barbican's overall vision and mission and Strategic Business Plan.

RECEIVED.

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

There were no questions.

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

There were no urgent items.

11. **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.
12-28

Paragraph No.
3

12. **NON-PUBLIC MINUTES**

a. **Non-Public Board Minutes**

The non-public minutes and summary of the Board meeting held on 19 September 2018 were approved.

b. **Non-Public Minutes of the Finance Committee**

The draft non-public minutes of the Finance Committee meeting held on 5 November 2018 were received.

c. **Non-Public Minutes of the Risk Committee**

The draft non-public minutes of the Risk Committee meeting held on 5 November 2018 were received.

13. **MUSIC: ANNUAL UPDATE (NON-PUBLIC SECTION)**

The Board received a non-public report of the Director of Arts providing an update on Barbican Music department's activities and performance over the past year setting out the opportunities, challenges and plans for the coming period within the context of the Barbican's overall vision and mission and Strategic Business Plan.

14. **LSO ANNUAL REVIEW**

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

15. **CENTRE FOR MUSIC UPDATE**
The Board considered a report of the Director of Operations & Buildings providing Members with an update concerning the Centre for Music (C4M).
16. **THROW OF DICE WAIVER PAPER**
The Board were advised that this report would now come to the January Board.
17. **EQUALITY AND INCLUSION UPDATE**
The Board considered a joint report of the Head of HR and the Artistic Director. providing an update on equality and inclusion processes and the Centre's approach since the annual update was presented at to the Board in July.
18. **EXHIBITION HALLS UPDATE**
The Board received an oral update from the Managing Director in respect of the Exhibition Halls.
19. ***BARBICAN BUSINESS REVIEW - SEPTEMBER ACCOUNTS (PERIOD 6)**
The Board received a report of the Chief Operating & Financial Officer setting out the Business Review for the 2018 Period 6 accounts.
20. ***BARBICAN COMMERCIAL PROGRAMME - PHASE 3**
The Board received a report of the Chief Operating & Financial Officer providing Members with an update on the Barbican Commercial Programme (Phase 3).
21. ***BARBICAN BUDGET 2019/20**
The Board considered a report of the Chief Operating & Financial Officer providing Members with an update on the 2019/20 Barbican budget.
22. ***DEVELOPMENT REVIEW**
The Board received a report of the Chief Operating & Financial Officer providing Members with an update on the review of the Barbican Development function completed by specialist agency Philanthropy Company setting out the key themes of the report and an agenda for change.
23. ***BARBICAN CENTRE CWP AND ADDITIONAL CAPITAL FUNDS FOR CITY FUND PROPERTIES UPDATE REPORT (INCLUDING NON-CAP AND INVESTMENT PROJECTS)**
The Board received a report of the Director of Operations and Buildings providing Members with an update on the Centre's building and refurbishment projects that fall under the Cyclical Works Programme (CWP) and additional Capital Funds for City Fund Properties Update Report (including Non-Cap and Investment projects).
24. ***RISK UPDATE**
The Board received a report of the Director of Operations and Buildings advising Members of the risk management system in place at the Barbican, updating on the significant risks that had been identified and outlining measures for mitigation of these risks.

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

There were no questions.

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

There were no urgent items.

27. **CHANGE PROGRAMME - BARBICAN CENTRE/GUILDHALL SCHOOL OF MUSIC & DRAMA OPERATIONS & SERVICES**

The Board considered and approved a report of the Director of Operations & Buildings concerning the Change Programme.

28. **FACILITIES UPDATE PAPER**

The Board considered and approved a report of the Chief Operating & Financial Officer providing a Facilities Update.

The meeting ended at 12.59 pm

Chairman

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FINANCE COMMITTEE OF THE BARBICAN CENTRE BOARD

Tuesday, 8 January 2019

Minutes of the meeting of the Finance Committee of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Tuesday, 8 January 2019 at 1.45 pm

Present

Members:

Deputy Dr Giles Shilson (Chairman)
Deputy John Tomlinson
Russ Carr

Alderman David Graves
Emma Kane

Officers:

Sir Nicholas Kenyon	- Managing Director, The Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Louise Jeffreys	- Artistic Director, Barbican Centre
Jonathon Poyner	- Director of Operations & Buildings, Barbican Centre
Sean Gregory	- Director of Learning & Engagement, Barbican Centre
Sarah Wall	- Interim Head of Finance, Barbican Centre
Steve Eddy	- Head of HR, Barbican Centre
Leanne Murphy	- Town Clerk's Department

1. APOLOGIES

Apologies were received from Deputy Tom Sleight, Deputy Wendy Hyde and Judith Pleasance.

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

There were no declarations.

3. MINUTES

The public minutes of the meeting held on the 5 November 2018 were approved subject to the addition of the meeting end time on page three.

4. OUTSTANDING ACTIONS

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

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

There were no questions.

6. ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT

There were no urgent items.

7. **EXCLUSION OF THE PUBLIC**

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

Item No.

3

Exemption Paragraph(s)

8-14

8. **NON-PUBLIC MINUTES**

The non-public minutes of the meeting held on 5 November 2018 were approved.

9. **BAD DEBTS ANNUAL UPDATE**

The Committee considered a report of the Chief Operating & Financial Officer providing Members with an annual update on bad debts for the Barbican for the period up to December 2017 and one item from March 2018.

10. **NON-COMPLIANT WAIVER REPORT FOR A CONSULTANT CREATIVE PRODUCER**

The Committee considered a non-compliant waiver report of the Managing Director of the Barbican Centre concerning the employment contract of a Consultant Creative Producer.

11. **BARBICAN BUSINESS REVIEW - NOVEMBER ACCOUNTS (PERIOD 8)**

The Committee considered a report of the Chief Operating & Financial Officer setting out the Business Review for the November 2018 Period 8 accounts.

12. **BARBICAN CENTRE CWP AND ADDITIONAL CAPITAL FUNDS FOR CITY FUND PROPERTIES UPDATE REPORT (INCLUDING NON-CAP AND INVESTMENT PROJECTS)**

The Committee considered a report of the Director of Operations and Buildings providing Members with an update on the Centre's building and refurbishment projects that fall under the Cyclical Works Programme (CWP) or any of the following schemes: 'Additional Capital Funds for City Fund Properties' (i.e. Fire Safety projects), Non-CAP and Security and Investment projects.

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

There were no questions.

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

There was one urgent item.

The meeting ended at 2.31 pm

Chairman

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Outstanding Actions List

Barbican Centre Board and Finance Committee

	Action	Notes	Officer/body responsible	Date added & meeting	To be completed/ progressed to next stage
1	Strategic plan	Update report to include detail about how the projects are being delivered and when (including dates) and better terminology regarding risks.	Managing Director	Sept 2018 – <u>FC for BCB</u>	On agenda for January and July Board 2019
2	Golden Lane residents	Golden Lane residents to be included when circulating information re: the Barbican Centre in line with updates received from the Guildhall School.	Artistic Director	Nov 2018 – <u>BCB for BCB</u>	Ongoing
3	Exhibition Halls update	An update on the Exhibition Halls to come to the next Board meeting in January.	Managing Director	Nov 2018 – <u>BCB for BCB</u>	On agenda for January Board
4	Bad Debts Annual Update	Include a black list on the system for organisations with a poor payment history for corporate knowledge.	Chief Operating & Financial Office	Jan 2019 – <u>FC</u>	Ongoing
5	Non-compliant waiver report	Update paragraph 11 of the report to provide clarity to the wording: “uncovered systematic disaggregation of spend during a routine compliance review”.	Head of HR	Jan 2019 – <u>FC for BCB</u>	On agenda for January Board
6	Barbican Business Review - Nov Accounts (Period 8)	A simple report concerning Barbican retail to come to the Board on an ongoing basis to provide an update regarding the ongoing issues and work being done concerning retail.	Chief Operating & Financial Officer	Jan 2019 – <u>FC for BCB</u>	On agenda for March Board
7	Barbican Business Review - Nov Accounts (Period 8)	Update report to include more information regarding other arts income.	Chief Operating & Financial Officer	Jan 2019 – <u>FC for BCB</u>	Ongoing

Outstanding Actions List
Barbican Centre Board and Finance Committee

8	C4M	An update on the C4M project outcome at the Court of Common Council on 10 January 2019 to be provided at the next Board meeting in January.	Managing Director	Jan 2019 – <u>FC for BCB</u>	On agenda for January Board
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Barbican Centre Board

Work Programme 2019

(changes since the last meeting in italics)

Standing Items

- Outstanding Actions
- Directors' Management Report
- Business Review (Period Accounts)
- CWP & Cyclical Works Update
- Projects Update
- Brexit update

23 January 2019	<ul style="list-style-type: none"> • Theatre Presentation • Health & Safety report • Safeguarding • Bad Debts/Write-offs Annual Update • Strategic Plan full update • <i>Terms of Reference</i> • <i>Exhibition Halls update</i> • <i>Waiver report</i>
20 March 2019	<ul style="list-style-type: none"> • Cinema Presentation • Development Presentation • International Strategy • High Level Business Plan + Long Term financial Plan
22 May 2019	<ul style="list-style-type: none"> • Election of Chairman/Deputy Chairman • Appointment of Sub-Committees • Business Plan • Marketing & Communications Presentation
24 July 2019	<ul style="list-style-type: none"> • Strategic plan • Visual Arts Presentation • Creative Learning Presentation • Equality, Diversity & Inclusion Update
18 September 2019	<ul style="list-style-type: none"> • Performance Review • Digital Presentation • Commercial Strategy
20 November 2019	<ul style="list-style-type: none"> • Music and LSO Presentations • Budget • Catering report • Development review update

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Committee(s)	Dated:
Barbican Centre Board	23 January 2019
Subject: Terms of Reference	Public
Report of: Town Clerk	For Decision
Report author: Leanne Murphy – Town Clerk’s Department	

Summary

As part of the post-implementation review of the changes made to the City Corporation’s governance arrangements in 2011, it was agreed that all Committees should review their terms of reference annually. This is to enable any proposed changes to be considered in time for the annual reappointment of Committees by the Court of Common Council.

The terms of reference of the Barbican Centre Board are attached at Appendix 1 to this report for Members’ consideration.

Recommendations

It is recommended that:

- the terms of reference of the Board, subject to any comments, be approved for submission to the Court of Common Council in April, and that any further changes required in the lead up to the Court’s appointment of Committees be delegated to the Town Clerk in consultation with the Chairman and Deputy Chairman; and
- Members consider whether any change is required to the frequency of the Committee’s meetings.

Appendices

- Appendix 1 – Terms of Reference

Leanne Murphy

Committee and Member Services Officer
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Barbican Centre Board: Terms of Reference

To be responsible for:-

- (a) the strategic direction, management, operation and maintenance of the Barbican Centre, having determined the general principles and financial targets within which the Centre will operate;
- (b) the appointment of the Managing Director of the Barbican Centre;
- (c) the Centre's contribution to the City of London Corporation's key policy priority, 'Increasing the impact of the City's cultural and heritage offer on the life of London and the nation', viz.:-
 - i) the provision of world-class arts and learning by the Centre for the education, enlightenment and entertainment of all who visit it; and
 - ii) the provision of access to arts and learning beyond the Centre;
- (d) the creation of enterprise and income-generating support for the Centre.

Committee:	Date:
Barbican Centre Board	23 rd January 2019
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 Culture Mile ○ Programming, Marketing and Communications ○ Learning and Engagement ○ Operations and Buildings ○ Business and Commercial. • Each of the five sections highlights 'progress & issues' for recent/current activity, then draws attention to upcoming events and developments in 'preview and planning'. • Reported activity is marked, where relevant, against our Barbican Centre strategic goal areas. For reference, the full list of strategic goals is attached at Appendix A. <p>Recommendation</p> <p>Members are asked to:</p> <ul style="list-style-type: none"> • Note this report. 	

Main Report

1. REPORT: STRATEGY AND CULTURE MILE	
	Strategic Goal
<p>1.1 Progress and issues</p> <p>Centre for Music</p> <p>At its meeting of 10 January 2019, the Corporation's Court of Common Council endorsed a report from Policy and Resources Committee to provide £2.49m for the next stage of planning for the Centre for Music project. This will enable further design development, and progress fundraising, business modelling and capital funding plans.</p> <p>It will enable work to be progressed on the urban planning of the area and complementary commercial development. Catherine McGuinness, Policy Chair at the City of London Corporation, commented: "Today's decision builds upon the City Corporation's initial investment in these ambitious and exciting plans for a world-class performance and education venue in the heart of Culture Mile.</p> <p>The proposed Centre for Music would attract outstanding performers and diverse audiences, and it is my sincere hope that creative businesses, which contribute a huge amount to the UK's economy, would be proud to engage with this landmark building".</p> <p>The project will now be planned alongside the other major City commitments in the area to the new Museum of London, the move of Smithfield Market, and the development of Culture Mile, and the next stage will see development and funding models analysed for the project alongside alternative uses of the site to ensure best value.</p> <p>Culture Mile</p> <p>The implementation of the Look and Feel Strategy for Culture Mile is now being advanced by Culture Mile and Department of the Built Environment, with preliminary progress on the wayfinding pilot expected soon. The Markets Consolidation Project, linking the markets of Smithfield, New Spitalfields and Billingsgate on a new single site, will have a potentially major impact on the development of the Culture Mile in due course, and it is important that a full debate about future uses of that site take place so as to ensure a fit with the aims and objectives of Culture Mile.</p> <p>The future work on Beech Street is being advanced and air quality in the area is now part of DBE's considerations with regard to traffic. Dialogue with TfL and Islington Council is being progressed by the Culture Mile team.</p>	

<p>1.2 Preview and Planning</p> <p>Exhibition Halls</p> <p>Following the approval of the Barbican’s proposal to Policy and Resources Committee, a further paper is to be presented as a Projects Gateway to fund the next stage of business planning and development of a design and uses. It now looks likely that the project for the Barbican Podium, Waterproofing, Drainage and Landscaping works will start in early 2020, during which planning and design can take place for the Exhibition Halls, the timetables to be planned in close alignment with the work and with progress on the Beech Street project.</p> <p>Barbican Strategy and Business Planning</p> <p>A new method of helping to assess the Corporation’s departments’ business plans is to be introduced, in which ‘clusters’ of departments present their outline plans to relevant chairmen and deputy chairmen for discussion and evaluation.</p> <p>In this process the Barbican has been clustered with the Town Clerk’s Cultural Services, the Guildhall School of Music and Drama, and Open Spaces. The meeting is due to take place on Friday 8 February and the Barbican’s Chairman and Deputy Chairman have been invited. It is presently unclear whether this process would have any decision-making powers, but while top-level business plans would be presented to this meeting, full business plans will as usual be submitted to the relevant Committee or Board.</p> <p>The progress of review of the Barbican’s strategic plan, goals, and the associated change projects continues regularly at the Centre’s management team meetings, with a detailed update to this Board meeting. This has proved an effective way of checking on the progress of key projects and initiatives in line with the activity of the Centre and the strategy approved by the Board.</p>	

2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS	
	Strategic Goal
<p>2.1 Progress & Issues</p> <p>Inspire more people to discover and love the arts</p> <p>The January-July theatre programme has sold well following the recent launch, in particular the Olivier-award winning production of <i>Jesus Christ Superstar</i>, which is transferring to the Barbican in summer 2019 from Regent's Park Open Air theatre.</p> <p>Completed analysis from a recent membership acquisition campaign around the on-sale for <i>Grief is the thing with Feathers</i> shows that a total of 616 members joined in direct response to the campaign, generating more than £35K of new membership income, while members spent more than £124,000 on tickets for this event during the priority booking period alone, delivering 25% of target income before public booking opened. Importantly, almost 30% of new members acquired through this campaign joined <i>after</i> the priority booking period had closed, showing that the value of our membership offer is now recognised by audiences as being much more than simply a range of functional benefits. This success was made possible by significant collaboration between the campaign marketing team, the membership team and the theatre team.</p> <p>November saw the return of the annual Framed Film Festival. The in-house curated festival completely sold out, engaging its audience with previews of new releases, classic films and special screenings of international children's films that do not receive theatrical distribution, helping to inspire the next generation of film lovers. The festival plays host to live events including workshops and activities inspired by the programme, with the affordable ticket offer ensuring the offer is accessible to families.</p> <p>Curve commission <i>Wetwang Slack</i> by artist Francis Upritchard continued to perform well with audiences, surpassing the total audience target with two weeks still remaining. Modern Couples has been listed in December critics' choice lists in both Elle and The Telegraph, following excellent early coverage in a range of print and online media. Sales as of 20/12/18 were at 39886 (84% of target to date, 55% of overall target).</p> <p>Create an ambitious international programme</p> <p>The annual EFG London Jazz Festival, produced by Barbican Associate Producer Serious, celebrated the breadth of the genre in November. The Barbican's offering included FreeStage events, film screenings and a</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>

<p>series of concerts including Anthony Joseph & Friends - Windrush: A Celebration which featured guest artists Calypso Rose and Mighty Sparrow. Grammy Award-winner Bobby McFerrin presented Circlesongs, and Free Jazz pioneer Archie Shepp brought his new project Art Songs and Spirituals. Extensive press coverage for the Festival included features in The Wire, Jazzwise Magazine, Financial Times and The Guardian and 4* reviews ran in the Evening Standard, Financial Times, Telegraph, and The Guardian.</p> <p>Barbican Art Gallery announced the first retrospective in Europe for over 50 years of American artist Lee Krasner (1908 – 1984), opening in May 2019. One of the pioneers of Abstract Expressionism, Krasner made work reflecting the feeling of possibility and experiment in New York in the post-war period. Lee Krasner: Living Colour features nearly 100 works – many on show in the UK for the first time – from across her 50-year career and tells the story of a formidable artist whose importance has often been eclipsed by her marriage to Jackson Pollock.</p> <p>Invest in the artists of today and tomorrow</p> <p>The Curve's upcoming artist Daria Martin was announced as the 2018 Jarman Award winner on the 27 November. The award recognises and supports artists working with moving images in a ceremony at the Barbican. The Guardian published a feature on the artist and her win, in print and online, pegged to her Barbican exhibition, Tonight the World, which opens in January.</p> <p>BBC Young Musician of the Year winner, cellist Sheku Kanneh-Mason, gave sold-out recitals in Milton Court in early December, collaborating with his sister Isata to perform a programme of Debussy, Brahms and Poulenc.</p> <p>The Pit Party series continued with a very successful event led by playwright and poet Inua Ellams involving new generation poets, dancers, musicians and filmmakers. The Pit Party series, established in 2017 as part of the Pit Shakeup Strategic Plan project, gives emerging theatre-makers curatorial control over the Pit Theatre for extended periods of time, widening the pool of artists and theatre makers that the Barbican is working with and bringing a new audience to the Centre for unique experiential events.</p> <p>Artist Jasmine Johnson had a one-week residency from 10-16 December, collaborating with musicians and a dramaturg to record a new audio work. The residency took place in the Level G Studio in full view of the public in the foyers, with a live audio feed so that audiences could engage with the entire process. The residency culminated with a performance of the work on the FreeStage, for an audience of around 120 people. This project was the legacy of alt.barbican, an artist development project delivered in 2017 by Barbican and The Trampery for</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>City of London / Islington The quarterly City/Islington steering group meetings are now being convened by the Corporate Affairs Office at the City, jointly chaired by Catherine McGuinness (Chair of Policy & Resources) and Richard Watts (Islington Council Leader). Meetings will now also alternate between being held in the City and Islington. A successful City/Islington networking event took place following the December meeting at the Guildhall City Centre, attended by Members/Councillors and Officers from both local authorities. A presentation was given by Culture Mile Partners followed by a useful discussion about how the two boroughs could collaborate more closely, particularly for the benefit of stakeholders and local communities</p> <p>Work Experience: Richard Cloudesley School In November, we piloted a work experience scheme with Richard Cloudesley School in partnership with the Museum of London. The specialist school based in Islington works with students with physical disabilities and additional sensory needs. Students completed application forms and had mock interviews before being placed on 3 two-hour placements with departments across the centre including Art Gallery, Audience Experience, Theatre, Music, HR and Creative Learning. The PA to the Headteacher wrote a letter to the Barbican Board thanking Creative Learning and the Barbican Centre for 'having the belief in our students and for giving them this wonderful opportunity'.</p> <p>Valence House Exhibition Launch: Change Makers Tuesday 11 December saw the opening of our Change Makers exhibition at Valence House Museum in Dagenham. The exhibition is the last in a series of celebrations and performances of work that have taken place throughout 2018 as part of the Change Makers residency at Associate School, Sydney Russell. On display in the exhibition are film, photography and textile works created by students in collaborations with artists Gal Lesham, Youngsook Choi and Kirstie Davis from RARA; filmmaker Eelyn Lee and photographers Marysa Dowling and Camilla Greenwell. Works include a replica textile Ford car as made at the Dagenham plant; portraits; a short film and banners and workwear designed by the students. On the opening night a performance of poetry created by students from schools in Cape Town and Dagenham took place. The students worked with poets Toni Stuart and Sarah Perry to produce an anthology of work 'herstories in verse', which also launched at the opening. The exhibition is open to the public until Saturday 2 February.</p>	<p>Goals 2, 4, 5</p> <p>Goal 2</p> <p>Goals 2, 5</p>

