



## Barbican Centre Board

**Date:** WEDNESDAY, 22 JANUARY 2020  
**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 (Chief Commoner)  
Deputy Wendy Hyde  
Emma Kane (Ex-Officio Member)  
Vivienne Littlechild  
Wendy Mead  
Lucy Musgrave (External Member)  
Graham Packham (Ex-Officio Member)  
Judith Pleasance  
The Rt Hon.the Lord Mayor,Alderman William Russell  
Jenny Waldman (External Member)

**Enquiries:** Leanne Murphy  
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leanne.murphy@cityoflondon.gov.uk

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

John Barradell  
Town Clerk and Chief Executive

# AGENDA

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

1. **APOLOGIES**
2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**
3. **BOARD MINUTES**  
To approve the public minutes and summary of the Barbican Centre Board meeting held on 20 November 2019.  
**For Decision**  
(Pages 1 - 8)
4. **FINANCE COMMITTEE MINUTES - TO FOLLOW**  
To receive the public minutes of the Finance Committee of the Barbican Centre Board meeting held on 13 January 2020.  
**For Information**
5. **OUTSTANDING ACTIONS AND WORK PLAN**  
Report of the Town Clerk.  
**For Information**  
(Pages 9 - 12)
6. **MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS**  
Report of the Managing Director.  
**For Information**  
(Pages 13 - 30)
7. **PROPOSED AMENDMENT TO TERMS OF REFERENCE AND EXTENSION OF CHAIRMAN'S TERM**  
Report of the Town Clerk.  
**For Decision**  
(Pages 31 - 34)
8. **SAFEGUARDING POLICY**  
Report of the Head of HR, Barbican Centre.  
**For Decision**  
(Pages 35 - 46)
9. **HEALTH AND SAFETY ANNUAL UPDATE**  
Report of the Director of Operations and Buildings.  
**For Information**  
(Pages 47 - 54)

10. **INTERNAL AUDIT UPDATE**  
Report of the Head of Audit and Risk Management.  
**For Information**  
(Pages 55 - 70)
11. **THEATRE & DANCE: ANNUAL PRESENTATION**  
Report of the Artistic Director.  
(*N.B. – To be read in conjunction with the non-public report at Item 18*)  
**For Information**  
(Pages 71 - 92)
12. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
13. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
14. **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**
15. **NON-PUBLIC BOARD MINUTES**  
To agree the non-public minutes of the Barbican Centre Board meeting held on 20 November 2019.  
**For Decision**  
(Pages 93 - 100)
16. **NON-PUBLIC FINANCE COMMITTEE MINUTES - TO FOLLOW**  
To receive the non-public minutes of the Finance Committee of the Barbican Centre Board held on 13 January 2020.  
**For Information**
17. **BOARD APPOINTMENT**  
Report of the Town Clerk.  
**For Decision**  
(Pages 101 - 104)
18. **THEATRE & DANCE: ANNUAL PRESENTATION (NON-PUBLIC SECTION)**  
*To be read in conjunction with Item 11.*  
**For Information**  
(Pages 105 - 110)
19. **BACKSTAGE ISSUES AT THE BARBICAN CENTRE - TO FOLLOW**  
Report of the Managing Director.  
**For Decision**
20. **UPDATE TO THE MUSIC PRESENTATION (20 NOVEMBER 2019)**  
The Artistic Director to be heard.  
**For Information**  
(Pages 111 - 112)