<p>National Open Youth Orchestra (NOYO) Launch On Saturday 24 November we launched the first ensemble session for our six NOYO London Training Centre trainee musicians, led by Bea Hubble and Julia Koelmans. The NOYO London Training Centre, jointly run by the Barbican and Guildhall School, is one of three training centres in the UK (alongside Bristol and Bournemouth) that supports young disabled people to develop their musical potential.</p> <p>‘Let’s Make’ Gallery Family Day On Sunday 2 December we welcomed over 100 families to the Barbican to take part in a series of creative, hands-on workshops in and around the Barbican Art Gallery, Curve gallery and Level 3 Foyers. Artist-led workshops, tours, story-telling sessions and an obstacle course designed by Hunt & Darton took inspiration from the Barbican Art Gallery’s current exhibition <i>Modern Couples: Art, Intimacy and the Avant-garde</i> and the Curve’s exhibition by Francis Upritchard: <i>Wetwang Slack</i>.</p> <p>Inua Ellams: Open Lab and Pit Party In November, Inua Ellams ran an Open Lab looking at the relationship between poetry, music and dance. Ellams worked with multi-disciplinary dance company, Avant Garde Dance, and the week culminated with a double bill of Pit Parties, including a R.A.P. (rhythm and poetry) Party, a format Ellams has used frequently in the past which, for the first time, featured dance.</p> <p>BA PACE Graduation The very first graduates from the BA Performance and Creative Enterprise graduated at the Guildhall School of Music & Drama’s ceremony on 2 November. Four students graduated in total, with three achieving second class honours and one student achieving first class honours, who was also awarded the inaugural Barbican Prize by us.</p>	<p>Goals 2, 5</p> <p>Goals 1, 2</p> <p>Goal 2</p> <p>Goal 2</p>
<p>3.2 Preview and Planning</p>	
<p>Barbican Box Music The 2018/19 Barbican Box (Music) is inspired by the Barbican 2019 theme <i>Life Rewired</i> and the impact technology is having on our society and culture. Native Instruments, world leading manufactures of music software and hardware, have curated this year’s Box and invited grime artist Swifsta Beater to work with them. The Box includes Native technology and apps plus the opportunity to create your own instrument.</p> <p>Youth Panel Launch The 2019 Barbican Youth Panel, which meets for the first time in January, includes members who have been recruited from across London, including individuals from Barking and Dagenham, Waltham Forest and two members from our Associate School, The Garden School. All panel members are aged between 14-18. Across the year the panel</p>	<p>Goal 2</p> <p>Goals2, 5</p>

<p>will select three projects linked to the Barbican's Strategic Plan to advise and collaborate with us on. The panel will meet monthly on Wednesday evenings, as well as attending other events across the year.</p> <p>Community View: Modern Couples Our next Community View will take place on 14 January. We are excited to be partnering with Headway East London, a charity working with survivors of brain injury. Members of the charity are curating a workshop and we will be displaying some of their artistic responses to the exhibition at the event. We are expecting around 300 attendees with community groups from across London. As well as visiting the Gallery and taking part in the workshop, participants can attend an architecture tour and visit the Conservatory.</p> <p>Design Yourself As part of the Barbican's 2019 theme, <i>Life Rewired</i>, a group of Young Creatives from Barbican Guildhall's programmes will work with new media artist and curator Antonio Roberts across the year to create work that explores what it means to be an artist in the digital age. Through a series of cross-arts collaborations, the artists will explore how scientific and technological advances are allowing artists to become 'more human' by heightening our human qualities or strengthening our natural instincts. Through a series of events and workshops, Antonio and the young creatives will release regular works which will be featured both online and onsite at the Barbican.</p> <p>Subject to Change <i>Subject To Change</i> is a programme showcasing the work of 12 young poets invited to speak to our changing world, one for every month of 2018, reflecting the shifting landscapes of the present through the timeless art of poetry. For each month of 2018, one of our Young Poets picked a topical subject and wrote a poem providing their own personal reflection on the issue which was posted on the Barbican blog. To celebrate the programme, there will be a <i>Subject To Change</i> installation, showcasing each of the 12 poems, on the Level G Foyer available from 19 Dec 2018 – 31 Jan 2019.</p> <p>Barbican Residents We are in the very early stages of planning a collaborative event with Barbican Residents to celebrate 50 years of the Barbican Estate in April 2019. The ambition is to host an architectural talk / seminar event that will be for Barbican Residents / invited guests along with a drinks reception. The Barbican Association are gathering a group of Residents to work with the Centre to develop plans, with an initial planning meeting being scheduled for early in the New Year. Conversations are also in progress with Culture Mile teams regarding other parallel activity related to the 50th anniversary to make sure there are consistent communications around the various activities.</p>	<p>Goals 1, 2, 5</p> <p>Goal 2</p> <p>Goals 1, 2, 5</p> <p>Goals 1, 4, 5</p>
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4. REPORT: OPERATIONS AND BUILDINGS	
	Strategic Goal
<p>4.1 Progress & Issues</p> <p><u>General</u> Our vision is to create an environment that enables and inspires others to achieve their best. We will deliver this through services that are:</p> <p>1. Compliant, 2. Efficient and 3. Appropriate.</p> <p>Balancing speed and stability remains crucial to success. Our work on compliance continues.</p> <p>The teams enter 2019 knowing that they have come a long way and delivered much change over the last year. We know that this year holds a similar amount of change and a similar pace and will no doubt continue to throw up challenges. The groundwork has essentially been done, with around 18 months more before we are pleased with our work and can truly focus on driving forward excellence.</p> <p>We have continued our work to ensure that we improve the building and enhance the customer journey and experience. This includes work on the facilities, staff training and working ever closer with colleagues including the City and our contractors.</p> <p>Our work with various other departments across the City in addition to the above has included Culture Mile Beech Street, Cross-Cutting Security and the Ex Halls Project. We have also shared best practice on fire and security and worked closely with the City on the tendering of many key contracts, from pest control to catering and from security to cleaning.</p> <p>We suffered the loss of two shows by the Royal Shakespeare Company in November due to legacy issues with our sewerage system. These legacy issues have now been addressed for the medium term and we are working on longer term plans to further improve this aspect of the business.</p> <p>Our proposals for Phase 4 of our ongoing change programme, our Alliance with the Guildhall School, have been approved by both Boards and Establishment.</p> <p><u>Security and BCP (Business Continuity Planning)</u> Our pre-Christmas training cycle is ongoing and reminds staff of the importance of remaining alert but not alarmed and ensures that they are aware of their duties and how to respond to incidents. Our BCP planning has yet again proven to be useful, not least in the above-mentioned incident. The responses by the BCP team meant we avoided some</p>	<p>Goals 1 – 5, S/E</p> <p>Goal 1, S/E</p>

<p>potentially serious health and safety issues, minimized the loss and communicated in a timely manner such that the visiting company and show-goers gave positive feedback on their experience.</p> <p>We have completed works on our existing CCTV system and this will ensure that it is fit for purpose whilst AECOM continue the cross-cutting security projects.</p> <p>We have met the City's CTSA 9(Counter Terrorism Security Advisor) and he was very pleased with what he saw. He will be working with us on the launch of the new UK security courses which will be trialed at the Barbican.</p> <p><u>Facilities</u></p> <p>The cleaning contractor and onsite team have been going through their own change process as they evolve to meet our future needs and our ever closer focus on the customer. Our Centre managers work ever more closely with the cleaning teams under the new structures.</p> <p><u>Engineering and Projects</u></p> <p>The Engineering and Project teams have greatly improved their efficiency as is demonstrated by the recording of PPMs (Planned Preventative Maintenance) and other works and the decreasing number of reactive callouts and breakdowns of for example the lifts.</p> <p>Engineering works other than the delivery of PPMs and reactive works has continued to focus on prioritised legacy issues and we are noticing the benefits of our work completed over the past few years. Whilst much remains to be done, we are becoming ever more able to plan our workloads moving forward.</p> <p>The Projects Team, in addition to closing off projects from the summer period, has been working on the next cycle of CWP (Cyclical Works Programme) and the scheduling of upcoming projects. We have had a new member of the team join us to replace a leaver.</p> <p><u>Audience Experience and Ticketing</u></p> <p>Audience experience have continued to have a busy period and have been delivering local change in preparation for Phase 4 (our Alliance with the Guildhall School) and preparing for Christmas audiences. Our ticketing team responded extremely well to the recent loss of shows as noted above and their BCP plans worked very well.</p> <p><u>Environmental Update</u></p> <p>We continue to develop our energy management strategies to ensure efficiency. Work to date has included development of our energy monitoring systems, servicing and maintenance works to engineering equipment with associated training to ensure kit is working well and is operated correctly. We continue to work with the City's energy team and have undertaken a BEMS controls survey which we are currently</p>	<p>Goal 1, S/E</p> <p>Goal 1, S/E</p> <p>Goal 1, S/E</p> <p>Goal 1</p>
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<p>reviewing and will implement recommendations as appropriate.</p> <p>We have reviewed our environmental sustainability policy and action plan. The next stage will be to develop environmental management systems to demonstrate we are: compliant – in line with legal and other requirements including funding agreements and the City’s policies including the newly published Responsible Business Strategy; efficient - to conserve resources and associated cost with better control of our systems meaning a better environment for our customers; appropriate – to not legislate against ourselves, to enhance our reputation and position the Barbican in a leadership role and not least protect the environment.</p>	
<p>4.2 Preview & Planning</p> <p>We have worked with the City Surveyor’s team to review our ‘red-line’ plans for the Barbican and Exhibition Halls, ensuring that the current occupancy and use of any particular space is accurately recorded. This exercise has also included ensuring checking that any tenants have leases and other as required. We will be reviewing SLAs in due course.</p> <p>Using the above plans, we will be working to group our space usage so that we can make recommendations in our upcoming ‘Art of the Possible” review of our estate. Emphasis will be placed on what the venue of the future might be like and how we can include technology and innovation in our thinking. We will remain distinctively Barbican in what we do.</p> <p><u>Projects and Engineering</u></p> <p>As noted above, we will be using the groundwork conducted to date to ensure that we become ever more efficient and that we further reduce risk through having equipment that is properly serviced and that we have records to prove it. Our CAFM system will assist this.</p> <p>We continue to deliver our fire-related projects. This has taken a long time, in part due to complications of the process but also due to the legacy issues that we have encountered, combined with planning and other points. It is imperative that we retain the funding that was allocated by Members, as without this we will be unable to deliver our promises and will need to review our risk profile. Fire is the most significant risk in public buildings.</p> <p><u>Audience Experience</u></p> <p>Our Phase 4 proposals (Alliance with the Guildhall School) have been approved and this will mean that we can take another significant step towards ensuring consistent professional standards across our buildings. This will in due course offer other efficiency opportunities.</p> <p><u>Savings</u></p> <p>As noted above, much of the groundwork has been done and many of the change programme phases have been delivered. This is being reflected in our plans moving forward.</p>	<p>Goal 1</p> <p>Goal 1, S/E</p> <p>Goal 1, S/E</p> <p>S/E</p>

5. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Goal
<p>5.1 Progress & Issues</p> <p>BIE</p> <ul style="list-style-type: none"> • Digital Revolution is mid-way through its run at Guangdong Science Centre in Guangzhou. The exhibition has welcomed 68,000 visitors in the first month alone. It will remain there until 17th March 2019. • The 15-month Game On tour to China is still in course until the end of August 2019. At the moment, the exhibition is in transit to its next venue in Shanghai. • Into the Unknown is currently running at BRANDTS – Museum of Visual Art & Culture, in Denmark. The exhibition has been well received, welcoming 16K visitors in the first 2 months. • Mangasia: Wonderlands of Asian Comics has now secured Design Society in Shenzhen, China. Design Society was opened in December 2017 in partnership with the V&A. Mangasia will be their first external exhibition and will remain there for 4 months. • Discussions with potential venues for AI: More than Human are proceeding favourably – we're in the final stage of discussion with Amos Rex in Finland for 2021. <p>Business Events (BBE)</p> <ul style="list-style-type: none"> • The department enters the last quarter in a strong position, having already reached 102% of the original target, and sitting currently at 96% of the stretch target. • 19/20 business on the books is standing at 43%. This is largely attributable to the fact that the strategy following the uncertainty surrounding Brexit has been to focus on early booking and multi-year deals, hence BBE are tracking at 24% ahead of the same time last year. • The team has had a busy Autumn attending UK and international trade events. IBTM in Barcelona yielded in excess of £500k worth of enquiries and events such as attendance at the annual ICCA conference, along with the APBCO and AEV yearly Chairman dinners and various World Travel Market events, maintained the teams visibility within the industry. <p>Exhibition Halls</p> <ul style="list-style-type: none"> • The last quarter provided the busiest months in the Exhibition Halls' calendar, delivering a number of regular events in Hall 2: King's College Welcome Fair, Mortgage Business Expo, The British Invention Show and Smart Building Show, as well as Joy of Sake - an evening of sake tasting and fabulous food from top Japanese restaurants, attended by approx. 400 visitors. • Exhibition Hall 1 was also used for a period of consecutive 6 weeks by University of London for their exams. <p>Retail</p> <ul style="list-style-type: none"> • 2018/19 trading has been challenging, so consequently the agency 20.20 are currently undertaking a review of the Foyer Shop, with a presentation to Barbican Directors planned for Feb 2019. 	<p>Goals 1, 2, 3, 5</p> <p>Goal 3</p> <p>Goal 3</p> <p>Goals 1, 2, 3, 5</p>

<p>inaugural exhibition in December 2019.</p> <ul style="list-style-type: none"> • After it's run in Guangzhou, Digital Revolution will be travelling to Frankfurt's Deutsches Filmmuseum in June 2019. It will be the first time a BIE show travels to Germany. • Following Denmark, Into the Unknown will move on to Kunsthal, Rotterdam, Netherlands, in the second quarter of 2019. <p>Business Events</p> <ul style="list-style-type: none"> • Following 8 years at the Barbican, Oliver Hargreaves, Head of Sales, left at the end of December and has been replaced by Jenny Waller. Jenny joined the Barbican in early 2018 and has been Deputy Head of Sales since the middle of the year. <p>Retail</p> <ul style="list-style-type: none"> • Sourcing, buying and visual display plans for 19/20 are being considered and will be finalised following results from 20.20's review • Planning for Gallery shop fixtures to be included in the exhibition design for Krasner - liaising with curator and architects. • The 'Maker' initiative has been reviewed and a refreshed concept is planned to launch in the new year. <p>Development</p> <ul style="list-style-type: none"> • We are inviting key contacts to a 'last-chance-to-see' event for Modern Couples in January, and planning other engagement opportunities for supporters across the 2019 season. • Work is underway for upcoming sponsorship opportunities and evaluating the results of the first Barbican Fund appeal. <p>Commercial Development</p> <p><u>Catering</u></p> <ul style="list-style-type: none"> • Osteria is undergoing a mini-refresh in January, with a new menu design and graphics on the internal entrance windows. The bar is also being re-focused as a Prosecco Bar, which sits well with the Italian concept and adds diversity to the Barbican bars offer. • Working with BIE on a bringing the Makr Shkr, a cocktail making robot, to the Barbican as part of the More Than Human exhibition in 2019. • The Martini Bar is scheduled for refurbishment in Q4 to create a permanent bar. • A new Bars uniform is being introduced in Q4 of this year. <p><u>Car parks</u></p> <ul style="list-style-type: none"> • Electric charging points have now been installed for public use. Marketing of the new charging points will be undertaken in the New Year. 	<p>Goal 3</p> <p>Goals 1, 2, 3, 5</p> <p>Goals 1, 3</p> <p>Goals 1, 3</p>
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Appendix A:

Our vision is: Arts Without Boundaries.

Our mission is: world-class arts and learning

We exist to:

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

We support the aims of the City Corporation's Corporate Plan to:

- contribute to a flourishing society
- support a thriving economy
- shape outstanding environments

Our Strategic Goals are:

1. **Visitor Experience** - to create an environment that enables and inspires visitors, exceeding their expectations in everything we do.
2. **Connecting Arts and Learning** – to empower artists, participants and audiences to be ambitious and achieve their best.
3. **Mixed Income Generation** – to create sustainable growth through innovation across arts, learning and commercial activities.
4. **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.
5. **Audience Development** – to build deeper relationships with our audiences and communities reflecting the diversity of London as a national and international creative centre.

Our Strategic Goals are implemented in change projects that are regularly monitored by the Centre's Management Team.

Staff & Efficiency (S/E)

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

Committee(s)	Dated:
Barbican Board	23 January 2019
Subject: Safeguarding Policy	Public
Report of: Head of HR, Barbican	For Decision

Summary

The Barbican Safeguarding Policy was agreed by the Board in January 2018 and outlines the key processes in place to ensure the Barbican provides a safe and welcoming environment for all children and young people who use the Centre or attend any of our events. The policy sets out the key staff responsible for safeguarding and the procedures we follow if any concerns are reported.

This policy applies to:

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

The policy is made available to all staff on our intranet and all new staff are made aware of the policy as part of their induction. Where staff are in departments that also work across the Guildhall School of Music & Drama they will also be covered by the Safeguarding Policy for the Guildhall School. These departments are currently Creative Learning, HR, Finance, Engineering, Facilities.

The policy has recently been reviewed by the Management Team and some small additions agreed which are highlighted/shaded in the attached version.

Appendix 1 – Safeguarding Policy

Recommendation(s)

Members are asked to approve the updated safeguarding policy

Appendix 1

Safeguarding policy - Barbican

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

This policy applies to:

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

The City of London Corporation's Safeguarding policy provides guidance for all City of London staff, Members and individuals, consultants and agencies contracted by the City Corporation who may come across concerns regarding the safeguarding and protection of children, young people and adults at risk within the context of their work - <https://www.cityoflondon.gov.uk/services/Documents/safeguarding-policy-2017.pdf>

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

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

1. Terminology

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

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

2. Child protection charter

We will

- Create a welcoming environment, treating children with care, respect and dignity
- Create a secure environment by ensuring every effort is made to protect children through checking all relevant staff through the Disclosure and Barring Service, ensuring all staff are briefed on good practice and ensuring all events are carefully monitored. All events will be staffed with an appropriate adult-child ratio – NSPCC recommended adult to child ratios for working with children can be found here <https://learning.nspcc.org.uk/research-resources/briefings/recommended-adult-child-ratios-working-with->

[children/#heading-top](#). Every effort will be made to ensure contractors and visiting artists / companies adhere to good practice.

- Create a safe working environment by carrying out comprehensive risk assessments on all activities and working spaces both in the Barbican and off-site
- Protect the identity of children through restricting access to personal information about them and observing strict procedures in the taking of photographs or filming. Use of images in print, online and in any publication is carefully managed
- Report any cause for concern to the relevant authorities and keep a confidential log of all incidents in the Barbican and at off-site events

3. Code of conduct

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

- Any incidents which could be misinterpreted should be reported to your manager immediately and then the person with responsibility for Child Protection as soon as possible.
- Any breaches of this code of conduct will be investigated in line with the disciplinary policy. A serious breach of this code may lead to dismissal.