21. **SAND & SEAL WOODBLOCK FLOORING - GW6 OUTCOME REPORT**  
Report of the Head of Engineering and Projects.  
**For Decision**  
(Pages 113 - 120)
22. **FIRE DOOR RECTIFICATION - GW2 ISSUE REPORT**  
Report of the Head of Engineering and Projects.  
**For Decision**  
(Pages 121 - 124)
23. **FIRE SAFETY PROJECTS (MULTIPLE) - GW2 ISSUE REPORT**  
Report of the Head of Engineering and Projects.  
**For Decision**  
(Pages 125 - 130)
24. **FIRE STOPPING AND COMPARTMENTATION - GW2 ISSUE REPORT**  
Report of the Head of Engineering and Projects.  
**For Decision**  
(Pages 131 - 134)
25. **\*BAD DEBTS ANNUAL UPDATE**  
Report of the Managing Director.  
**For Decision**  
(Pages 135 - 138)
26. **\*RISK UPDATE**  
Report of the Director of Operations & Buildings.  
**For Information**  
(Pages 139 - 210)
27. **\*PROGRAMMING RISK REGISTER**  
Report of the Artistic Director.  
**For Information**  
(Pages 211 - 222)
28. **\* BARBICAN BUSINESS REVIEW - SEPTEMBER 2019 (PERIOD 8)**  
Report of the Chief Operating & Financial Officer.  
**For Information**  
(Pages 223 - 246)
29. **\*CWP AND ADDITIONAL CAPITAL FUNDS FOR CITY FUND PROPERTIES  
UPDATE REPORT**  
Report of the Director of Operations and Buildings.  
**For Information**  
(Pages 247 - 256)
30. **NON-PUBLIC QUESTIONS RELATING TO THE WORK OF THE BOARD**
31. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT WHILST THE  
PUBLIC ARE EXCLUDED**

## BARBICAN CENTRE BOARD

Wednesday, 20 November 2019

Minutes of the meeting of the Barbican Centre Board held at Fountain Room, Level G, Barbican Centre, Silk Street on Wednesday, 20 November 2019 at 9.00 am

### Present

#### Members:

Deputy Dr Giles Shilson (Chairman)	Vivienne Littlechild
Deputy Tom Sleigh (Deputy Chairman)	Wendy Mead
Russ Carr (External Member)	Lucy Musgrave (External Member)
Alderman David Graves	Graham Packham (Ex-Officio Member)
Deputy Tom Hoffman (Chief Commoner)	Jenny Waldman (External Member)
Emma Kane (Ex-Officio Member)	

#### In Attendance

Kathryn McDowell - Managing Director, London Symphony Orchestra

#### Officers:

Sir Nicholas Kenyon	- Managing Director, The Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Jonathon Poyner	- Director of Operations & Buildings, Barbican Centre
Louise Jeffreys	- Artistic Director, Barbican Centre
Jenny Mollica	- Director of Creative Learning, Barbican Centre
Sean Gregory	- Director of Innovation & Engagement, Barbican Centre
Niki Cornwell	- Head of Finance and Business Administration, Barbican Centre
Cornell Farrell	- Head of Engineering and Projects, Barbican Centre
Huw Humphreys	- Head of Music, Barbican Centre
Leanne Murphy	- Town Clerk's Department
Andrew Buckingham	- Communications Team, Town Clerk's Department
Joanne Hunneybell	- Senior Project Manager, City Surveyor's Department
Michael Bradley	- Principal Surveyor, City Surveyor's Department

#### 1. APOLOGIES

Apologies for absence were received from Stephen Bediako, Simon Duckworth, Gerard Grech, Deputy Wendy Hyde, Judith Pleasance and The Rt Hon. the Lord Mayor, Alderman William Russell.

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

There were no declarations.

#### 3. MINUTES

##### a. Barbican Centre Board

The public minutes and summary of the Board meeting held on 18 September 2019 were approved as a correct record.

b. **Finance Committee**

The draft public minutes of the Finance Committee meeting held on 4 November 2019 were received.

c. **Risk Committee**

The draft public minutes of the Risk Committee meeting held on 4 November 2019 were received.

d. **Nominations Committee**

The draft public minutes of the Nominations Committee meeting held on 4 November 2019 were received.

4. **OUTSTANDING ACTIONS AND WORK PLAN**

The Board noted the various outstanding actions and the updates provided thereon. The workplan for Board meetings in 2019/20 was also noted.