4. Children in performance / licensing / chaperones

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

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

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

5. Apprentices and employees under 18

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

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

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

6. Work experience

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

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

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

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

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

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

7. Lead Safeguarding Contacts

- Designated safeguarding lead
 - Director of Learning & Engagement
Sean Gregory
sean.gregory@barbican.org.uk
020 7328 7381

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

- Deputy safeguarding lead
 - Director of Creative Learning
Jenny Mollica
jenny.mollica@barbican.org.uk
020 7382 2339
- DBS lead
 - Head of HR
Steve Eddy
steve.eddy@barbican.org.uk
020 7382 6148
- Audiences and lost children
 - Head of Audience Experience
David Duncan
david.duncan@barbican.org.uk
020 7382 7072
 - Senior Audience Experience & Operations Manager
Sheree Miller
sheree.miller@barbican.org.uk
020 7382 6173

- Duty Centre Manager and Security Control
20 82 7001

8. Reporting a concern

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

This could include:

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

Any concern, allegation or incident must be reported to the Designated Safeguarding Lead, or in their absence the Deputy Safeguarding Lead, who will refer the matter on as quickly as possible. In cases of allegations against staff, the Designated Safeguarding Lead and the Head of HR must be informed immediately. They will consult with the City's Local Authority Designated Officer (LADO) for advice.

A record will be kept of

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

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

The Centre will offer appropriate support and guidance to:

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

9. Induction & Training

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

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

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

10. DBS process

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

When do I need a DBS check?

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

There are three levels of check available:

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

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

Updated January 2019
Human Resources

Appendix A - Lost Child policy

Lost children

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

Duty of Care

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

Protecting yourself

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

Interaction with children

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

Actions

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

Discovering a Lost Child

Immediate Action

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

- *Security will contact Centre Management/Catering/Event Management/backstage as appropriate.*
- Proceed to the agreed meeting point.

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

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

Alerting Colleagues that a Child is Missing

Immediate actions

- Gain as much information as possible from the parent/carer such as relationship to the child, where they last saw them, the child's name, age of child, what they were wearing etc
- Look around the immediate area to see if the lost child is nearby.
- If the child is not located immediately, inform the parents that you have to alert our security and management of the situation so that a search can be organised. Ask them to stay where they are and await your return.
- Contact security control on 7001 immediately **State the child's name, the last place the child was seen, and where you and the parent/ carer are located and that you require assistance from a radio holder immediately**
- *Security will contact Centre Management/Catering/Event Management/backstage as appropriate.*
- Return to the parent/carer and await assistance from a radio holder.
- *The DCM will send a radio holder to your location and will initiate a search for the missing child. You will receive further instructions from the radio holder.*
- *A member of staff will be allocated a floor of the building to search. **If the child is found during the search, please remember that there should be two members of staff present from this point on.***

Procedure if the child is not found within approximately 10 minutes

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

Committee: Barbican Centre Board	Date: 23 January 2019
Subject: Update on the Barbican Strategic Plan	Public
Report of: Nicholas Kenyon - Managing Director, Louise Jeffreys - Artistic Director	For Information
Report author: Report author: Laura Whitticase Senior Manager (Organisational Development and Policy), Incubator	

Summary

This report provides an update on Strategic Plan projects, the progress made against our Strategic Goals and how we continue to support the delivery of the City of London's corporate aims and objectives. It is the first report in the new Strategic Plan update format (following a shift from reporting on progress to every Finance Committee meeting).

Alongside identifying progress against individual projects within the Strategic Plan, this report also details progress made against challenges identified at the last update to the Board in July.

The report is structured in the following way:

1. Background
2. Progress on projects
3. Progress on strategies, policies and reports
4. Process improvements
5. AEA Update
6. Conclusion

Appendix 1: Strategic Plan

Recommendation

Members are asked to:

- Note the report.

Main Report

Background

This is the first report using the new structure of detailed reporting on progress made against the Strategic Plan to the Barbican Board every six months. This new format replaces the top-level reporting on projects at every Finance Committee meeting and follows on from the last full update to the Board in July 2018, which also included a

review of the new Strategic Plan projects (replacing those that have been completed).

The first section of this paper provides an overview of the Goals and projects contained within the Strategic Plan and an overview of where we are at the beginning of 2019.

Each of the projects has a director responsible and a designated project manager.

The five goal areas underpinning the Strategic Plan, as agreed by Directorate and the Barbican Board are:

1. **Audience Experience**
2. **Connecting Arts & Learning**
3. **Mixed Income Generation**
4. **Culture Mile**
5. **Developing Audiences**

There are six change objectives which support us to achieve the goals and into which the projects are organised. These objectives are as follows:

- A. Transforming Public Space** - transform our public spaces to create a world class sense of destination and welcome within Culture Mile
- B. Understand and Diversify Ourselves and our Audiences** - understand and diversify ourselves and our audiences, to serve and reflect the capital
- C. Develop a Creative Commercial Operation** - grow commercial revenue in ways which reflect our values and enable our vision
- D. Creative and Collaborative Programmes** - produce an outstanding programme which drives and develops creative partnerships
- E. Pioneer Learning and Engagement in the Arts** - grow an innovative programme of activity which supports young people, artists, art workers and communities
- F. Developing Organisational Capabilities** - improve the tools required for effective organisational operation

It's important to note that these are change projects designed to develop the organisation and do not cover everything that the organisation is doing or responding to (e.g. delivery of the overall arts programme, management of Brexit, etc.).

Current Position

1. The following pages detail progress against each project, grouped under the six change objectives. Each project is also rated in terms of risk level – from green to red. There are currently no red risks. Identified existing or potential risks are accompanied by mitigation processes that are in place.

2. Change Objective: A - transform our public spaces to create a world class sense of destination and welcome within Culture Mile

Destination Management – Phase 1: October 2018 – May 2019 Create a Destination Strategy with focus on increasing footfall and income from our public spaces.
Lead: Jackie Boughton
Barbican Goals + Sponsors: 1, 3 Jonathon/Sandeep
Change Objectives: A, C
Corporate Aim (objective): 3 (10)
Progress: The working group has been established and project initiation form has been signed off at Management Team. Individual workstreams are being defined to develop the next stage of the project, including research and consultation, eventually leading to the development of a strategy in the next few months (by May 2019).
Risk Rating: Currently no risk

Foyers Working Group – July 2018 – ongoing A group to oversee activity, look + feel, and governance of the public spaces. Including toilet provision.
Lead: Sheree (Chair)/Sidd
Barbican Goals + Sponsors: 1, 2 Louise/Jonathon
Change Objective: A
Corporate Aim (objective): 3 (10)
Progress: A working group has been established and terms of reference are in place. Guidelines for decision-making on activity and look + feel are being developed by the working group, anticipated completion is Q1 2019.
Risk Rating: Currently no risk

Space Utilisation – August 2018 – ongoing (completion TBC) The Art of the Possible: ensure best use of space across the Barbican site, working with architects where necessary.
Lead: Jonathon Poyner
Goals + Sponsor: 1 Jonathon
Change Objectives: A, F
Corporate Aim (objective): 3 (12)
Progress: Initial scoping for this project is underway, following implementation of the first part of this project throughout 2018, which entailed a review of office space across the Barbican. This new phase of the project will commence fully in Q1 of 2019.

Risk Rating: Currently no risk, however implementation is dependent on funding and planning permission (where required).

Ex-Hall Development – April 2017 – ongoing (Phase 2 completion: Q1 2019)
Work with City Surveyors to scope potential uses for the Ex Halls as part of Culture Mile.

Lead: Jonathon Poyner/Sean Gregory

Barbican Goals + Sponsors: 1, 2, 3, 4, 5 Jonathon/Sean

Change Objectives: A, C, E

Corporate Aims (objectives): 1 (4), 2 (7)

Progress: The first phase was completed in Q4 of 2018 - including the paper that went to Policy + Resources requesting support to continue developing the business case further, which was approved. Work is now underway to refine and develop the business model for a detailed proposal of how the Barbican would manage and deliver a new offer in the Ex Halls. Focus is divided across Education, Commercial and Enterprise – with Culture and Community underpinning each of these areas.

Risk Rating: No risk to completion of (current) Phase 2 with the next paper detailing the further developed business case and activity outline due in Q1 2019. Progression to the next phase is dependent on Policy + Resources' decision.

Mitigation: The Barbican will continue to develop the vision, activities and business model, in-line with Barbican and City of London strategic objectives, making the case for the development of the space.

Business Plan and Concept Design for Centre for Music – October 2015 – ongoing

In partnership with LSO, GSMD and professional teams, prepare and develop a concept design and Business Plan for the Centre for Music and present to COLC.

Lead: Nick Kenyon/Sandeep Dwesar/Simon Johnson

Barbican Goals: 2, 4 Nick/Sandeep

Change Objective: A

Corporate Aims (objectives): 1 (4) 3 (10)

Progress: The concept design and business case have been completed and submitted to the December Policy and Resources committee. We are recommending that the project move to its next stage in developing a site masterplan. Any recommendation by Policy will need to be ratified by the Court of Common Council in January 2019.

Risk Rating: This is a complex project with many dependencies including the timing of the Museum of London's move as well as meeting City targets leading to final approval.

Mitigation: Ensuring regular communication with colleagues across the Corporation and continuing to be responsive to City priorities, whilst building a robust business model.

Develop Culture Mile – October 2015 - ongoing

Work with partners and colleagues from the Department of the Built Environment to plan the look & feel, wayfinding and signage of Culture Mile including Beech Street transformation.

Lead: Nick Kenyon/Jonathon Poyner

Barbican Goal: 4 Nick

Change Objective: A

Corporate Aim (objective): 2 (7)

Progress: The project continues as planned, in collaboration with teams across the City.

Risk Rating: Currently no risk to Barbican engagement with the project.

3. Change Objective: B - understand and diversify ourselves and our audiences, to serve and reflect the capital

Audience Research & Engagement – January 2016 – December 2019

Deliver and implement a comprehensive audience research project to inform our engagement and audience strategy.

Lead: Phil Newby

Barbican Goals: 5, 2, 3 Louise

Change Objective: B

Corporate Aim (objective): 1 (3)

Progress: Following a thorough tender process with which 16 suppliers engaged, we appointed Future Thinking to deliver a new audience segmentation for the Barbican. Our qualitative research phase is complete. Quantitative research has taken place throughout December. Analysis, segmentation development and application to the Barbican's database will take place from January until March. Strategic recommendations and a roadmap for embedding will follow. This will be supported by a programme of rolling research and reporting.

Risk Rating: No risk to completion of consultancy phase. The next phase will be to plan implementation of this based on the recommendations made.

Write Our Story – July 2018 – July 2019

Write a clear story of the Barbican for diverse stakeholders, which reflects and promotes our brand values.

Lead: Lorna Gemmell

Barbican Goals: 3, 5, 2 Nick/Louise

Change Objective: B

Corporate Aims: 1, 2, 3

Progress: A project initiation form has been completed for the project and it is now underway. It has taken some time to define and refine the focus of the project to best serve the organisation and as a result has endured some delay to the project moving forward. This has now been resolved and the project will continue to progress in early 2019.

Risk Rating: Currently no risk to completion.

Archive – October 2016 – ongoing

Catalogue, digitise and exploit the opportunities presented by our archive and deliver the Heritage Lottery Fund public archive project.

Lead: Sean Gregory

Barbican Goals: 2, 5 Sean

Change Objective: B

Corporate Aim (objective): 1 (4), 3 (9)

Progress: The Heritage Lottery Funded project is now underway, with an Archives Project Co-Ordinator now in post and education and community activities taking place in and around the Barbican Estate. Next steps include submission of further funding bids – some of which are in collaboration with the Guildhall School - and the continued delivery of the archives action plan, including delivering a talks programme at the Barbican and Museum of London and working with the London Metropolitan Archives on storage and exhibitions.

Risk Rating: No risk to delivery of current phase of the project, however funding is required to continue the project beyond Summer 2019.

Mitigation: Funding applications are being submitted for the AHRC and a fundraising plan is being written and delivered, in collaboration with the Development team.

Workforce Diversity – August 2018 – September 2019

In line with our E&I Strategy, further develop our plan to improve diversity in our workforce.

Lead: Steve Eddy/Louise Mankowska/Jenny Mollica

Barbican Goals: 'developing our talented team' Steve

Change Objective: B

Corporate Aim (objective): 1 (3)

Progress: Project steering group has been established including: Head of HR, Director of Creative Learning, HR Business Partner. This group is drawing up a draft action plan – some examples of actions are:

- Project will go to March 2019 Management Team for discussion and input
- Developing an inclusive recruitment guide which will cover recruitment & selection training, review of job description and person specifications, unconscious bias training
- Using Textio programme to analyse recruitment advert wording for gender bias
- Currently reviewing and updating the recruitments pages on the Barbican website to highlight diversity more and make it more accessible to wider groups.
- City have introduced anonymised recruitment for posts grade I and above.

This is part of the overall Equality & Inclusion strategy, which was updated at the Board meeting in November 2019.

Risk Rating: Currently no risk to delivery.

4. Change Objective: C - grow commercial revenue in ways which reflect our values and enable our vision

Technology Investment Proposal – August 2018 – September 2019 Develop a proposal for investment in technology to present to COLC and other potential funders.
Leads: Sandeep Dwesar/Sean Gregory
Barbican Goals: 3 Sandeep/Sean
Change Objective: C, F
Corporate Aim (objective): 3 (9)
Progress: Development of a proposal for investment that explores and identifies new ways of delivering our business model using technology, strengthening links between our creative and commercial activity is currently underway. Expected completion is on track for Q1 2019.
Risk Rating: This is not currently at risk. However, it is important to ensure that we effectively navigate a complex and rapidly changing environment, whilst ensuring that we find sustainable ways of working over the medium and long term.

Review of Level 1 and 2 – July 2018 – ongoing (completion expected post-2020) Explore the feasibility of developing Level 1 and 2 operations and functionality.
Leads: Adrian Morgan/Jackie Boughton/Cornell Farrell
Barbican Goals: 1,3 Sandeep
Change Objectives: A, C
Corporate Aims (objectives): 1 (4), 2 (7)
Progress: As reported to the Board and Finance Committee in November 2018, an initial architectural review of options has been completed by AHMM with a business model for both Level 1 and Level 2. We have received approval to take the project to its next stage.
Risk Rating: There is currently no risk to this phase of the project. However, receiving planning permission and managing stakeholders remain the key long-term project risks.
Mitigation: Stakeholder consultation is built into the project plan, and project managers will continue to liaise with City planners to manage the planning application process.

Ticket pricing and opening hours review – August 2018 – August 2019 Undertake a review of ticket pricing and opening hours to maximise income whilst maintaining access. Scope and cost the potential to engage external consultants to support the process.
Leads: Phil Newby/Sarah Wall/Jonathon Poyner
Barbican Goal: 3 Louise/Jonathon
Change Objective: B, C
Corporate Aims (objectives): 1 (3), 3 (10)

Progress: A detailed proposal has been made to Directors and Senior Management team. The proposal has received the backing of these teams. A brief is now being prepared, alongside procurement options. Consideration is being given to the potential to run this as a parallel process in collaboration with Spektrix, who are managing our ticketing system migration. This project will not prevent us from responding to urgent or shorter-term pricing priorities using our established processes.

Risk Rating: No risk to completion.

City Commercial Development - January 2019 – TBC
Working with the City to develop their commercial streams

Lead: Sandeep Dwesar

Barbican Goal: 3 Sandeep

Change Objective: C

Corporate Aims (objectives): 2(7, 8)

Progress: This project will commence in January 2019.

Risk Rating: TBC (project has not yet commenced)

5. Change Objective: D - produce an outstanding programme which drives and develops creative partnerships

Creative Vision for the Centre for Music – June 2018 - ongoing
Develop an arts, learning and digital vision for the Centre for Music.

Lead: Huw Humphreys/Sean Gregory

Barbican Goals: 2, 4, 5 Nick/Sean

Change Objectives: A, B, D, E

Corporate Aims (objectives): 1 (3), 3 (10)

Progress: This continues as planned. Completed for this phase and this is now part of the overall Centre for Music Business Case.

Risk Rating: There is no risk to the current phase of the project.

Culture Mile Programming – March 2018 - ongoing
Activate the Culture Mile Programming strategy as agreed by the Programme Board.

Lead: Rachel Smith/Louise Jeffreys

Barbican Goals: 2, 4 Nick/Louise

Change Objective: D

Corporate Aims (objectives): 1 (3), 3 (10)

Progress: The update to the programming model and activities went to the Culture Mile Programme Board earlier in the Autumn and was well received. Culture Mile programming has now become a key part of Beyond Barbican, Arts and Learning activities.

Risk Rating: Currently no risk. Funding and management of staff resource remains a challenge that is being mitigated through regular planning meetings and updates within the Barbican and with Culture Mile partners. Pressure on staff is being mitigated by employing an extra team member on a temporary contract.

BC/GSMD Creative Alliance – September 2018 – September 2019 Activate the creative Alliance between the Barbican and the GSMD.
Lead: Sean Gregory
Barbican Goals: 2, 5 Sean
Change Objectives: D, E
Corporate Aim (objective): 3 (10)
Progress: The Creative Alliance bridging document has now been approved at Board level and bridging projects are underway. The document has also been brought to respective Management teams across both organisations, and joint directorate, as part of activating the Alliance.
Risk Rating: No risk to delivery, although time and capacity of staff may impact on the timeline for completing the strategic projects contained within the bridging document. Regular review at Joint Directorate meetings serve to mitigate this risk.

2020 Programming Theme – July 2018 – End 2020 Scope and deliver a theme for the arts and learning programme for 2020.
Lead: Sidd Khajuria
Barbican Goals: 2, 5 Louise/Jenny
Change Objectives: D, E
Corporate Aim (objective): 1 (2)
Progress: Research, scoping and planning for 2020 are well underway and on schedule. Discussions with arts, learning, marketing, comms and Incubator teams continue to inform the next stage of the development of this annual theme, whilst learning from outcomes of the 2018 and 2019 evaluation processes (ongoing).
Risk Rating: No risk to completion.

6. Change Objective: E - grow an innovative programme of activity which supports young people, artists, art workers and communities

National Schools Programme – July 2018 - September 2019 Deliver Year 1 of the Esmée funded national schools and community development programme as part of our National Strategy.
Lead: Jenny Mollica
Barbican Goals: 2, 5 Jenny/Sean
Change Objective: E
Corporate Aim (objective): 1 (3)
Progress: Year 1 of the Esmée funded activity is on track. Activity has expanded in Manchester, extending reach from 4 participating schools to 8, as per Esmée KPIs. As part of the funding, we have successfully appointed a Regional Partnerships Project Manager. Scoping and consultation work for the second regional partner, due to come on board in September 2019, will commence in Feb/ March 2019 once the new Project Manager is post.
Risk Rating: No risk to completion.

Activate the Community Engagement Framework – July 2018 – ongoing
Activate the new framework including establishing the Youth Panel and Community Panel.

Lead: Jenny Mollica

Barbican Goals: 2, 5 Jenny/Sean

Change Objectives: B, E

Corporate Aim (objective): 1 (3)

Progress: We now have embedded several aspects of the community engagement framework. The Community Views model continues to develop and expand across the art forms, and a new Youth Panel has been recruited and will run from Jan-Dec 2019. To ensure that youth voice is embedded across the organisation, the group will be working with us as advisors on several strategic plan change projects, reporting in to Barbican Directorate. We have begun formalising some of our community group relationships beginning with Headway East London, who are co-curating the January Visual Art community View with us. Jan-March 2019 we are evaluating the ambassadors scheme and how to effectively embed them across the organisation.

Risk Rating: No risk to completion.

Creative Careers Pipeline Review –September 2018 – September 2019
Review and strategise methods for supporting career development for artists and creatives across the arts and learning programmes.

Lead: Jenny Mollica/Louise Jeffreys

Barbican Goals: 2 Louise/Jenny

Change Objective: D, E

Corporate Aim (objective): 1 (3)

Progress: The Creative Careers Pipeline review is fully underway. This includes a review of our current Creative Careers and Open Labs programmes. For Creative Careers, we will be piloting a new programme of on-site activity from Feb-June 2019, in partnership with the Guildhall School Enterprise team. The next phase of this review will be to look at developing a new careers programme for primary and secondary schools, which will go into testing and development in 2019. For Open Labs, we are currently working closely with Barbican Arts HoDs to develop a new artist development framework for the organisation, which we aim to launch in April 2019.

Risk Rating: No risk to completion.

Funding for Learning Programmes – April 2019 - onwards
Research and scope future funding streams for our Learning programmes from CBT and other sources.

Lead: Sean Gregory/Sarah Wall/Lynette Brooks

Barbican Goals: 2, 5 Sean/Jenny

Change Objectives: C, E

Corporate Aim (objective): 1 (3)

Progress: This will come out of the Development Review, Innovation/Technology Investment Proposal, and revision of Creative Learning priorities. It will be progressed through agreed ringfenced projects from April 2019 onwards.

Risk Rating: No risk to completion.

7. Change Objective: F - improve the tools required for effective organisational operation

Digital Strategy Review – September 2018 – September 2019
Review and update our Digital Strategy.

Lead: Sean Gregory

Barbican Goals: 1, 2, 5 Sean

Change Objective: F

Corporate Aim (objective): 3 (9)

Progress: As explained in the Digital Strategy Update report for the September 2018 Board meeting, reporting on digital projects across the Barbican is now fully embedded throughout the respective departmental reports. The focus of the Digital Strategy Group has shifted towards reviewing and developing the organisation culture by looking at different ways of working and utilising data-driven decision making.

Risk Rating: No risk to completion.

Environmental Sustainability – August 2018 – April 2019 Develop a long-term strategy for sustainability to provide savings and demonstrate best practice.

Lead: Cornell Farrell

Barbican Goals: 3 Jonathon

Change Objective: F

Corporate Aims (objectives): 2 (5), 3 (11)

Progress: A new environmental sustainability policy has been developed and signed off by Management Team and Directorate. Implementation will commence from January 2019.

Risk Rating: No risk to completion.

Development Review – July 2018 – April 2019
Implement the Development Review.

Lead: Sandeep Dwesar/Steve Eddy/Lynette Brooks

Barbican Goals: 3 Sandeep

Change Objectives: C, F

Corporate Aim (objective): 3 (10)

Progress: A review has been completed by Philanthropy Company and Marts and Lundy have been appointed to assist implementing their recommendations over the next few months.

Risk Rating: No risk to completion, however, this is a very competitive field and we need to ensure that changes deliver a long-term proposition that can meet our targets.

Data Management and Business Intelligence – April 2016 – March 2019 Ensure compliant data management processes are in place and use data to create business intelligence reports to help improve performance.
Lead: Sarah Wall/Phil Newby/Andrew Hayes
Barbican Goals: 3, 5 Sandeep
Change Objective: F
Corporate Aim (objective): 2 (5)
Progress: We are prioritising the Activity Stream platform as our chosen business intelligence tool, having surveyed the market in detail. This solution also offers the chance to leverage an existing integration with Spektrix. We are exploring options to begin experimenting with other business intelligence tools, including work on a Google Data Studio integration to help unlock the power of the data held within Enta, as well as other data points that can be easily integrated with this platform. We expect to be able to start using this tool in early 2019.
Risk Rating: No risk to completion.

Contracts Review – June 2018 – April 2019 Update base contracts cross the organisation to ensure they are fit for purpose (GDPR, behaviour, Modern Slavery etc.)
Lead: Sarah Wall/Nick Adams/ Laura Whitticase
Barbican Goals: 2, 3 Sandeep/Louise
Change Objective: F
Corporate Aim (objective): 2 (5)
Progress: This is underway having reviewed and/or added clauses relating to several relevant policies (e.g. GDPR, behaviour, Modern Slavery, etc.) already. This will continue into Q1 of 2019 and is on track to be completed by April.
Risk Rating: No risk to completion.

Embed Brand Values – August 2018 – April 2019 Activation of brand values for audiences, visitors and staff.
Lead: Phil, Sheree, Lorna
Barbican Goals: 1, 2, 5 Jonathon/Louise
Change Objective: A, F
Corporate Aim (objective): 3 (10)
Progress: We have established a working group comprising senior members of the marketing, comms and audience experience teams. We have commissioned a consultant to undertake a brand refresh. This is due for completion in early 2019. The group will respond to a mix of insight from this process combined with the audience segmentation work. The work of this group will be vital in embedding the outputs of the brand review. We have configured a Trello board (a digital project planning tool) to ensure visibility on all projects feeding into this group.
Risk Rating: No risk to completion.

Updates to Strategies, Policies and Reports

8. Please see page 4 of the Barbican Strategic Plan (Appendix 1) for detail of the papers that have been completed and when they are scheduled for review/updating.

The following are in the process of being developed in the next quarter:

Foyers Guidelines/Guidebook
A guide to inform aesthetic decisions made which impact the non-structural elements of the foyers and management guidelines for how to work in the foyers.
Contact: Sidd Khajuria/Sheree Miller
Due: April 2019 – Reviewed annually

Staff Guide to Making Changes to the Building
A guide to inform the process for requesting and making changes to the building.
Contact: Darrell Lunt / Nick Adams
Due: April 2019 – Reviewed annually

Buildings & Operations Divisional Plan
A plan setting out the priorities and focus of the Buildings & Operations division for the next 1 -3 years.
Contact: Jonathon Poyner
Due: June 2019 – Reviewed annually

Creative Learning Business Plan
A plan setting out the priorities and activities of the Creative Learning department for the next 1 – 3 years.
Contact: Jenny Mollica
Due: June 2019 – Reviewed annually

Process Improvements since last report

9. The identified areas for improvement at the last update (July) are as follows:
- I. Improved and increased internal reporting, using a refined highlight reporting system and dashboard that can be used to communicate progress and risks associated with project delivery to Management Team – **actioned: Management Team meetings are now structured around scheduled updates on progress of projects, strategies and policies contained within the Strategic Plan.**
 - II. Ensuring individual project plans/initiatives/strategies/reports reference Barbican goals and City aims and objectives - ensuring clarity across this work at all levels. – **actioned: this is now an integral part of the project initiation process, which all new projects are required to go through.**

- III. Evaluation of projects undertaken and shared with teams internally to inform future practice has happened organically to date. To capture learning from all projects, we will refine and standardise our approaches to high-level evaluation of all projects. This will be informed by the Evaluation Strategy, due for completion this summer. – **actioned: the new Evaluation Framework (signed off at November Management Team) outlines the approach to strategic project evaluation alongside evaluation of business as usual activities.**
- IV. Development of case studies for the intranet to both inform future projects and to communicate the impact of flagship projects to staff. To note - this will also form part of the Barbican Storytelling Project. – **not yet complete but in the process of being actioned. Case studies will be on the intranet in Q1 of 2019.**
- V. Some areas of the organisation have been reflected and focussed on less than others within the Strategic Plan. This is due to processes for initiating new projects and reporting on progress varying from division to division and is being addressed through closer working with the Incubator across all departments to capture progress and facilitate new projects and initiatives in the future. – **actioned: this has been addressed through development of new strategic plan projects across all teams, as well as through the refined approach to Management Team reporting, ensuring all areas of the organisation regularly reports on progress made on the strategic plan.**
- VI. Managing resource – particularly staff time and departmental budgets – whilst working collaboratively to deliver more demands a nuanced approach to ensure quality isn't compromised. We are managing this through increased staff provision in some areas (e.g. Culture Mile) and through continuing to develop project teams to share responsibilities for new initiatives across departments. – **ongoing action.**

AEA Recommendations Update

- 10. At the beginning of the process resulting in the Strategic Plan in 2014, Adrian Ellis Associates produced a report containing recommendations to improve efficiency across the organisation. Four years on, we have implemented most of these recommendations without issue, most notably resulting in the Strategic Plan and its associated projects, policies, strategies and processes.
- 11. We are satisfied that the purpose and intended outcomes of the report have been achieved and we are now planning the next phase of the organisation's development, however, one area that we will continue to develop is our approach to the use of high-level metrics or KPIs to measure progress against the strategic plan goals.

Conclusion

12. In the last six months we have continued to push the boundaries of the organisation through continued development and delivery of new projects and strategies, continuing to make progress against an ambitious and wide-ranging Strategic Plan. The majority of projects are not at risk and are running to time.
13. Those facing moderate risks are being mitigated accordingly and the new approach to reporting on the Strategic Plan at Management Team ensures that the whole organisation remains engaged, whilst maintaining momentum on delivery of projects and strategies.

Appendices

- Appendix 1 – Barbican Strategic Plan

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Our Vision

Arts Without Boundaries

Our Mission

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

We deliver this through...

- Showcasing our iconic building
- Building a creative destination for our many audiences
- Collaborating with partners to achieve our ambitions
- Supporting and developing our talented team

In doing this we support the City to achieve its Corporate aims to...

1. Contribute to a flourishing society
2. Support a thriving economy
3. Shape outstanding environments

Our values are...

brave and sometimes provocative
adventurous and sometimes groundbreaking
informed and sometimes intellectual
personal and sometimes bespoke
inviting and sometimes captivating
engaging and sometimes electrifying
rewarding and sometimes transformative

We have agreed on five strategic goals which apply to all our work up to 2021:

1 Visitor Experience

To create an environment that enables and inspires visitors, exceeding their expectations in everything we do.
Lead: Jonathon Poyner

2 Connecting Arts and Learning

To empower artists, participants and audiences to be ambitious and achieve their best.
Lead: Louise Jeffreys

3 Mixed Income Generation

To create sustainable growth through innovation across arts, learning and commercial activities.
Lead: Sandeep Dwesar

4 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.
Lead: Nicholas Kenyon

5 Audience Development

To build deeper relationships with our audiences and communities reflecting the diversity of London as a national and international creative centre.
Lead: Sean Gregory

We have identified 6 change objectives and a series of projects that will help us support the delivery of our goals:

Objective A: Transform Public Space

transform our public spaces to create a world class sense of destination and welcome within Culture Mile

Destination Management – From October 2018

Create a Destination Strategy with focus on increasing footfall and income from our public spaces.

Lead: Jackie

Goals: 1, 3 Jonathon/Sandeep

Objective: A, C

Corporate Aim: 3 (10)

Foyers Working Group – From July 2018

A group to oversee activity, look + feel, and governance of the public spaces. Including toilet provision.

Lead: Sheree (Chair)/Sidd

Goals: 1, 2 Louise/Jonathon

Objective: A

Corporate Aim: 3 (10)

Space Utilisation – From August 2018

The Art of the Possible: ensure best use of space across the Barbican site, working with architects where necessary.

Lead: Jonathon

Goals: 1 Jonathon

Objective: A, F

Corporate Aim: 3 (12)

Ex-Hall Development – From April 2017

Work with City Surveyors to scope potential uses for the Ex Halls as part of Culture Mile.

Lead: Jonathon/Sean

Goals: 1, 2, 3, 4, 5 Jonathon/Sean

Objective: A, C, E

Corporate Aim: 1 (4), 2 (7)

Business Plan and Concept Design for Centre for Music – From October 2015

In partnership with LSO, GSMD and professional teams, prepare and develop a concept design and Business Plan for the Centre for Music and present to COLC.

Lead: Nick/Sandeep/ Simon

Goals: 2, 4 Nick/Sandeep

Objective: A

Corporate Aim: 1 (4) 3 (10)

Develop Culture Mile – From October 2015

Work with partners and colleagues from the Department of the Built Environment to plan the look & feel, wayfinding and signage of Culture Mile including Beech Street transformation.

Lead: Nick/Jonathon

Goals: 4 Nick

Objective: A

Corporate Aim: 2 (7)

Objective B: Understand and Diversify ourselves and our Audiences

understand and diversify ourselves and our audiences, to serve and reflect the capital

Audience Research & Engagement – From January 2016

Deliver and implement a comprehensive audience research project to inform our engagement and audience strategy.

Lead: Phil

Goals: 5, 2, 3 Louise

Objective: B

Corporate Aim: 1 (3)

Write Our Story – From July 2018

Write a clear story of the Barbican for diverse stakeholders, which reflects and promotes our brand values.

Lead: Lorna

Goals: 3, 5, 2 Nick/Louise

Objective: B

Corporate Aim: 1, 2, 3

Archive – From October 2016

Catalogue, digitise and exploit the opportunities presented by our archive and deliver the Heritage Lottery Fund public archive project.

Lead: Sean

Goals: 2, 5 Sean

Objective: B

Corporate Aim: 1 (4), 3 (9)

Workforce Diversity – From August 2018

In line with our E&I Strategy, further develop our plan to improve diversity in our workforce.

Lead: Steve/Louise M/Jenny

Goals: 'developing our talented team' Steve

Objective: B

Corporate Aim: 1 (3)

Objective C: Develop a Creative Commercial Operation

grow commercial revenue in ways which reflect our values and enable our vision

Technology Investment Proposal – From August 2018

Develop a proposal for investment in technology to present to COLC and other potential funders.

Lead: Sandeep/Sean

Goals: 3 Sandeep/Sean

Objective: C, F

Corporate Aim: 3 (9)

Review of Level 1 and 2 – From July 2018

Explore the feasibility of developing Level 1 and 2 operations and functionality.

Lead: Adrian/Jackie/Cornell

Goals: 1,3 Sandeep

Objective: A, C

Corporate Aim: 1 (4), 2 (7)

Ticket pricing and opening hours review – From August 2018

Undertake a review of ticket pricing and opening hours to maximise income whilst maintaining access. Scope and cost the potential to engage external consultants to support the process.

Lead: Phil/Sarah

Goals: 3 Louise/Sandeep

Objective: B,C

Corporate Aim: 1 (3), 3 (10)

Objective D: Create Collaborative Programmes

produce an outstanding programme which drives and develops creative partnerships

Creative Vision for the Centre for Music – From June 2018

Develop an arts, learning and digital vision for the Centre for Music.

Lead: Huw/Sean

Goals: 2, 4, 5 Nick/Sean

Objective: A, B, D, E

Corporate Aim: 1 (3), 3 (10)

Culture Mile Programming – From March 2018

Activate the Culture Mile Programming strategy as agreed by the Programme Board.

Lead: Rachel/Louise

Goals: 2, 4 Nick/Louise

Objective: D

Corporate Aim: 1 (3), 3 (10)

BC/GSMD Creative Alliance – From January 2017

Activate the creative Alliance between the Barbican and the Guildhall School.

Lead: Sean

Goals: 2, 5 Sean

Objective: D, E

Corporate Aim: 3 (10)

2020 Programming Theme – From July 2018

Scope and deliver a theme for the arts and learning programme for 2020.

Lead: Sidd

Goals: 2, 5 Louise/Jenny

Objective: D, E

Corporate Aim: 1 (2)

Objective E – Pioneer Learning and Engagement in the Arts

grow an innovative programme of activity which supports young people, artists, art workers and communities

National Schools Programme – From July 2018

Deliver Year 1 of the Esmée funded national schools and community development programme as part of our National Strategy.

Lead: Jenny

Goals: 2, 5 Jenny/Sean

Objective: E

Corporate Aim: 1 (3)

Activate the Community Engagement Framework – From July 2018

Activate the new framework including establishing the Youth Panel and Community Panel.

Lead: Jenny

Goals: 2, 5 Jenny/Sean

Objective: B, E

Corporate Aim: 1 (3)

Creative Careers Pipeline Review – From September 2018

Review and strategise methods for supporting career development for artists and creatives across the arts and learning programmes.

Lead: Jenny/Louise

Goals: 2 Louise/Jenny

Objective: D, E

Corporate Aim: 1 (3)

Funding for Learning Programmes – From August 2018

Research and scope future funding streams for our Learning programmes from CBT and other sources.

Lead: Sean/Sarah/Lynette

Goals: 2, 5 Sean/Jenny

Objective: C, E

Corporate Aim: 1 (3)

Objective F: Develop Organisational Capabilities

improve the tools required for effective organisational operation

Digital Strategy Review – From September 2018

Review and update our Digital Strategy.

Lead: Sean

Goals: 1, 2, 5 Sean

Objective: F

Corporate Aim: 3 (9)

Environmental Sustainability – From August 2018

Develop a long-term strategy for sustainability to provide savings and demonstrate best practice.

Lead: Cornell

Goals: 3 Jonathon

Objective: F

Corporate Aim: 2 (5), 3 (11)

Development Review – From July 2018

Implement the Development Review.

Lead: Sandeep/Steve/Lynette

Goals: 3 Sandeep

Objective: C, F

Corporate Aim: 3 (10)

Data Management and Business Intelligence – From April 2016

Ensure compliant data management processes are in place and use data to create business intelligence reports to help improve performance.

Lead: Sarah/Phil/Andrew

Goals: 3, 5 Sandeep

Objective: F

Corporate Aim: 2 (5)

Contracts Review – From June 2018

Update base contracts cross the organisation to ensure they are fit for purpose (GDPR, behaviour, Modern Slavery etc)

Lead: Sarah/Nick A/ Laura

Goals: 2, 3 Sandeep/Louise

Objective: F

Corporate Aim: 2 (5)

Embed Brand Values – From August 2018

Activation of brand values for audiences, visitors and staff.

Lead: Phil, Sheree, Lorna

Goals: 1, 2, 5 Jonathon/Louise

Objective: A, F

Corporate Aim: 3 (10)

Projects no longer on project list:

Came off summer 2017:

•Cultural Hub – adapted •Equality & Inclusion – adapted •Art of Change 2018 – BAU •Common Artistic Platform – adapted •Website – BAU

Came off summer 2018:

•Foyers –adapted •Branding – adapted •Equality & Inclusion – BAU •Commercial Phase 3 – BAU •Operations Review – BAU •BC/GSMD Operational Alliance – BAU •Talks – BAU •Arts & Science 2019 – BAU •Pit Shakeup – BAU •Under 18s Offer – BAU •National School Programme – adapted •Culture Mile Learning – BAU •Data Management – adapted •Ticketing System – BAU

* BAU = Business as Usual

Barbican strategies, policies and reports.