With regards to action 2, Members were advised that a Civil Strategy was being drafted and would be brought to the January 2020 Board meeting. A National Strategy would follow in March 2020.

Concerning action 6, Members were informed that there was an international section on the Barbican website and the map would join the other international work.

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:

- The Managing Director was pleased to announce that the new Director of Development would be in post in January 2020.
- It was noted that there was a hiatus at the Culture Mile Working Party concerning the proposal to renew funding as Members had misinterpreted that this was a request for new money. The report was subsequently updated prior to submission to the Policy & Resources Committee meeting in December.
- Members were advised that the Cinema had reached its second highest income ever due to a well-received programme and arthouse films.
- Beyond Barbican launched the first edition of Leytonstone Loves Film in September offering a free weekend of over 60 films and was well attended. It was hoped this would become an annual event.
- It was noted that Culture Mile Nights would launch at the weekend and the Barbican was leading on the programme and communications.

- Members were advised that despite aiming to develop an ambitious international programme, there had been some recent disappointments including Theatre which was not selling as well as expected, the new Boy Blue production REDD did not reach the anticipated targets or review levels and audience figures for Into the Night were disappointing. This was unusual for the Barbican.
- An event was held at the Barbican Centre on 4 November celebrating the Creative Learning 10<sup>th</sup> Anniversary. Two creative commissions were premiered along with a 10 Years in Review publication and screening of a film about the work of the department. The new Strategic Plan for 2019-24 was also unveiled.
- The M-SET: To the Moon and Back co-commissioned Christmas show for under-fives has nearly sold out and will run in the Pit Theatre from 13-21 December 2019.
- Spektrix is due to launch in February 2020.
- The Barbican expression of interest to the Heritage Fund for funding concerning the relocation of the Barbican Architectural Plans collection was successful and a full application is set to go ahead in March 2020.
- A viewing of the Barbican Archive Mixtape will be shown for Barbican Residents on Sunday 24 November as part of the Barbican Estate's 50th Anniversary celebrations. It was agreed that a digital version of the Mixtape be circulated to Members.
- The Director of Operations and Buildings thanked the Board and colleagues for their support, patience and assistance with securing more funding to deal with legacy issues at the Centre. The City Surveyor's Department were also thanked for their assistance with resourcing issues. Members were advised that management of expectations was difficult, but stability was key to the projects programme.
- The Chairman highlighted that some sometimes things did not work, and the programme always worked on a risk/reward basis. It was important that the Barbican did not play it safe.
- In response to a query regarding the new Everyman Cinema in Broadgate, Members were advised that there had been no impact to the Barbican's competitive cinema offer.
- Concerning paper use of programmes, etc, it was noted that a review on programming would take place next week which would include a discussion on the use of paper.

RECEIVED.

**6. BARBICAN CAPITAL PLAN 2020/21**

The Board considered a report of the Managing Director presenting the Capital and Supplementary Plan for the Barbican for 2020/21.

Members were happy to approve the first three projects being put forward but requested more information on the fourth project regarding the redevelopment of the Barbican kitchens, restaurants and event space.

The Director of Operations & Buildings confirmed that the current systems used for the operation of the spaces were out of date and not fit for purpose including health and safety implications (noisy and smelly). The works would provide an opportunity to enhance the business model, user experience and future offer of the spaces. Members recommended expanding the description to ensure the issues and needs were clear.

A Member suggested that the report go to the Corporate Priorities Board for input prior to the Resource Allocation Sub Committee.

**RESOLVED - That Members:-**

- review and approve the proposed capital and supplementary revenue projects budgets for 2020/21 for submission to Finance Committee;
- authorise the Chamberlain, in consultation with the Chief Officer to revise these budgets to allow for any further implications arising from Corporate Projects, other reviews and changes to the Cyclical Works Programme;
- agree that minor amendments for 2019/20 and 2020/21 budgets arising during budget setting be delegated to the Chamberlain.