Completed

- **How We Do Things - 'Barbican Manual'**
A 'how to' guide for all areas of the organisation, outlining processes, protocol and working culture for the Barbican.
Contact: Lorna Gemmell
Last updated: Autumn 2016 - Reviewed annually
- **Stakeholder Strategy**
This will shape how we work with stakeholders across the organisation.
Contact: Nick Adams
Last updated: December 2016 - Reviewed annually
- **Internal Communications Plan**
As part of the new intranet project, this plan will present a structure through which internal communications will be delivered.
Contact: Lorna Gemmell / Steve Eddy
Due: Summer 2017 - Reviewed annually
- **Residents Management Plan**
A plan defining how the Barbican engages with and responds to the needs of the residents.
Contact: Sean Gregory
Last updated: January 2017 - Reviewed annually
- **Communications Messaging**
This forms part of a larger body of work around communicating the remit and responsibilities of all departments across the Barbican.
Contact: Lorna Gemmell
Last updated: December 2016 - Reviewed annually
- **Equality and Inclusion Strategy**
A new five-year Equality & Inclusion strategy and associated departmental plans have been developed for 2017 - 22
Contact: Laura Whitticase/Shoubhik Bandopadhyay/Steve Eddy
Last updated: June 2017 - Reviewed annually
- **Ethics Policy**
This informs the Barbican's approach to code of conduct for Barbican staff, our approach to programming and partnerships and our approach to fundraising.
Contact: Nick Adams
Last updated: June 2017 - Reviewed annually
- **Modern Slavery Policy**
A policy which outlines the organisation's view and approach to Modern Slavery issues.
Contact: Nick Adams
Due: Summer 2017 - Reviewed annually
- **Safeguarding Policy**
New policy outlining our approach to safeguarding across the organisation.
Contact: Steve Eddy
Due: Winter 2017 - Reviewed annually
- **General Data Protection Regulation (GDPR) Policy**
A policy outlining the organisation's data protection policy and processes.
Contact: Phil Newby, Lynette Brookes, Andrew Hayes
Due: Summer 2017 - Reviewed annually
- **Major Incident Business Continuity Plan**
A plan to outline the Centre's approach to continuing business in the instance of a major incident.
Contact: Jonathon Poyner
Due: July 2018 – Reviewed annually
- **Listed Building Management Guidelines**
New listed building management guidelines forming the second part in a three-part series initially commissioned by City of London.
Contact: Jonathon Poyner
Last updated: Summer 2017 - Reviewed in 2019
- **Environmental Sustainability Strategy**
An action plan which outlines the centre's ambitions and activities which support our commitment to environmental sustainability.
Contact: Jonathon Poyner
Due: Summer 2017 - Reviewed annually
- **Estate Strategy**
A strategy which outlines the Centre's approach to Estate Management.
Contact: Jonathon Poyner
Due: Autumn 2017 - Reviewed annually
- **Organisational Risk Register**
This is in place to manage risk to the organisation, including financial, buildings, programming, etc.
Contact: Jonathon Poyner
Last updated: Ongoing
- **Local Strategy**
A strategy to set out our existing and future ambitions for working offsite locally building on work to date in communities and schools.
Contact: Laura Whitticase / Shoubhik Bandopadhyay
Due: Summer 2018 - Reviewed annually

- **National Strategy**
A strategy to set out our existing and future ambitions for working offsite locally building on work to date in communities and schools.
Contact: Laura Whitticase / Shoubhik Bandopadhyay
Due: Summer 2018 - Reviewed annually
- **International Strategy**
A strategy to join up international work across all departments.
Contact: Nick Adams
Due: Spring 2018 - Reviewed annually
- **Arts Council England NPO Application**
Developed in 2016/17, outlining our funded activities from 2018 until 2022. Award confirmed in June 2017.
Contact: Laura Whitticase
Last updated: Submitted January 2017. Reported on to ACE in June annually.
- **Evaluation Strategy**
A strategy outlining our ambitions and approach to evaluation across the Barbican.
Contact: Laura Whitticase/Shoubhik Bandopadhyay
Last updated: Autumn 2018 - Reviewed annually
- **Research Strategy**
A strategy outlining our ambitions and approach to evaluation across the Barbican.
Contact: Laura Whitticase/Shoubhik Bandopadhyay
Last updated: Autumn 2018 - Reviewed annually
- **Commercial Phase Three**
Commercial Phase Three business plans for BIE, Business Events, Catering, Retail.
Contact: Sandeep Dwesar/Jackie Boughton
Last updated: Autumn 2018 - Reviewed annually
- **Arts Division Strategy**
A strategy outlining our approach to delivering our ambitions across the Arts Division.
Contact: Laura Whitticase
Last updated: Autumn 2018 - Reviewed annually
- **Cinema Consultation Report**
A report presenting the findings of a commissioned piece of research into the Cinema offer and surrounding issues and opportunities to support increased ticket sales and secondary income generation.
Contact: Gali Gold
Completed: Autumn 2018

In progress

- **Foyers Guidelines/Guidebook**
A guide to inform aesthetic decisions made which impact the non-structural elements of the foyers and management guidelines for how to work in the foyers.
Contact: Sidd Khajuria/Sheree Miller
Due: Autumn 2018 – Reviewed annually
- **Staff Guide to Making Changes to the Building**
A presentation-style guide to inform the process for requesting and making changes to the building.
Contact: Darrell Lunt/Nick Adams
Due: April 2019 – Reviewed annually
- **Buildings & Operations Divisional Plan**
A plan setting out the priorities and focus of the Buildings & Operations division for the next 1 -3 years.
Contact: Jonathon Poyner
Due: June 2019 – Reviewed annually
- **Creative Learning Business Plan**
A plan setting out the priorities and focus of the Creative Learning department for the next 1 -3 years.
Contact: Jonathon Poyner
Due: June 2019 – Reviewed annually

Strategic Overview Projects

- **Strategic Plan Reporting**
This is the regular update to the Barbican Centre Board on the progress of the Strategic Plan.
Contact: Laura Whitticase
Last updated: Ongoing
- **Links to Corporate Plan and City Strategies**
A paper outlining the connection between the Barbican’s Vision, Mission and Goals with the City’s Corporate Plan and associated strategies (e.g. Culture Mile and Cultural Strategy)
Contact: Laura Whitticase
Due: October 2018 – Reviewed annually
- **City Business Plan**
The Barbican produces a business plan which aligns with City of London departmental business planning processes and templates, aligning Barbican Strategic Goals, business as usual priorities with the City’s Corporate Plan and other key strategies.
Contact: Laura Whitticase
Due: Ongoing – reviewed annually
- **Strategy and Policy Review Process**
A process to implement and track progress against strategies and policies, including how and when they need updating.
Contact: Laura Whitticase
Due: November 2018 – Reviewed annually

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Committee(s)	Dated:
Culture, Heritage and Libraries – For Decision Policy & Resources Committee – For Decision Planning and Transportation – For Information Barbican Board – For Information Open Spaces and City Gardens – For Information Guildhall School of Music & Drama Board – For Information Cultural Mile Working Party – For information Museum of London Board of Governors – For Information	11/12/2018 13/12/2018 18/12/2018 23/01/2019 04/02/2019 18/02/2019 27/02/2019 27/03/2019
Subject: City of London Visitor Strategy 2019/23	Public
Report of: Peter Lisley, Assistant Town Clerk and Culture Mile Director	For Information
Report author: Nick Bodger, Cultural and Visitor Development Director	

Summary

The City Corporation's visitor strategy 2013/17 expired at the end of last year. Following a successful tender process, RJS Associates were commissioned in April 2018 to undertake a full consultation with internal and external stakeholders, and to produce a new strategy.

The visitor landscape has shifted significantly since the last strategy was written. The opportunities and challenges of a post-Brexit London, the opening of Crossrail, and anticipated (significant) growth in London's visitor footfall, as well as other major considerations such as the growth of the night-time economy, are all likely to impact on how we work to promote and develop the City as a key destination within London, and how we support London's visitor economy more widely. These issues are considered in the new draft City of London Visitor Destination Strategy (2019-2023) which is appended to this report.

This report seeks Member approval and/or comments on the new draft.

Recommendation(s)

Members of the Culture, Heritage and Libraries Committee and the Policy and Resources Committee are asked to:

- Approve and provide feedback on the draft City of London Visitor Destination Strategy (2019-2023) as shown in appendix 1; and

- Note that your Committee will be asked to approve any significant amendments arising from the committee journey detailed above, endorsing the Strategy's submission to Court of Common Council in spring 2019.

Members of the Planning and Transportation Committee, Barbican Board, Open Spaces and City Gardens Committee, Guildhall School of Music & Drama Board, Cultural Mile Working Party and Museum of London Board of Governors are asked to:

- Note the draft City of London Visitor Destination Strategy (2019-2023) as shown in appendix 1 and provide feedback as relevant.

Main Report

Background

1. The City of London's Visitor Strategy 2013-17 expired at the end of last year. Working with your Cultural and Visitor Development Teams, RJS Associates were appointed in April of this year to undertake a full consultation across internal and external stakeholder groups and to produce a new strategy. This is attached in appendix 1.
2. The consultation saw interviews with key officers from across the City Corporation's tourism portfolio, Members and external tourism stakeholders. They included relevant City departments (and their Chief Officers), Culture Mile partners, neighbouring London Boroughs, area BIDs and national and London tourism agencies and authorities. Close liaison with your Corporate Strategy Team to ensure alignment with corporate plans and thinking was also a part of this process.
3. Following the interviews, themes and ideas began to emerge. To test these, workshops were undertaken to which key City tourism stakeholders were invited. These included members of the City's Hotels, Attractions and Retail Network and its City Culture Network. The current draft (appendix 1) is a reflection of both the interviews and the key themes which were discussed at the workshops.
4. Throughout the process, close attention has been paid to ensuring the draft strategy aligns with existing strategies, particularly the Corporate Plan, Cultural Strategy 2018/22 and the Culture Mile Strategy 2018/28.

Current Position

5. The new strategy is broken down into seven parts – an Introduction, the Strategic Context, Opportunities and Challenges, the Strategic Approach, Strategic Priorities, Implementation, and Outcomes and Monitoring. The Strategic Approach summarises the vision, priorities and outcomes on a single page.
6. The Strategic Priorities list new actions and ambitions and are specifically designed to challenge the organisation, reflecting conversations that have taken

place throughout the consultation process. Most can be realised within existing resources, while others may need to seek funding from internal and/or external sources. Business planning for the Town Clerk's Cultural Services teams and for other departments (where appropriate) will therefore need to address the priorities appropriately.

7. Following approval by the Summit Group in November 2018, further revisions are expected as the Strategy makes its journey through the Committees listed at the head of this report, reflecting their feedback and comments before a final draft is presented to the Court of Common Council in spring 2019.
8. The final amended Strategy will be resubmitted to your Culture, Heritage and Libraries and your Policy and Resources Committees should any significant changes have been made during its committee journey, ahead of it being considered by the Court.
9. The full appendices detailing the research behind the Strategy, a list of those consulted during the Strategy's creation, and highlights across the extent of the last Strategy's term (2013-17) are available on request from the Assistant Town Clerk and Culture Mile Director.

Corporate & Strategic Implications

10. Full consideration of the strategic context and implications for the new City of London Visitor Destination Strategy is given within the draft (appendix 1) under the section "The Strategic Context".
11. The Strategy has been developed in close consultation with your Corporate Strategy Team in the Town Clerk's Department to ensure alignment with corporate plans and thinking, and to agree appropriate monitoring and evaluation criteria.

Conclusion

12. A new visitor strategy has been developed by RJS Associates. The current draft reflects the thoughts, ideas and issues raised during the consultation process and seeks to prepare the City for the opportunities and challenges that lay ahead over the next five years.

Appendices

- Appendix 1 – Draft City of London Visitor Destination Strategy (2019-2023)

Background Papers

The appendices to the City of London Visitor Destination Strategy (2019-2023) are available on request from the Assistant Town Clerk and Culture Mile Director.

Nick Bodger

Cultural and Visitor Development Director

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Discover the City

The City Of London Visitor Destination Strategy (2019-2023)

Draft

June 2018

**Commissioned by: City of London
Corporation**

**Written by: Carmel Dennis and Richard Smith
Edited by: Flagship Consulting**

**RJS Associates Ltd
E: info@rjsassociates.co.uk**

Foreword

“Our role in presenting the City, and indeed London, as an unparalleled world-class destination remains steadfast. We are blessed to be custodians of such an asset.”

With over 2,000 years of experience in welcoming the world, the City has always been, and continues to be, one of the most historic, yet innovative destinations, welcoming business and leisure visitors from across the globe.

Nationally, it leads all English local authorities for its use of heritage to foster a distinctive identity and enjoys the number one spot for engagement in culture, as identified in the Royal Society for the encouragement of Arts, Manufactures and Commerce’s (RSA) latest *Heritage Index (2016)*, and in the Government-commissioned *Active Lives Survey* conducted by Ipsos MORI in 2017.

This is the City of London Corporation’s fourth Visitor Strategy, its first was produced in 2007 and its most recent in 2013. Since that last strategy, huge progress has been made in delivering its vision – to significantly develop our visitor economy and, in so doing, enhance London’s attractiveness as place to visit and do business. In 2017, the City recorded increases against the strategy’s baselines of 19% in visits to its various attractions, 107% in visitors overall¹, and 109% in visitor spend. Today, the sector is estimated to support over 18,000 jobs in the City.

Our role in presenting the City, and indeed London, as an unparalleled world-class destination, remains steadfast. We are blessed to be custodians of such an asset

It is crucial that we stay ahead of economic and tourism trends to ensure that the City maintains its world-class status. There is no doubt there are significant challenges ahead: challenges which straddle political, economic and demographic issues, but also ones which involve welcoming new markets as countries start to open up to more international travel.

Research by *Humankind* in 2017, which was commissioned through a partnership of the City Corporation, London and Partners and the Mayor of London, sought to evaluate and optimise messaging about London, unveiling two compelling motivators for visitors to London specifically – motivators that the City has in spades. That “London is a city of amazing experiences old and new” and that London is a “city of discovery, with surprises at every turn” are the themes which lie at the heart of our 2019-2023 Visitor Strategy.

Our aim is for every visitor – whether here for business or leisure (or both), whether visiting from near or far, whether here for the first or the tenth time – to discover their own City experiences and create their own City stories.

Graham Packham, Chairman of the City of London’s Culture, Heritage and Libraries Committee [pending sign off from Mr Packham]

¹ A new model for calculating visitor footfall and spend was adopted by the City Corporation in 2016; this has seen significant increases on original estimates primarily because the new model includes groups not considered previously e.g. day visitors from a holiday base, and conference and meetings visitors. Growth in the City’s tourism sector (particularly accommodation) while significant, is therefore not the only contributor to the substantial increases quoted.

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1 Introduction

“By seeing London, I have seen as much of life as the world can show.” Samuel Johnson, 1773

The City of London *is* London.

It is the birthplace of our capital, with a history stretching back over 2,000 years. Its stories, sights, smells and sounds are unique and are integral to England’s political, social, literary, artistic and financial history. More than that, they have played a part in shaping the history of so much of the wider world.

Its skyline, where ancient places of worship, medieval halls and Tudor pubs jostle for space with some of the most architecturally-significant skyscrapers found anywhere today, is one of the most exciting in the world. Underneath, a dense medieval street plan invites visitors to tread their own path as they discover a wealth of world-famous, and lesser-known visitor experiences, all within easy walking distance of one another.

The City is hyper-connected to the rest of London, the UK and the world with seven mainline stations, seven underground lines and easy access to City Airport. Unsurprisingly, this brilliant connectivity is perfect for the millions of international business visitors who come to the City for work, meetings and conferences, investing in and building our national economy.

For so many visitors, the City embodies London. The role of its rich historic past, combined with a rapidly evolving future, cannot be understated and plays a significant role in London’s wider success as a global visitor destination.

This in turn benefits the City, which enjoys the many dividends of being part of the total London offer, including the world-class hotels, heritage, culture, shopping, parks and events which surround it.

This is *The* City within a city; London’s heart and heartbeat and the place from where this unique global entity grew and continues to grow.

2 The Strategic Context

This document provides a strategic framework for the development of the City of London's visitor economy. It sets out a series of step-change objectives and identifies several priorities for development and key target markets.

It is the result of a wide-ranging review, including:

- Examination of international and national visitor trends and forecasts
- Consideration of the policies of the Government and national and local tourism organisations (in as much as they reflect the City's own plans)
- Input from a series of workshops and consultations with tourism operators and stakeholders, and City Corporation Members and officers.

2.1 Policy Framework

The City of London's Visitor Strategy supports national, local and industry economies, delivering positive benefits to Londoners through jobs, learning, "good" growth and prosperity.

2.1.1 This Visitor Strategy contributes to the **City Corporation's Corporate Plan 2018/23** - in its aims to:

- Promote London for its creative energy and competitive strengths (ref. 7d)
- Promote the City, London and the UK as attractive and accessible places to live, learn, work and visit (ref. 8a)
- Champion investment in relevant skills and diverse talent pools (ref. 8d)
- Advocate ease of access via air, rail, road, river and sea (ref. 9c)
- Improve the experience of arriving in and moving through our spaces (ref. 9d)
- Create and transform buildings, streets and public spaces for people to admire and enjoy (ref. 10c)
- Protect, curate and promote world-class heritage assets, cultural experiences and events (ref. 10d)
- Champion a distinctive and high-quality residential, worker, student and visitor offer (ref. 10e).



2.1.2 The strategy is the City of London's framework to support the Mayor's **Tourism Vision for London** (produced by London & Partners). It aims to create a world class visitor experience through:

- Promotion
- Visitor experience
- Information, infrastructure and amenities
- Developing the infrastructure for business visits and events.

- 2.1.3 It supports the delivery of the **City of London's Cultural Strategy 2018/22**, with its focus on repositioning the City as a world capital for commerce and culture, developing Culture Mile (supporting **the Culture Mile Strategy 2018/28**) and promoting the cultural, heritage and creative strengths of the City.
- 2.1.4 It reflects the **City of London's Local Plan 2015**, which identifies the need "to promote a high quality of architecture and street scene appropriate to the City's position at the historic core of London...supporting the continued development of the City as a cultural destination for its own communities and visitors".
- 2.1.5 It draws from, and supports, national government plans and strategies, such as the national tourism plan of the Department of Culture, Media and Sport (DCMS), and the Greater London Authority's (GLA) plans, such as **Culture for all Londoners, A Vision for London as a 24-hour City** and the **London Plan**.

2.2 The global tourism economy

Travel and tourism is one of the world's largest economic sectors, accounting for 10.4% of global GDP and 313 million jobs, or 9.9% of total employment in 2017.²

London is the gateway to England, and the UK. In 2016, London alone attracted over 30m overnight visits - of which over 19.1m were international. London accounts for half of England's international visitors and its visitors generate nearly £30 billion of spend a year. The sector employs 700,000 people – one in seven of the capital's jobs – and accounts for 11.6% of London's GDP³. Visitor numbers to London are expected to grow to 40.4m by 2025.

² Travel & Tourism Economic Impact 2018 (World Travel and Tourism Council 2018)

³ A Tourism Vision for London (London and Partners 2017)

2.3 Tourism in the City of London in 2017

“The City is a world within itself. Centred in the heart of the metropolis, with its innumerable capacities for commercial pursuits, it presents at first sight to a stranger a most mysterious and unfathomable labyrinth of lanes and alleys, streets and courts. Streets thronged with a bustling multitude, whose various occupations, though uniting in one grand whole, seem to have no direct association with each other.” D. Morrier Evans, *The City*, 1852

THE BELOW IS TO BECOME A SERIES OF INFOGRAPHICS

- 18.4m visits
- £1.76billion spend
- Supports over 18,000 jobs
- 70% of spend is from London and UK residents / 30% from overseas
- More than half of spend (53%) is from business visitors, the rest from leisure visits⁴
- 6.6m visits to City attractions (+26% since 2010⁵)
- 383,000 visits to the City Information Centre
- 6,200 hotel/aparthotel bedrooms⁶ (circa 40% increase since 2011)

2.4 Tourism Futures

There are three key emerging trends that will impact tourism to the City; all create exciting opportunities for the area and the way its product is packaged and promoted.

- London’s visitor numbers are expected to grow to 40.4 million by 2025, with increases across all markets; the strongest growth is anticipated to come from Asia (particularly China).⁷
- Technology will continue to transform the visitor experience. Smart phones have become essential tools, used for researching and booking, as well as for wayfinding and sharing photos via social media. Having timely, accurate and lively online destination content will be crucial. Push-technology has become super-smart, with algorithms facilitating the targeting of specific audiences with specific messages that meet their profile, interests and location⁸

⁴ City of London Facts of Tourism 2017 (RJS Associates Ltd – 2018)

⁵ City of London’s Visitor Attractions Monitor (RJS Associates Ltd 2018).

⁶ City of London Facts of Tourism 2017 (RJS Associates Ltd 2018).

⁷ A Tourism Vision for London (London and Partners 2017)

⁸ The Future Travel Journey: trends for future tourism product development (Foresight Factory Research for VisitEngland July 2017)

- Consumer behaviour is changing, as there is a fundamental shift in what value means. Value is about collecting as many unique experiences as possible and travellers are seeking genuine, authentic, tourism products and will be driven by 'wish lists' of experiences.⁹

⁹ The Future Travel Journey: trends for future tourism product development (Foresight Factory Research for VisitEngland July 2017)

3 The Opportunities and Challenges

3.1 Opportunities

Prestige and depth of offer	There is nowhere in the world like the City. From a visitor perspective it offers incredible value in terms of the number of unique, authentic experiences on offer within a small and walkable distance of one another.
Host of new attractions	<p>The Sky Garden, London Mithraeum, Billingsgate Roman House and Baths, and Aldgate Square and Guildhall Yard (both as event spaces) are all recent additions to the City's visitor offer; in the pipeline is the new location for the Museum of London and a new visitor centre at the Monument Piazza.</p> <p>There are exciting opportunities for the development of other attractions including the Old Bailey, Mansion House and more high-level sky gardens.</p> <p>These will enhance the visitor experience and the appeal of the City as a place to visit and do business.</p>
Bed-stock increase	The City has nearly 6,200 hotel/aparthotel bedrooms, a growth of 40% since 2011 (with more planned), creating opportunities for an overnight market, particularly for leisure visitors at weekends.
Retail and restaurants	The City's shopping, food and drink offer has been transformed; developments, such as Bloomberg Arcade, One New Change and Broadgate, are at the forefront of innovative food and beverage experiences.
Culture Mile	A rival to any of London's cultural hubs, the creation of Culture Mile will add immeasurably to the City's rich arts and heritage offer, creating a lively and safe day, evening and night-time destination.
Evening and night time economies	Illuminated River, Culture Mile and increased transport options will deliver great opportunities to develop the City as a destination of choice for overnight stays and evening visits.
Improved connectivity	Crossrail, the expansion of City Airport and the Night Tube will create opportunities to develop new markets at times when the City has capacity, particularly weekends and evenings.

3.2 Challenges

Peaks and troughs of capacity and demand	Although the City benefits from high year-round occupancies, this is not always the case at weekends, which are quieter, and when some attractions, shops, bars and restaurants are closed. At these times, demand for hotels is weaker, and the streets are quieter and lack animation - this can feel unwelcoming for visitors.
Capacity for growth	Demands on land use mean that future growth in hotel supply will be limited – as recognised in the City of London Local Plan policies. Increasing overnight stays will therefore be limited, noting the Culture Mile area is perceived to be particularly short of hotels.

Increased competition	<p>Other areas and boroughs of London – such as Greenwich and the Queen Elizabeth Olympic Park – have plans for major infrastructure and cultural developments in the coming years.</p> <p>Globally, other world cities are developing facilities and targeting visitors as well as business investors, particularly Frankfurt, Dubai, Singapore and Beijing.</p> <p>The City needs to ensure it works hard to maintain its market share.</p>
Perception issues	<p>London can be perceived as expensive and crowded, especially among domestic audiences¹⁰; despite recent leaps forward, the City is known for business significantly more than for its heritage and cultural offer.</p>
Wider challenges	<p><u>A sustainable workforce</u>: across London the visitor sector is estimated to employ 700,000 people. It is estimated that 21,000-63,000 recruits are needed each year to maintain current levels. This could be a significant challenge post-Brexit.</p> <p><u>Terrorism and security</u>: central London and the City remain sensitive to terrorism and security-related incidents. These can lead to major drops in visitor numbers and impact negatively on perceptions. Overseas markets, families and school groups are particularly susceptible.</p> <p><u>Visas</u>: India and China are forecast to be major growth markets for international travel but the costs of obtaining visas is a major concern for London's tourism sector. Post-Brexit, tighter visa regulations could negatively influence visitor numbers to the UK from European markets for both leisure and business.¹¹</p> <p><u>Air capacity</u>: London's runways and airports have sufficient capacity to support the growth anticipated through to 2025. In the long term however, this could become a constraint for growth across all London.</p> <p><u>Hotel capacity</u>: it is estimated that London needs at least an additional 23,000 hotel rooms by 2025 to sustain growth at predicted rates.¹²</p>

¹⁰ City Hotels, Attractions and Retail Network (CHARN) presentation (London & Partners – 2018)

¹¹ Implications of Brexit (Tourism Alliance 2017)

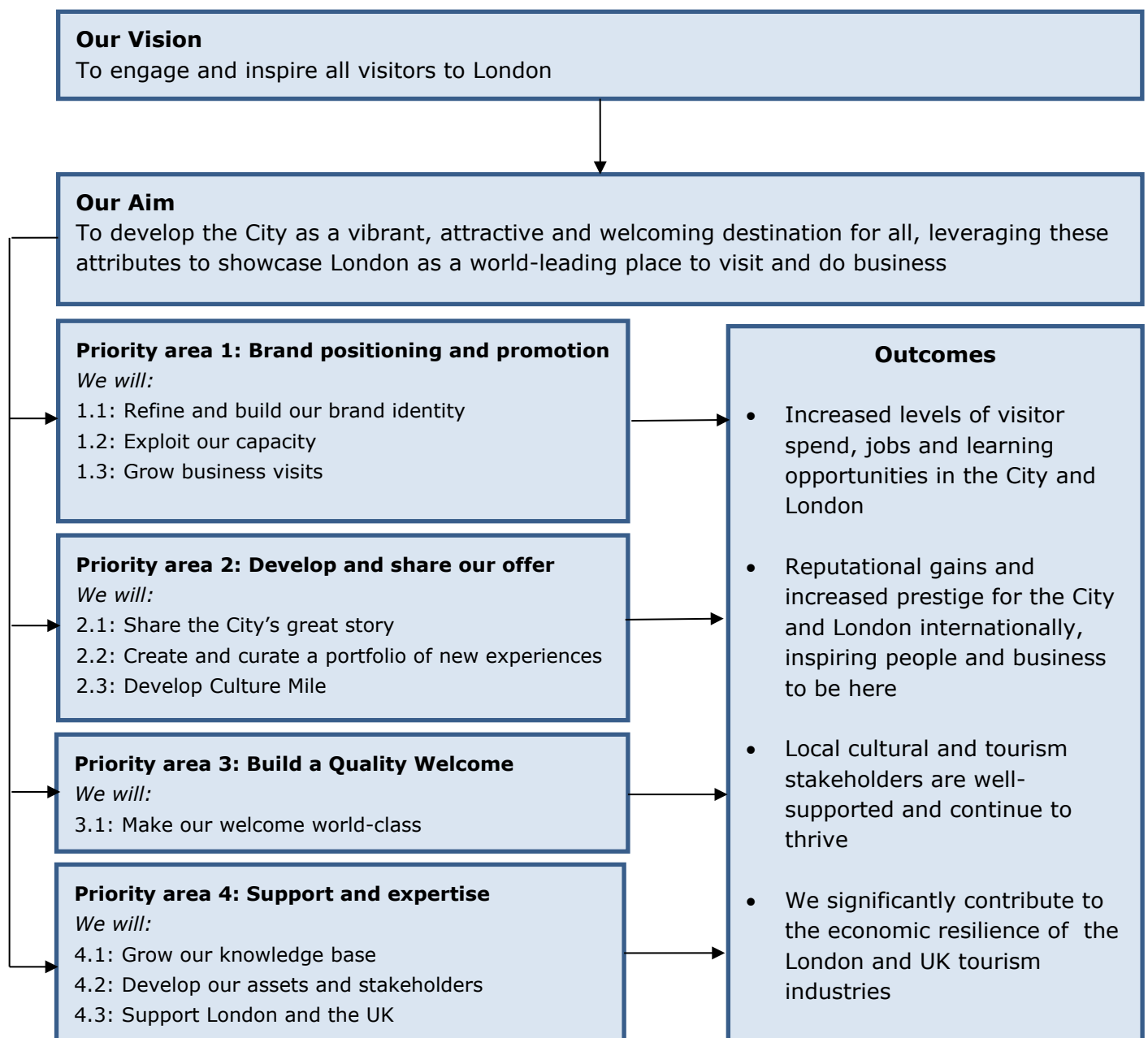
¹² A Tourism Vision for London (London and Partners 2017)

4 The Strategic Approach

“I’ve been walking about London for the last thirty years, and I find something fresh in it every day.” Walter Besant

4.1 Overview

This five-year Visitor Strategy is supported by four key priority areas, all focused on showcasing the very best of the City of London for leisure and business visitors, which will in turn benefit the wider London community.



Underpinning these objectives there are a number of universal values and principles, which cascade throughout the organisation and how we work. These include:

- Working in partnership in an open, accessible and transparent way
- Practising responsible tourism and building 'good growth' for the City – targeting the right markets at the right times in the right locations
- Championing an environmentally-sustainable City – encouraging walking, cycling, pedestrianisation and use of 'clean routes'
- Creating a London for all Londoners – enabling all to benefit from growth and prosperity
- Ensuring appropriate and proportionate security measures are applied across all our visitor assets and programmes – making the safety and well-being of our audiences our primary consideration





4.2 Target Markets

This strategy focuses on those visitor markets which have the most significant value and/or growth potential for the City, and where actions will make the biggest impact.

Criteria for prioritising markets include:

- Potential motivation triggers: do we have the right product to align with interests?
- When visiting: season, day of week, time of day
- Level of spend
- Longer-term potential: repeat visits, referrals, extenders
- Ease of marketing: cost and resource to influence audiences (at inspiration stage, during planning, when in London).

The City of London has identified four tier-one target markets:

	Overseas sightseers: A significant market for London and the City. Their key reason for visiting is our exceptional heritage offer. There are clear and actionable opportunities to grow this market by building on and cross-selling the number of unique experiences in a small and connected area. ¹³
	Day-trip families: Based in London and the Home Counties and typically travelling with children under the age of 15. The City has a strong family offer with bucket-list attractions and good connectivity.
	London adults: Living (and/or working) in London and visiting the City for a day or evening as couples or in friend groups without children. They will be influenced by our heritage and cultural offer, events, Culture Mile, and the evening and night-time economies.
	Business visitors: Account for over half of visitor expenditure in the City. They are an important audience to influence, to persuade to explore and spend more when they are here, to encourage to re-visit or to extend their stay and with whom we must foster the aspiration to work and do business in London.

5 Strategic Priorities

¹³ A Tourism Vision for London (London and Partners 2017)

5.1 Priority area 1 – Brand Positioning and Promotion

5.1.1: Build and refine our brand identity

Rationale

The City is home to attractions and buildings that are international icons, steeped in history and perfect for rich and engaging storytelling. The depth of the City's heritage however, and the variety of its culture are not fully represented or reflected in public perceptions of the area¹⁴.

The concepts of "City of Old and New" and "City of Discovery"¹⁵ provide the foundation for our future positioning – building on the juxtaposition of our unique heritage and our creative, dynamic and innovative present, combined with a medieval street plan of alleyways and passages, inviting discovery and revealing a wealth of hidden gems.

Areas for Action

- Position the City as a world-leading heritage destination and London's heritage centre. This will improve the profile of the City to heritage service providers – from heritage agencies to museums and interpretative experiences – encouraging them to see the City as the perfect place in which to conduct business.
- Promote the City's history and heritage both domestically and internationally:
 - Create London-wide campaigns that develop the "City of Old and New" concept
 - Create and/or seek joint ventures and campaigns that drive footfall between heritage destinations (such as that achieved in *England Originals* with England's Historic Cities)
 - Strengthen the City's alliance with Visit Greenwich and seek similar opportunities with heritage hubs within London
- Develop target-market-focused digital content that features the City's unique heritage and identity, distributing via social media and through our strategic partners.
- Further build the concept of "City of Discovery" promoting the City's many pop-up events and installations in the public realm (notably within Culture Mile and through the City's Outdoor Arts Programme) across social media channels specifically, targeting the markets identified below.
- Promote the City's cultural strengths as well as its quirky alternatives to mainstream consumption in order to drive visitor audiences, to include (but not limited to) City film locations and the fashion and textile industry around Petticoat Lane and Spitalfields.
- Develop a City-wide marketing and communications strategy to drive visitors', learners' and residents' awareness of our cultural offer, focussing on the anticipated increase in visitors with the Elizabeth Line in 2018/19 and working to engage the existing working population¹⁶.

¹⁴ Source: Londinium Evaluation report (The Audience Agency for the City of London Corporation – 2017)

¹⁵ Source: London Message Testing (Humankind Research for London and Partners, City of London Corporation, GLA – 2017)

¹⁶ Action adopted from the City of London's Cultural Strategy 2018/22 (objective 7)

Markets Reached



5.1.2: Exploit our capacity

Rationale

The City has peaks and troughs of capacity which are perhaps at odds with the wider London offer; it is therefore a priority to develop strategies to address under-use. Weekends and school holidays are particularly low-demand periods for many hotels, bars and restaurants; and attractions see visitor numbers dip during the winter months.

Strategies and solutions are needed to stimulate demand in quieter periods, activating key market segments at different times. The aim is to deliver good growth and add real value to businesses within the City.

Developing such tactical marketing campaigns will be best achieved in partnership with transport operators and other London boroughs, as well as strategic partners such as London & Partners. The City may play a leadership role or a supporting role in such initiatives.

Action Areas

- Refine the appropriate target market mix for the City, identifying key segments and their motivations, and craft suitable campaigns that are shared with appropriate delivery partners.
- Undertake tactical marketing campaigns that address low-demand periods, and which respond to opportunities as they arise, including:
 - Joint campaigns with transport operators that promote the City at weekends and during school holidays
 - Featuring City product internationally, by establishing new partnerships with incoming tour operators and overseas travel trade.
- Support the Mayor's **Vision for London** as a 24-hour city by developing and growing the City's night-time offer, with particular emphasis on Culture Mile. The focus should be on delivering compelling "old and new" alternatives to traditional activities.

Markets Reached



5.1.3: Grow business visitors

Rationale

The City welcomes high numbers of business visitors (with and without family members/partners) for meetings and conferences, and on short-term working contracts. Their experience of the City can influence their future business decisions for relocation, investment and recommendation.

There are opportunities to increase the number of business visitors (particularly conference visitors), their spend and experience (particularly those staying overnight).

Action Areas

- Raise the profile of the City's suitability for conferences and meetings by showcasing its exclusive range of venues and facilities through the London Convention Bureau (London and Partners) and other channels (e.g. London City Selection).
- Support London's welcome to large business conferences and congresses, showcasing Culture Mile as a key attractor.
- Support the London Convention Bureau's London Ambassador Programme by engaging City business figures and experts to help generate and attract conferences.
- Develop dedicated, and incentivised, collateral and digital content to encourage business visitors to extend their stay, return and/or recommend the City.
- Identify and support appropriate partners, including the City's hotels, to develop specific campaigns (domestic and international) targeting business visitors.
- Develop solutions to better penetrate City businesses and communicate our offer to City workers.

Markets



- Domestic
- International
- Conference organisers and delegates.

5.2 Priority area 2: Develop and share our offer

5.2.1: Tell the City's great story

Rationale

The story of the City, its status as the birthplace of London and cradle of the capital's rich history and heritage, and its roots as a world leader in law, business and politics, are its crown jewels when it comes to attracting visitors.

Interpreting, and reinterpreting the City's story to engage with target markets will be pivotal in encouraging further growth and creating the kind of dynamic campaigns which drive awareness and footfall.

Action Areas

- Develop and agree a digital marketing plan that clearly focusses our ambitions for attracting visitors through our own web-based and social media platforms as well as those of third parties.
- As part of the above, develop a dedicated visitor website that tells the story of the City, provides itineraries and experiences, and acts as a portal to attractions, events and services.
- Complement the new website with a suite of quality-curated digital content, pushing this through strategic partners and third-party websites, social media and apps to build City presence and reach.
- Utilise virtual museum and gallery digital platforms to curate and provide access to our assets and collections and create an interest in visiting the City.
- Develop the City's streetscape as a living museum using virtual and augmented reality and on-street interpretation. Work with the City Information Centre, Culture Mile (notably Museum of London) and Monument Visitor Centre to complement this offer.
- Encourage use of ground-level window space to create a sense of place for the City, via artworks, interpretation and City timelines and stories.
- Add depth to the City story through the development of content and marketing collateral with neighbouring areas.

Markets Reached



5.2.2: Create and curate a portfolio of new experiences

Rationale

To claim its starring role on a crowded world stage, the City needs to make the utmost of its established icons and of its less-exposed assets to create a portfolio of new world-class experiences which tap in to the crucial “fear of missing out” (FOMO) motivator. These new experiences must showcase the City’s dynamism, attract new audiences and ensure previous visitors have the excuses they need to return again (and again).

Action Areas

- Help develop new visitor experiences using our existing assets, such as the Central Criminal Court at Old Bailey, Mansion House and our Roman archaeology.
- Build the City’s riverside offer through the opportunities arising from the Illuminated River and Thames Tideway Tunnel (Blackfriars Foreshore) projects, using these as catalysts to deliver new day and night-time visitor experiences.
- Make the most of the City’s growing roof/skyscraper garden venues, by creating an umbrella “high-garden” brand/campaign, simplifying access and building a portfolio of bookable experiences.
- Promote the new Monument Visitor Centre and Tower Bridge experiences and use as a ‘gateway’ to other City experiences.
- Build and promote the City’s outdoor visual arts offer to include closer working with the Crossrail art and the City’s annual “Sculpture in the City” programmes.
- Develop an annual series of major outdoor events which celebrate the City’s unique character and heritage and help achieve global resonance.
- Support the development of the City Corporation’s Sports Engagement Strategy, supporting British bids to host major sporting events and utilising our cultural assets and programmes to develop the visitor welcome at appropriate activities.

Markets



5.2.3: Develop Culture Mile

Rationale

Culture Mile, located in the north-west of the Square Mile, is home to some of the world’s greatest cultural institutions: Museum of London, the Barbican Centre, the London Symphony Orchestra and the Guildhall School of Music & Drama.

The raison d’être of Culture Mile is twofold; firstly, to contribute to shifting perceptions of the City, establishing it as a globally-renowned destination for culture, creativity and learning, as innovative and dynamic in the arts as it is in commerce; secondly, to help

develop the area as a vibrant and welcoming cultural, creative and learning destination for all.

The arrival of Crossrail, and its potential to massively increase visitor numbers into the City, provides real opportunity for visitor experiences and promotions for Culture Mile.

Action Areas

- Proactively support the delivery of the **Culture Mile Strategy 2018/28**, coordinating and aligning relevant City-wide visitor initiatives and opportunities to support its growth as a cultural centre; specifically:
 - Use Culture Mile as a focus for positioning the City as an evening and night-time destination
 - Deliver appropriate visitor information services within the Culture Mile footprint, utilising the expertise of the City Information Centre
 - Work actively with Culture Mile to promote the cultural offerings of the wider City to relevant audiences, including working with Crossrail and other transport operators
 - Use City visitor assets to amplify the Culture Mile offer and encourage extended stays, linking between attractions via packages and promotions.

Markets Reached



5.3 Priority area 3: Build a Quality Welcome

5.3.1: Make our welcome world-class

Rationale

A world-class destination like the City has to offer a world-class welcome – one which will give each and every visitor an experience they will never forget.

Our welcome to visitors needs to encompass an attractive public realm, easy wayfinding, well-trained and knowledgeable front-of-house teams, and good quality visitor information in the right places, all supported by the kind of infrastructure (toilets, transport, access) that visitors expect.

The arrival of Crossrail will make Farringdon Station (with its direct link to Heathrow) a major point of entry to the City, and therefore this area will have significant potential to influence and inspire visitors.

While the City already offers a strong welcome to its many visitors, we must recognise that to stay at the top of our game, we have to face the future head on; this includes sustaining a quality workforce (predicted to be a challenge in the future) and addressing the consistency of our wayfinding.

Action Areas

- Implement the City's Legible London signage and lighting strategies; ensure new mapping is reflected across all visitor collateral, whether printed or digital.
- Operate and promote the City Information Centre as a free visitor information service for all visitors to the City, London and England; consolidate its position as the official information centre for London's cultural and sporting events and build its long-term sustainability by increasing commercial operations and support.
- Boost visitor-facing skills across the sector by developing training opportunities at our visitor attractions.
- Using City Information Centre expertise, provide visitor welcome training for London's volunteer ambassadors, City security teams and concierges, event security staff and other relevant personnel.
- Open up walking routes that make the City easier to explore, for example the river walkway from Tower of London/Tower Bridge.
- Provide welcome services to the travel trade through additional coach parking and dropping off facilities, particularly at weekends, ensuring neutral or positive environmental impacts to align with this strategy's cross-cutting theme of sustainability.

Markets Reached

All visitors – when already in London.



5.4 Priority area 4: Support and expertise

5.4.1: Grow our knowledge base

Rationale

Understanding visitors, their motivations and requirements, is fundamental to an effective Visitor Strategy and should underpin marketing and infrastructure development programmes.

The City must continue to develop its collective knowledge of visitors, and the performance of its visitor sector, through fresh and targeted research projects, which give invaluable insight into the visitor economy – locally and more widely.

Action Areas

- Maintain and extend the collection of destination level performance-related data held by the City, prioritising the build of our qualitative knowledge base.
- Develop insights into business visitor markets; specifically refresh our co-funded Business with Pleasure research.

- Define, agree and report outcomes aligned with our **Corporate Plan** to measure the success of this strategy, underpinning the measures already defined in section 7.
- Share our knowledge to encourage reciprocal exchange and to support and inform local, London, national and industry programmes and stakeholders.

Markets



5.4.2: Develop our assets and stakeholders

Rationale

The City Corporation manages a significant portfolio of visitor assets, including Tower Bridge, Guildhall Galleries and the City Information Centre. In its local government role, it protects the interests of all in the City who play a part in its visitor offer, convening, connecting and supporting stakeholders.

The City Corporation also recognises the need to future-proof its assets and those of its stakeholders, building long-term and sustainable business for the destination.

Similarly, it acknowledges that while City attractions are key drivers of visits, they cannot create by themselves the multi-faceted, multi-partner events, commemorations and campaigns that deliver international resonance for the destination and gain real traction in the marketplace.

A priority action is therefore to facilitate greater collaboration across attractions and create suitable 'umbrella' campaigns in which all can participate and derive benefits.