**7. BARBICAN STRATEGIC PLAN**

The Board considered a report of the Managing Director presenting the revised draft Strategic Plan.

Members were advised that the Strategic Plan required creative revision and a rigorous process including two Away Days were undertaken to bring a new conviction to the Plan. The revised Plan has four new values and revised priorities which were compatible with the City Corporation's Corporate Plan.

The Chairman suggested highlighting that the space provided an environment that benefitted people's health and wellbeing. Members added that there was no mention of the Centre as a destination or its accessibility. Members were advised that these factors would be built into the KPIs.

A Member recommended editing the description under the value "open" to provide clarity.

In response to a query regarding the KPIs, Members were advised that a list was in development with finance to be a one-page document.

**RESOLVED – That Members:**



- note the factors taken into consideration in compiling the Barbican's revised draft Strategic Plan;
- approve, subject to the incorporation of any changes sought by this Committee, the draft Strategic Plan and associated processes.

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

The Board received a report of the Artistic Director 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.  
12-29

Paragraph No.  
3

12. **NON-PUBLIC MINUTES**

a. **Barbican Centre Board**

The non-public minutes and summary of the Board meeting held on 18 September 2019 were approved as a correct record.

b. **Finance Committee**

The draft non-public minutes of the Finance Committee meeting held on 4 November 2019 were received.

c. **Risk Committee**

The draft non-public minutes of the Risk Committee meeting held on 4 November 2019 were received.

d. **Nominations Committee**

The draft non-public minutes of the Nominations Committee meeting held on 4 November 2019 were received.

13. **BOARD APPOINTMENTS**  
The Board considered a report of the Town Clerk concerning appointments to the Board.
14. **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.
15. **LSO ANNUAL REVIEW**  
The Managing Director of the London Symphony Orchestra (LSO) provided the Board with an update on the LSO's activities and financial position and gave an overview of the Orchestra's future plans.
16. **DEPARTMENTAL DRAFT HIGH-LEVEL SUMMARY BUSINESS PLAN 2020/21**  
The Board considered a report of the Managing Director providing Members with the budget estimates and final high-level summary Business Plan for the Barbican for 2020/21.
17. **BARBICAN EXHIBITION HALLS - ENABLING WORKS**  
The Board considered a Gateway 2 Project Proposal report of the City Surveyor providing an update on the enabling works package concerning the Barbican Exhibition Halls.
18. **BARBICAN BUDGET ESTIMATES 2020/21**  
The Board considered a report of the Managing Director presenting the budget estimates for the Barbican for 2020/21.
19. **BUSINESS REVIEW - SEPTEMBER 2019 (PERIOD 6)**  
The Board considered a report of the Chief Operating & Financial Officer setting out the Business Review for the September 2019 (Period 6) accounts.
20. **NON-COMPLIANT WAIVER REPORT: MEDIA WORKS**  
The Board considered a non-compliant waiver report of the Managing Director concerning Media Works.
21. **BARBICAN THEATRE FLYING SYSTEM**  
The Board considered a Gateway 6 outcome report of the City Surveyor providing an update on the Barbican Theatre Flying System.
22. **BARBICAN CINEMAS 2&3**  
The Board considered a Gateway 6 outcome report of the City Surveyor providing an update on the relocation of the Barbican Cinemas 2 and 3.
23. **\*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 and updating on the significant risks that have been identified and outlining measures for mitigation of these risks.

24. **\*RETAIL REVIEW UPDATE**

The Board received a report of the Chief Operating and Financial Officer providing an update following presentation of 20.20's Barbican Retail Review recommendations in February 2019.

25. **\*BARBICAN INTERNATIONAL ENTERPRISES (BIE) UPDATE**

The Board received a report of the Chief Operating & Financial Officer providing an update on Barbican International Enterprises (BIE).