Action Areas

- Provide more and better networking opportunities to foster business partnerships and joint initiatives.
- Programme major "hero" events to support wider, high-profile thematic campaigns in which stakeholders can feature and from which they can derive business focussing on unique City content (e.g. *Shakespeare Woz Ere*, *London's Burning* (both 2016), and *Londinium* (2017)).
- Develop content resources for stakeholders to use in their operations, such as licensed images, videos, copy and itineraries.
- Maximise the impact that City-owned and funded assets can play in the visitor sector and exploit benefits for these assets through greater exposure (e.g. through strategic and collective partnerships and alliances) and commercial development; support the development of a visitor events programmes at Leadenhall Market and Aldgate Square as part of this
- Promote the City Information Centre to local stakeholders as a vital and free resource for promotions and welcome/product training.

Markets Reached



5.4.3: Support London and the UK

Rationale

The City is an integral part of London's (and the UK's) visitor offer, and therefore has an integral part to play in shaping its international image. It both benefits from and contributes to that image and to London's worldwide reputation and is part of the London gateway to the nation's regions for international visitors.

With its assets and expertise, the City can play a key role in supporting London's boroughs (most of whom do not have a dedicated tourism resource) by bringing the benefits of tourism to all Londoners, and it can work as a gateway partner for the nation, supporting the UK's tourism industry as a whole.

Action Areas

- Share our assets and expertise with London's boroughs, building on programmes already established through *London Borough of Culture* and *England Originals*
- Actively participate in London-wide events such as *Open House*, *London Landmarks Marathon* and *London Games Festival*, as well as major sporting events and London and national celebrations and commemorations, supporting our neighbours and the London and national tourism industries
- Provide showcase opportunities for London and UK partners at our City Information Centre.
- Working with our Culture Mile partners, develop major events that deliver global recognition for London, such as *London's Burning* in 2016.
- Support industry-wide training initiatives and recruitment drives across the tourism spectrum through participation and advocacy.

Markets



6 Implementation

“There is nowhere else like London. Nothing at all, anywhere.” Vivienne Westwood

The City Corporation is the crucial lynchpin in the implementation of its Visitor Strategy. It is:

- A major provider of, and investor in the City’s visitor product – operating several key attractions and the City Information Centre, as well as running landmark events
- A co-ordinating organisation that brings together visitor sector partners from across the City with other stakeholders to achieve collaboration and networking
- A landowner and planning body with a role in creating a distinct sense of place and a quality environment
- A long-term custodian of heritage and a major investor in culture and the arts
- An independent voice providing leadership and expertise for the City’s visitor sector at regional, national and international levels.

This strategy will be delivered by the City Corporation through a range of strategic and tactical partnerships. The diagram below provides some examples.



Delivery will be coordinated by the City Corporation’s dedicated Visitor Development Team working with champions across departments. This will include a Strategy Steering Group comprising senior officers and potentially senior representatives from stakeholder organisations. It will meet twice a year to oversee delivery and ensure co-ordination and streamlined cross-departmental programmes.

Major new campaigns, events and activities will be subject to the approval of the City Corporation's Director of Communications.

7 Outcomes and monitoring

This strategy will be reviewed and monitored against a specific set of outcomes that represent meaningful measures of progress across the City of London as a destination.

These are summarised in the following table:

Measure	Priority areas	Link to Corporate Plan (as per page 5)	Specific measures	Method of monitoring
Awareness and perceptions of the City	1.1, 1.2, 1.3	7d, 8a, 9d, 10e	<ul style="list-style-type: none"> Awareness of City as cultural and/or visitor hub Awareness of where visiting (visitors) Awareness of specific facilities in the City Perceptions of the City (based around a series of statements on the City) 	<ul style="list-style-type: none"> Visitor survey – leisure visitors Visitor survey – business visitors Perception's surveys – e.g. major City events
Conferences	1.3	7d, 8a, 10e	<ul style="list-style-type: none"> Increase in conferences 	<ul style="list-style-type: none"> UK Conference and Meetings Survey
Business visitor spend	1.3	7d, 8a, 8d	<ul style="list-style-type: none"> Increase in spend by business visitors – (e.g. through additional activities and leisure extension) 	<ul style="list-style-type: none"> Visitor survey – business visitors
Visits to attractions	1.1, 1.2, 2.2, 3.1	8a, 9c, 9d, 10c, 10d, 10e	<ul style="list-style-type: none"> Increased visitor numbers – particularly in off-peak months 	<ul style="list-style-type: none"> Attractions Monitor
Visits to City Corporation attractions	1.1, 1.2, 2.2, 3.1	8a, 9c, 9d, 10c, 10d, 10e	<ul style="list-style-type: none"> Increased visits including new attractions 	<ul style="list-style-type: none"> Attractions Monitor
Satisfaction	2.1, 2.2, 2.3, 3.1	8a, 8d, 9c, 9d, 10c, 10d, 10e	<ul style="list-style-type: none"> Satisfaction with different aspects of the City offer – public realm, signage, information, overall experience 	<ul style="list-style-type: none"> Visitor survey – leisure visitors Visitor survey – business visitors
Occupancy	All	7d, 8a, 9c	<ul style="list-style-type: none"> Increase in occupancy and ADR – particularly at weekends, off-peak months 	<ul style="list-style-type: none"> Occupancy Survey
London and UK support	4.1	7d, 8a, 10c, 10d, 10e	<ul style="list-style-type: none"> Impact of major City events on London National and international coverage 	<ul style="list-style-type: none"> City events' evaluations

Monitoring and evaluation will be led by the City Corporation's Visitor Development Team, working with the Corporate Strategy and Performance Team.

These teams will also define, agree and report outcomes aligned with our **Corporate Plan**, underpinning the measures provided above.

All measures will be reported publicly on an annual basis. However, data for some of the above quantitative measures does not currently exist. Baselines and targets for these

measures will be established following strategy approval. These will be presented in the annual monitoring report (see above).

8 Summary

This, the City of London Corporation's fourth strategy, seeks to build on the achievements of preceding strategies, engaging and inspiring every visitor to London so growing our visitor economy to the benefit of local sector stakeholders and contributing to London's success as a World City.

It seeks to do this by developing the City as a vibrant, attractive and welcoming destination for all, leveraging these attributes to showcase London as the best place to visit and do business.

This will be realised through a series of priority action areas in that we will:

- Refine and build the City's visitor brand
- Exploit its capacity
- Grow its business visitor offer
- Tell its story brilliantly
- Create and curate new visitor experiences
- Develop Culture Mile
- Make its welcome world-class
- Grow its knowledge base
- Support and develop its assets and stakeholders
- Support London and the UK

The success of the strategy will be measured against a series of agreed outcomes:

- Increased levels of visitor spend, jobs and learning opportunities in the City and London
- Reputational gains and increased prestige for the City and London internationally, inspiring people and business to be here
- Local cultural and tourism stakeholders are well-supported and continue to thrive
- We significantly contribute to the economic resilience of the London and UK tourism industry

The table in section 7 details the monitoring and evaluation criteria that will be established and reported on year-on-year. If successful, the strategy will significantly contribute to a number of the City Corporation's aims as detailed in its Corporate Plan 2018/23 and listed on page 5.

The City Corporation is therefore committed to delivering this strategy and recognises the value of tourism to the communities it serves. That value is not confined to the growth of sector economies but reverberates across all parts of national life, building better futures for all, a stronger and more resilient London, and an international reputation for the country that enables it to thrive in the face of the significant challenges and pressures it will face over the next five years. We want to welcome the world and to secure our place within it. This strategy significantly contributes to that ambition.

Committee(s): Barbican Centre Board	Date(s): 23 January 2019
Subject: Theatre & Dance Annual Presentation	Public
Report of: Louise Jeffreys Artistic Director Report Author: Toni Racklin Head of Theatre & Dance	For Information

Summary

This report provides an overview of the Theatre department's strategy and planning, in the context of the Barbican's Strategic Plan and the City of London Corporate plan.

It examines our current developments and the challenges and opportunities for the presentation of our programme and how we strive to maintain our profile in an increasingly competitive landscape.

The full scope of the Barbican Strategic Plan and the City of London Corporate Plan give a strong framework for the Theatre programme to build on, and we aim to contribute actively to cross art form initiatives both inside our own venues, in shared public spaces of the Barbican, as part of the Culture Mile, and the Creative Alliance with the Guildhall School, and within our community of east London.

This public report is divided into the following sections:

- 1) Mission Statement and Strategic Objectives
- 2) 2018/19 season review and The Art of Change
- 3) 2019/20 programme plan and Life Rewired
- 4) Opportunities for emerging talent
- 5) Artistic Associates
- 6) Equality and Inclusion
- 7) Conclusions

Recommendation

Members are asked to note the report.

Main Report

"The unexpected consequence of the digital revolution has been a new craving for live experiences. The live experience is irreducible and has not essentially changed for millennia. I think so much is available online now it's worth more being in the same room as someone, being in the real place at the real time, flesh and blood".

Sir Nicholas Hytner

"Racklin continues to oversee a fresh, impressive and eclectic programme that brings some of the world's finest theatremakers to the brutalist venue in the City of London" **The Stage**

1. Mission Statement and Strategic Objectives

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

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

Through our activities we hope to inspire more people to discover and love the arts.

We work in collaboration with community organisations to contribute to the programming of free offsite events in East London, offer reduced price tickets to 16-25 year olds for our shows through Young Barbican, present regular post-show talks, create online content and offer access to artists and directors.

We also present an innovative offer for families and younger theatre-goers, and respond in innovative ways to the Centre-wide special themed seasons and Culture Mile events.

18/19 in numbers:

- Number of companies performing on our stages: 41
- Number of countries represented: 11 - UK, Netherlands, Australia, France, Burkino Faso, Belgium, Ireland, USA, Spain, Sweden and Russia.
- Number of own promotion weeks: 42 (active weeks in Main Theatre & Pit & Silk St)
- Number of commercial rental weeks: 32
- Number of own promotions: 32
- Number of own promotion performances: 186
- Number of rental productions: 9

- Number of rental performances: 145
- Attendance for our own promotions (Main Theatre and Pit) sold to date 48,435
- Attendance for rental shows (Main Theatre) sold to date 109,250

a) How we programme

City of London Corporate Plan : Contributing to a flourishing society
Barbican Objective: Inspiring more people to discover and love the arts

The Theatre and Dance programme plays an active role in delivering the strategic objectives of the Barbican as a whole. We also respond to the aims of the City of London Corporate plan. The following describes how we build our programme and support the day to day infrastructure that is required to deliver each season.

Revisiting last year's priorities for the future, this report gives us an opportunity to look at the progress we've made, take stock of the new challenges that have arisen in a changing landscape, and reflect on how we are performing against the Barbican and City of London objectives. We build the programme with these objectives in mind, as well as our strong desire to maintain our fruitful and important relationships with the Barbican's many visiting artists.

We are the leading home for foreign-language drama on an epic scale, as well as mid-scale contemporary opera, musical theatre and innovative dance. We are not tied to one art form and are available to welcome a variety of work to create an annual programme that has coherence. We can respond to opportunities and are flexible and welcoming, supported by a committed staff who relish the challenges that our programme demands.

We provide our audiences with regular appearances by their favourite visiting companies, building on recognition and loyalty. These are the building bricks of each season. As often as budget allows, we contribute financially to the creation of new work.

Each year, brand-new companies are introduced into the season to give fresh perspectives on their respective art forms. Their on-stage stories speak across the programme, as well as reflecting the world around us. We respond to unsolicited submissions, word-of-mouth recommendations, and travel to international festivals and venues, always with the aim of seeking out world-class theatre and building new partnerships.

The Pit is our space for developing emerging artists and experimental work. Its programme is at the heart of reflecting the 'here and now' of our priorities and thematic strands, showing what theatre can be. The new format and identity of Pit Parties provides room for new voices and new ways to curate work.

Our response to the cross-arts annual themes is presented on both our stages – on

the large scale by well-known artists, and equally, on the small scale in experimental forms. As the programme builds from one season to another, there is often a legacy from one annual theme into a subsequent year.

We create one home grown production approximately every other year, always in co-production with major international partners. This allows us to reverse the journey, thus profiling the Barbican abroad. We aim, where possible, to programme named actors, although it is becoming harder to get them to commit, as they prefer to wait for TV or film offers.

Our summer rental spot can offer a home to work that doesn't automatically fit into the mainstream of the West End. This offers the Centre important potential value on primary and secondary income strands and brings new audiences into the Barbican. We continue to broaden our search in order to build these new commercial relationships.

Our aim is to present the best theatre for our audience, retaining our loyal visitors, while developing and growing attendance year on year. We strive to respond to the interests of our audience and are working to improve their all-round experience of the Barbican and their journey through the programme, reaching out to them via our other platforms, such as Open Fest, Beyond Barbican, Culture Mile, and lunchtime performances.

We aim to create a distinctive rhythm to the year so that audiences come to know where to find their favourite artists and the important festivals we host each year – London International Mime Festival, LIFT, Dance Umbrella, and of course the RSC's winter residency.

b) Media Relations - overview of the arts press

In print, the possibility for arts stories to make the national newspapers continues to be limited but there is an increasing number of niche websites that have the potential to reach our audiences, gaining visibility. Reader engagement with online content continues to be important and comments, shares, and likes are influencing the direction of journalism.

The Guardian, which continues to publish excellent arts coverage, has expanded its pool of critical voices over the past year to better reflect its range of readers and their geographical locations and our work is often featured in its pages. The recent Merce Cunningham article had 4.4k shares which resulted in a spike in bookings. The high number of shares encourages papers to publish similar articles in the future. Our productions also feature regularly in the weekly 'top picks' in the dailies, Sundays and Time Out.

In broadcasting, the BBC's continues its commitment to cover the arts with a number of significant dance documentaries last year, including the full length transmission of Michael Clark's **to a simple rock n'roll....song**.

c) Marketing

i. Advertising

In line with the lessening impact of print, and our move to being digital-first, our advertising spend continues to be mainly online, although we do use outdoor formats to support our big theatre projects to increase profile. We are also investing more time and money in creating digital content such as videos and articles which can then be distributed through online channels.

ii. Young Barbican and Membership

Young Barbican accounted for 3,668 tickets bought for the theatre programme across the 18/19 year and Membership responded well to the launch of the new Spring 19 season last October with a spike of over 600 new memberships bought in the first two weeks.

iii. Ticket pricing

We offer a range of prices to suit all pockets and we have maintained a low price ticket of £16 in areas of the main house, with a top price of £60 for some of our own promotions and under £20 in the Pit. For some shows audiences always seek out best seats and our box office team are skilled in the mechanics of yielding as evidenced by our box office success in this financial year. Over the past year we have increased our pricing and targets, wherever possible, to reflect both the status of the artists we are presenting and to help support the ever increasing cost of presenting the work. The Encounter, Town Hall Affair, Boy Blue, Maladie de la Mort and Ballet Black are all examples of shows where we managed the popularity of the production to maximise box office income opportunities through effective marketing campaigns and box office yielding.

iv. Audience Experience

We seek to deepen the experiences of our audience through engagement with our building and new approaches into the programme which are supported by our very skilled staff. On a daily basis, staff members are working hard to combat the inappropriate use of mobile phones and cameras during performances; to encourage good behaviour by exuberant school parties and to support and improve access requirements for our audience.

c) Technical update.

Since last year's report the works on our safety curtain and lorry lift has been carried out. Everything is working much more efficiently but continues to be closely monitored. We have a new Systems manager in place who works closely with the Centre's Project Team to keep our hardworking venue in good order, despite challenges from flooding and pest visits. We work across departments to share knowledge and expertise on H&S best practice in our technical areas.

d) Theatre Staff

The Theatre department benefits from a stable, passionate and committed team of staff across all roles. We have built developmental opportunities within our structure; opportunities for more staff to contribute to the programme, to lead on the

delivery of shows, to work offsite and on international tours. We have established an Administrative Trainee position and use a variety of new networks to recruit this and other posts as diversely as possible. Past Trainees have gone to exciting full-time roles at Artichoke, the Young Vic and BAC.

We also continue to offer two annual technical full-time apprenticeships, attached to the Backstage Centre in Purfleet. The City of London Adult Skills and Apprenticeships help with recruitment and college checks. Past apprentices have gone on to professional full time jobs in commercial theatre, world-wide touring, the National Theatre, and roles within our own Systems and Lighting departments.

e) Finances

City of London Corporate Plan : Supporting a thriving economy - we are a global hub for innovation in finance and professional services, commerce and culture

Barbican Objective: Mixed Income Generation in order to create sustainable growth.

We are continuing to work to a mixed income ecology of part rentals, part shared risks and part own promotions, although the balance between these shifts from year to year. Our subsidy works as hard as possible to enable us to secure the best international work, but it is also used as investment in research and development, the creation of new work, and workshop opportunities to help support the growth of new talent.

As the work on each season unfolds and schedules are firmed up, we interrogate costs and work hard to find possible savings on accommodation, per diems and technical costs. Flight costs are estimated at the outset, but can reduce significantly if deals are available. However we are noticing that the cost of hotels, flights and freight are on the increase, so where we have to accommodate a price hike on one show we aim to find additional savings elsewhere to balance the budget out. Similarly, we work continuously to find opportunities to increase income. This may come from box office income, grants, or partners who are prepared to share more of the risk with us.

Relationship building and nurturing are key to this process and we are developing some very strong and supportive partners year on year.

Theatre works closely with our Development department on direct applications to cultural institutions and Embassies to raise funds to support the programme and relieve subsidy and in 2018/19 we successfully raised funds from the following:
Australian High Commission for three projects
Culture Ireland for two projects

The Romilly Walton-Parkinson Memorial Fund for bold, innovative and challenging theatre donate annually for Lunchtime theatre and other free and accessible events. We also provide space each year in the Theatre for our colleagues in Visual Arts to present Architecture Talks, for Business Events to run corporate events and for the Music department to lead on those of their projects that require a more theatrical

setting. This space sharing allows each of us to generate income in our bespoke ways, to widen the audience visiting the Barbican, and is a demonstration of how we can work successfully, cross arts, under one roof

2. 2018/19 Season review and The Art of Change

City of London Corporate Plan: Shape Outstanding Environments - inspiring enterprise, excellence, creativity and collaboration

Barbican Objective : Creating an ambitious, international programme that crosses art forms with outstanding artists and partners.

The following are some of the productions that were delivered in this 2018/19 financial year and which performed particularly well against financial and audience targets. They provided opportunities for regular audiences to see much-loved directors and companies back at their Barbican 'home' and for us to nurture a generation of first-time visitors. First-time visits across the year were at a healthy 58%, which remains steady against last year.

We brought back two of our most popular titles from previous years for second runs. Repeat seasons wouldn't work for all shows but evidence pointed strongly to audiences having an appetite to revisit these two critically-acclaimed productions, or to come for the first time, based on the strength of reviews and peer word of mouth:

- **Complicité's The Encounter** directed and performed by **Simon McBurney**, inspired by **Petru Popescu's** novel **Amazon Beaming** and; **Boy Blue's** Olivier award nominated dance piece **Blak Whyte Gray** which recently returned from its highly anticipated and successful debut at New York City's Lincoln Center. (Both shows are Barbican co-commissions)
- During the Linbury Studio's refurbishment closure we welcomed the **Royal Opera** and the **Royal Ballet** for two annual seasons: They presented the world premiere of **Coraline**, an opera based on the story by **Neil Gaiman**, composed by **Mark-Anthony Turnage** and; **Elizabeth** starring its former Principal ballerina, **Zenaida Yanowsky**, choreographed by **Will Tuckett**. (Rental). This relationship has now sadly ended as the companies return to their new home, but the strong links we forged during that time has enabled us to plan for bespoke new collaborations in the future. The companies' regular audiences followed them loyally to the Barbican and were thus introduced to our programme, whilst we brought a new audience of Barbican patrons to the work of these two prestigious companies.
- The Barbican audiences' appetite for contemporary approaches to classical ballet is a strand we are developing further in our programme; **Cassa Pancho's Ballet Black** returned for their 4th visit with a **Double Bill** and their dancers also appeared in **Viviana Durante Company's** homage to **Kenneth MacMillan, Steps Back in Time**, accompanied by dancers from **The Royal Ballet** and **Scottish Ballet**.

Other key international productions on our stage which made their mark were: The UK premiere of **The Second Violinist**, a dazzling contemporary opera from Ireland's **Landmark Productions** and **Wide Open Opera** written and directed by **Enda Walsh** and composed by **Donnacha Dennehy**. This received the prestigious Fedora Generali Prize, it was also the winner of Best Opera at the Irish Times Awards. (Barbican co-commission);

- Our summer rental, **Weimar Cabaret**, was created by **Barry Humphries** working alongside **Meow Meow** and **The Aurora Orchestra**.
- Innovative director **Katie Mitchell** returned to the Barbican for her third visit, this time joining forces with, **Bouffes du Nord**, for a re-telling of **Marguerite Duras' La Maladie de la Mort** (Barbican co-commission);
- To commemorate the centenary of WW1 we presented **Memorial**, a large-scale music theatre project from Australia, based on the poem by **Alice Oswald**, with original music by **Jocelyn Pook**. The production was co-commissioned by **14-18 NOW**. (Barbican co-commission)

The Art of Change - the Barbican's cross arts annual theme for 2018

Our cross-arts programmes, which make the most of our multiple art-forms, are a clear expression of our vision of arts without boundaries. They create coherence across our entire programme and encourage audiences to make journeys of exploration within it and also entice new audiences into the building. They ensure the distinctiveness of our Barbican programme as we can work in a way, and on such a scale, which very few other organisations can achieve and this central theme enables us to anchor our activity within a more compelling, overarching story and provides a curatorial thread and backbone to the programming year. The Art of Change season explored how artists responded to, reflected and could potentially effect change in the social and political landscape. As a framework we used the following headings for our programme:

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

- New York's iconic theatre group **The Wooster Group** came to the Barbican for their very first visit with **The Town Hall Affair** based on the raucous 1971 debate on Women's Liberation featuring Germaine Greer, Jill Johnston, Diana Trilling and Norman Mailer.

"...their Barbican debut, a deconstruction of the Town Hall debate directed by its co-founder, Elizabeth LeCompte, feels like a historic moment in its own right." **The Guardian**

- **Taylor Mac's A 24-Decade History of Popular Music: The First Act**, reframed the social history of America through three decades of song. Co-presented with **LIFT**.

"one of the most unforgettable shows I think I will encounter" **LGBTQ+Arts**

"Mac fosters togetherness like nothing I've ever known – and, boy, does the world need that right now" **What's on Stage**

"This production is the experience of a lifetime" **A Younger Theatre**

Changing perceptions - work that celebrated our differences and provided a platform for voices from communities currently underrepresented in the arts.

- Also from the US, **Split Britches' Unexploded Ordnances**, explored ageing and the unfulfilled potential in us all. (Barbican co-commission)
- **Let Me Play the Lion Too** from **Told by an Idiot**, used their trademark working practices to tackle the lack of diversity on stage in Britain today.
- The Australian theatre company **Back to Back Theatre** returned to the Barbican with **LIFT** for **Lady Eats Apple**, created and performed by the company's ensemble with perceived intellectual disabilities.
- Also from Australia artist **Jodee Mundy's** multi-sensory performance project, **Imagined Touch**, explored the fascinating world of Deafblind culture.

"remarkable for its genuine immersion of the senses... Trust, vulnerability, connection, joy, intimacy, surprise, difficulty: Imagined Touch gives us a sort of user-friendly, encounter-driven taster of the daily lives of deafblind people". **Exeunt**

Transpose featuring **C.N. Lester** and a host of artists celebrating queer and transgender culture returned for their annual residency;

"The Barbican has become a space that lifts up trans art and brings the work to a wider audience - without asking artists to compromise, water it down, or box themselves into easy categories" **Twitter**

- **Storme Toolis** and company brought **Redefining Juliet**, which asked challenging questions about perceptions of beauty and disability. We presented this in association with the **RSC**.

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

- **Smack That (a conversation)** in which choreographer **Rhiannon Faith** shone a light on the complex subject of domestic abuse. In response to this season the Barbican became a J9 venue where our specially trained staff can provide first stop, practical information to victims of domestic abuse.

"Bold, inventive and discomfiting, this is a work of urgent importance." **The Stage**

- Finally **METIS'** presented their immersive experiment for the invention of the future, **We Know Not What We May Be**.

“When it comes to the environment, time is fast running out. We have to accelerate our response to the threats. The arts has an important role in helping society to face up to the challenge of climate change and create a more sustainable future for us all.” **Nicholas Serota Chair of ACE**

Our evaluation and research on the impact of our Art of Change season revealed a strong audience connection and the garnering of priceless column inches of coverage. We will take the learnings from this analysis and apply it to the shaping of our future annual themes but in itself it has had significant impact on our day to day approach to several areas within our own programme - we have made modifications to our accessible offer, our departmental sustainability by further recycling and repurposing used sets and equipment, and we now have a methodology for tackling abuse of power in our work place.

“Are theatremakers kidding themselves when they talk of changing the world? Maybe a bit. It’s often said that no play ever changed the law of the land. But change needn’t be direct or even attributable..... If it changes the world, it does so by longshore drift. It changes minds. It changes lives. It changes people. Maybe then, we should talk in such terms - not of changing the world, but of making a difference”. **Matt Trueman, Guardian**

3. 2019/20 Programme Plan and Life Rewired

Our January to June 2019 season was launched on 27th September last year and sales to date are very encouraging. There are significant names in the season and powerful titles to draw in our regular audience as well as attracting newcomers.

- Cillian Murphy stars in Enda Walsh’s theatrical adaptation of Max Porter’s multi-award winning novel Grief is the Thing with Feathers. (Barbican co-commission)
- Also from Irish playwright and director Enda Walsh we present Rooms, an immersive installation of 5 interiors with stories narrated by a number of Ireland’s finest actors.
- We will bring the world-renowned Comédie-Française for their first appearance in the UK for nearly twenty years. Ivo van Hove, directs this stage adaptation of film-maker Luchino Visconti’s screenplay The Damned (Les Damnés) Our season will be generously supported by the French Institute, with whom we are working in close collaboration.
- Barbican regulars, Internationaal Theater Amsterdam (formerly known as Toneelgroep Amsterdam) will bring Medea, adapted and directed by award-winning Australian film and theatre director, writer and actor, Simon Stone.

“This is world-class theatre. A first-rate adaptation, by a first-class director, powered by first-class performances. Exquisitely, brutally bold.” **The Stage**

- On the day that the giant of US choreography, Merce Cunningham, would have turned 100, we will mark the event with the world premiere of Night of 100 Solos. 75 dancers in only three designated venues - the Barbican Theatre, BAM in New York and UCLA’s Center for the Art of Performance in Los Angeles - will perform a unique collection of 100 solos choreographed by

Cunningham over the course of his career, with live music and bespoke set design. (Barbican co-commission). There is considerable media interest in this unique anniversary.

- We introduce two new choreographers to our audiences this year: From the US **Pam Tanowitz** comes with her dance theatre work based on **TS Eliot's Four Quartets**. This will be the first time that the work, published 75 years ago, has been authorised for theatrical adaptation by the TS Eliot Estate. Tanowitz collaborates with Finnish composer **Kaija Saariaho** and American visual artist **Brice Marden** in this union of dance, music and art. (Barbican co-commission) and;
- From Burkina Faso, choreographer **Serge Aimé Coulibaly** with **Kalakuta Republik** which examines the life of Nigerian activist, musical legend and political maverick, **Fela Kuti**.
- Rounding off our Spring dance season will be **Ballet Black** with two world premieres. (Barbican co-commission)
- **The Moscow Pushkin Drama Theatre**, will be making their first appearance at the Barbican in both the main theatre and the Pit, presenting a season of three productions; **The Cherry Orchard** directed by **Vladimir Mirzoyev**; **The Good Person of Szechwan** directed by **Yury Butusov**; and **Mother's Field**, directed by **Sergei Zemlyansky**. The season will be supported by Roman Abramovich. (Rental)
- The much anticipated annual **London International Mime Festival** will return with four shows; Olivier award-winning **Peeping Tom** ; UK favourites, physical theatre company **Gecko**; from France, **Le Théâtre de L'Entrouvert**, featuring a luminous ice puppet; and **Les Antliacastes** a magical cabinet of curiosities.
- To close our season we have secured the Award winning musical by Andrew Lloyd-Webber and Tim Rice, **Jesus Christ Superstar**, produced by **Regent's Park Open Air Theatre**. Running for eight weeks over the summer this will significantly contribute to both our primary and secondary income strands. (Rental)

Life Rewired - the Barbican cross-arts programme for 2019

Life Rewired will interrogate how artists are responding to a time when technology is simultaneously enhancing our lives and challenging our identity by creating machines with human characteristics. It will explore how scientific breakthroughs can affect us at every stage of our life; from expert and first-person perspectives on IVF, to the personal and societal impact of lengthening life expectancy.

We are going to present projects which engage with the speed, scale, and complexity of 21st century scientific and technological change. As well as exploring specific examples of these changes, projects might also reflect on what these changes mean for the human condition, and on how artists can incorporate and respond to them in their work.

- We will present the European premiere of **Tesseract**, which uses technology to create a dance work which is part 3D and part live-filmed, choreographed by former Merce Cunningham Dance Company dancers, **Rashaun Mitchell** and **Silas Riener**, working with pioneering video artist **Charles Atlas**.
- **Ursula Martinez** returns to The Pit with **A Family Outing: 20 Years On**. In this wryly honest show with her mother, affected by early onset dementia, we see Mila and her daughter grapple with the march of time. (Barbican co-commission)
- **Marcus du Sautoy** and **Victoria Gould**, the creative research ensemble behind Complicité's sensational A Disappearing Number, perform **I is a strange loop**. This is part of a trilogy of work that Du Sautoy is presenting across Contemporary Music and Theatre.
- We are going to present **Fertility Fest** for the first time across multiple venues at the Barbican. It is the only arts festival devoted entirely to the subjects of modern families and the science of making babies. There will be performances and panel discussions with medical experts, artists and audiences looking at new models of family making and seeking to break taboos around IVF. Much of the above work will take place in the specially created **Life Rewired Hub** in the foyer and the season will include, on the main stage, our co-production with **Sydney Theatre Company**, **Avalanche** based on Australian author **Julia Leigh**'s memoir of her own experience of IVF. (Barbican co-commission)

4. Opportunities for Emerging Talent

City of London Corporate Plan: Contributing to a flourishing society - People have equal opportunities to enrich their lives and reach their full potential.

Barbican objective: We invest in the artists of today and tomorrow through the commissioning of new work, showcasing emerging talent and collaborating with our Artistic Associates.

The aim of empowering artists, participants and audiences to be ambitious and creative is central to the programme. Not just in the performances we put on our stages but in the research and development opportunities we are initiating to support emerging artists and grow new talent;

The Theatre team and the Creative Learning team work closely together on a variety of initiatives;

- **Weekend Labs**, intensive practical masterclasses, led by our leading international directors; **Post show talks** where audiences can get more of an insight into the work through open conversations between company members;
- **Open Labs**, where emerging artists can explore ideas during a supported week in the Pit Theatre. These are undergoing a period of research and re-

assessment so that we are clear about our direction to improve the experience of participants and the need to find pathways where work that comes out of this r&d process can secure funding to be finished and taken on tour, so that projects can be seen widely and artists can fruitfully develop. Young people from school and colleges and the community are regularly in the audience, or participating in learning opportunities or making work on our stages.

- **Barbican Box** is where school students work closely alongside leading theatre companies. This year Tamasha led on the Box creation and next year Slung Low, previous winners of our Oxford Samuel Beckett Theatre Trust Award and past contributors to our main programme, will lead on the initiative. Through this scheme the young people are empowered to make adventurous devised theatre, inspired by the contents of the box, culminating in a showcase back at the Barbican.
- **A Change is Gonna Come** was a night of electrifying poetry and spoken word presented by **Barbican Young Poets** working alongside young dancers from **Boy Blue**. We are considering our next steps for this work.

Together we are also working on presenting specially created performances that will work as successfully for families with very young children as for visiting school children with learning disabilities.

We contribute to our **Beyond Barbican** events, to **Open Fests** and we are exploring ideas for **Culture Mile** projects.

We have had first conversations with the newly appointed Director of Drama at the **Guildhall School of Music and Drama** about where our international programme could connect with the students, and have discussed opportunities where students could participate on some of our public facing performance platforms. We anticipate that further new opportunities will open up across our programmes and spaces and contribute greatly to the **Creative Alliance**.

The Pit Shakeup and the development of Pit Parties

The research phase of the Pit Shake-up project was completed in mid-2017 and the first Pit Party took place that autumn, curated by Touretteshero. The Guardian described it as *'a salutary moment for the Barbican, but also for any big arts institution genuinely committed to diversity and inclusivity'*. Since then the Pit Party format has continued as a regular part of our programme. This year we welcomed the following artists to lead and curate the Party.

- **Transform from Leeds: Spirit of Change**
- **Studio 3 from Barking & Dagenham: Meat Raffle**
- **Playwright and poet Inua Ellams: Film and Poetry Hack**

Within completely individual frameworks each of these responded to our stated aims:

- To test the boundaries of the definition of theatre;

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

5. Artistic Associates Update

We have a number of very well established and long-term relationships with several international companies, but we have three artistic associate companies resident in the Centre. The companies came to us at a time of flux and uncertainty in their history, with an unsettled ACE status but in each case this is now stabilised and they are all now NPO's. It is good for us to be closely connected to performance companies, whose expertise we can draw on, and who provide us with important content for our future programmes. Reciprocally we offer the stability of being the main commissioner of their new work. Each company tours extensively throughout the UK and internationally and this also enables the Barbican brand to be seen further afield, which in turn attracts new presenters and festivals wishing to explore fruitful collaborations with us.

Michael Clark Company

This year saw our co-production of Michael Clark Company's latest work broadcast on BBC Four. We are currently in discussions with the BBC about future collaborations in 2019. Michael has started preliminary work on a new creation, which we will premiere in 2020. The company has been touring widely and Michael featured in a short film as part of the current Gucci advertising campaign.

Cheek by Jowl

The company's Russian language **Measure for Measure** was presented at BAM in New York to a sold out run and strong critical acclaim. They presented their first Shakespeare production in the French language: **Périclès, Prince de Tyr** in April 18 and in June 2019 we will bring the company, this time working with the **Moscow Pushkin Drama Theatre**, with the UK premiere of Francis Beaumont's subversive comedy **The Knight of the Burning Pestle**. For the latter they will move back into the Barbican Theatre after their previous seasons in Silk Street Theatre (all of these productions are Barbican co-commissions). They will also return in 2020 with a vibrant co-production with the **Piccolo Theatre** of Milan.

Declan Donnellan, co-Artistic Director and founder of the company, was recently awarded the prestigious **Stanislavsky International Prize** for Outstanding Contribution to the Development of World Theatre.

Boy Blue Entertainment

Last November, **Michael Asante** and **Kenrick Sandy** were awarded Honorary Fellowships from Guildhall School in recognition of their contribution to the school and their work in music and dance.

We successfully revived our co-commission of the Olivier nominated production, **Blak Whyte Gray** last autumn which then went on to tour Germany and the UK. The company made their US debut with this stunning work at Lincoln Center where the New York Times gave it a rave review and the venue has already invited them back for a return visit. We will also co-commission their new creation for autumn 2019.

“There’s something cathartic when an entire theatre audience – of all ages, races, classes – erupts as one, clapping, whooping and sharing delighted ‘wows!’ with total strangers at the end of a show; and that’s what happened the moment Boy Blue’s Blak Whyte Gray came to an end on the Barbican stage. For what this truly extraordinary show did was create in that audience a commonality of admiration, awe and emotion that exploded in a spontaneous standing ovation.” **Culture Whisper**

The Royal Shakespeare Company.

We continue to enjoy our collaborative relationship with the **Royal Shakespeare Company** and 18/19 marked the fifth year of our annual RSC residency. Our plans together continue to strengthen and there are exciting future initiatives in the pipeline. Our respective Creative Learning teams continue to create joint programmes enabling us to deepen our relationship on all levels. This year will see another iteration of the popular **Barbican Backstage**, a full day which gives secondary school students aged 14-16 the opportunity to work practically behind the scenes with RSC and Barbican theatre technicians.

6. Our Equality and Inclusion plan – update

City of London Plan: Contributing to a flourishing society - People are safe and feel safe

Barbican Objective: Building a creative destination for our many audiences

Equality and Inclusion is a regular agenda item at our weekly Theatre admin meetings and we have made the following progress on the Strategy that we implemented last year:

i. Artists

We were aware that our commitment to Equality and Inclusion was not always the same as our international companies, whose own casts were not representative of their societies, but it is now evident that, responding to our influence, European companies like Schaubuhne and ITA are beginning to actively ensure their own companies are more diverse, as societies change and their drama schools are widening their intake.

We have included new clauses in our Visiting Company contracts advising on our procedures should we witness abuse of power, and we provide each visiting

company member with pocket information on what our procedures are should support be required.

We have made significant progress on redressing the gender balance across the programme, moving from 18 male-led companies and 9 female-led companies in 2017 to 15 male-led and 17 female-led companies in 2018, and growing the number of minority ethnic and/or disabled companies from 8 to 15. This significant shift is due, at least in part, to the *Art of Change* 2018 annual theme. LGBTQ+ artists are regularly represented across the programme. Our 2019/20 programme continues this pattern. And our diverse audiences continue to grow as the new work takes place on our stages.

“a welcoming and very accessible venue” **Lisa Hammond, actor and disability activist, Able Magazine**

ii. Audiences

To ensure that our venues are as accessible and welcoming as possible, we have developed a list of ‘reasonable adjustments’, covering facilities such as accessible toilets, induction loops, companion tickets, more entry ramps and increased wheelchair spaces

Our foreign language shows are presented with English surtitles giving access to hearing impaired patrons, plus on average per season we include;

10 Live captioned performances

7 BSL Interpreted performances

For visually impaired patrons we aim for 10 Audio Described performances with pre-show Touch Tours

We are also working to include more Relaxed Performances in each season. These are specially adapted shows, modified for adults and children who might benefit from a more relaxed environment. Typically, they are for people who have autism, sensory communication disorders, learning difficulties and for people with dementia.

We create visual journeys of the venue and production in advance of visits, and we provide a break-out room near the Pit Theatre, where anyone who needs to can withdraw from the show for a while.

As a direct outcome from one of our Art of Change productions we have now received J9 status. This is a scheme to make arts venues a safe space for victims of domestic abuse.

iii. Workforce

Our department regularly organises training in order to give our staff the necessary skills and confidence, and to help them understand the various underlying issues from different perspectives. We have implemented Disability and Gender Awareness training workshops from artists such as Touretteshero and CN Lester respectively, and this year we will be delivering further J9 training, as well as Dementia Awareness training to prepare for work we are presenting with and about elders. Receiving

training from theatre-makers has ensured that it is both engaging and practical for our staff.

Staff are also primed to respond to any occurrences of abuse of power they may experience amongst staff or visiting companies.

"Major brands and companies in the UK should be at the forefront of empowering disabled people, and they are not. If the people on the ground fail to provide good customer service, we can try to get in touch with the big bosses, but who's to say they will listen? Positive action currently being developed, bridges the gap between inclusion and good customer service by empowering not only the disabled person, but the staff member assisting them". **Sassy Wyatt, disability writer**

7. Conclusion

As demonstrated in this report, new insights have been gained into how we can best deliver the organisation's and City's strategic plan within the Theatre department.

With another year comes another set of challenges to the economic sustainability of the arts. As such, it is important that we maintain our agile and dynamic approach to the business, remaining open to new ways of taking risks and working with new collaborators. Our rental seasons have proved extremely attractive to commercial companies, and we have developed an adeptness at responding to late planning.

The Barbican theatre programme remains London's go-to destination for world-class work. Over the year we have been successful in offering a balanced, high-profile programme which has yielded healthy box office returns.

We have undertaken marketing strategies which have seen us build up trust with loyal audiences and also welcomed numerous new patrons.

Our artistic vision has been strengthened by our central mission statement and strategic goals, and we deliver work of a quality and calibre that is more than able to take on the competition. We are lucky enough to have made strong links with a myriad of pioneering theatre makers who regularly appear in our programme, helping us to maintain our coherence.

Equality and inclusion have become increasingly important and we are making continual improvements. The integration of Pit Parties has been hugely successful in giving a new identity to the Pit theatre, and we are hugely excited about the new relationship we are set to embark on with the Guildhall School.

We are committed to developing our contacts with the wider world, nurturing new talent, supporting emerging artists and theatre professionals, and introducing vibrant work into the programme by risk-taking artists reflecting our mission of arts without boundaries

While we await the impact of Brexit, we are focusing on our objectives and laying the groundwork for our 2020 season and annual theme, determined as ever to continue to lead in the market place in our own distinctive way.

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