26. **\*BARBICAN CENTRE CWP AND ADDITIONAL CAPITAL FUNDS FOR CITY FUND PROPERTIES UPDATE REPORT**

The Board received a report of the Director of Operations and Buildings providing Members with an update on the Centre's maintenance and refurbishment projects that fall under the Cyclical Works Programme (CWP) and additional projects funded from other sources.

27. **REPORT OF ACTION TAKEN**

The Board considered a report of the Town Clerk providing Members with an update on urgent action taken since the last Board meeting.

28. **NON-PUBLIC QUESTIONS RELATING TO THE WORK OF THE BOARD**

There were no questions.

29. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT WHILST THE PUBLIC ARE EXCLUDED**

There was one urgent item.

**The meeting ended at 10.45 am**

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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	<b>Performance Review 2018-19</b>	Members to receive an update on the Civil and National Strategies.	Director of Creative Learning / Artistic Director	Sept 2019 – <u>BCB for BCB</u>	To update at January and March Board meetings respectively
2	<b>Retail Review</b>	Members to receive information concerning stock levels.	Chief Operating & Financial Officer	Nov 2019 – <u>FC for FC</u>	To update at January FC meeting
3	<b>Music Annual Presentation</b>	Members to receive further information concerning the PRS gender balance initiative.	Head of Music	Nov 2019 – <u>BCB for BCB</u>	To update at January Board meeting
4	<b>Business Review – Sept 2019 (P6)</b>	Members to receive an update concerning tax reliefs.	Chief Operating & Financial Officer	Nov 2019 – <u>BCB for BCB</u>	To update at January Board meeting
5	<b>Non-Compliant Waiver Report: Media Works</b>	The accuracy of the final circa spend figure to the supplier (£600k) to be reviewed and confirmed.	Chief Operating & Financial Officer	Nov 2019 – <u>BCB for BCB</u>	To update at January Board meeting
6	<b>Business Review – Sept 2019 (P8)</b>	Kingston Smith to be contacted re: tax reliefs and the Chairman to follow-up with Chamberlains if there is no progress in 7 days.	Chief Operating & Financial Officer / Chairman	Jan 2020 - <u>FC for BCB</u>	To update at January Board meeting
7		Members to be provided information on the demographic oversight of the LSO grant.	Town Clerk	Jan 2020 - <u>FC for BCB</u>	Done
8		Unstar report for full discussion at BCB meeting.	Town Clerk	Jan 2020 - <u>FC for BCB</u>	Done

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

<b>9</b>	<b>Fundamental Review / Governance Review</b>	External Members to be sent any Member briefings/updates concerning the Fundamental Review and Governance Review.	Town Clerk	Jan 2020 - <u>FC for FC and BCB</u>	Ongoing
<b>10</b>	<b>CWP/Projects update</b>	A discussion to take place with the Corporate Asset Sub Committee Chairman concerning process issues and delays to urgent works.	Chairman / WH	Jan 2020 - <u>FC for FC and BCB</u>	To update at January Board meeting

# **Barbican Centre Board Work Programme 2020**

*(changes since the last meeting in italics)*

## **Standing Items**

- |  |  |   |
|--|--|---|
| <b>Board</b> <ul style="list-style-type: none"> <li>• Outstanding Actions</li> <li>• Directors' Management Report</li> </ul> | <ul style="list-style-type: none"> <li>• Risk Update</li> <li>• <b>Finance</b></li> <li>• Business Review (Period Accounts)</li> </ul> | <ul style="list-style-type: none"> <li>• Cyclical Works Projects (CWP) &amp; Projects Update</li> </ul> |
|--|--|---|

<b>13 Jan 2020</b>	Finance Committee	<ul style="list-style-type: none"> <li>• CWP &amp; Projects Update</li> <li>• Bad Debts/Write-offs Annual Update</li> <li>• Business Review</li> </ul>
<b>22 Jan 2020</b>	Risk Committee	<ul style="list-style-type: none"> <li>• Internal Audit Report</li> <li>• Risk Update</li> <li>• Programming Risk Update</li> </ul>
	Nominations Committee	<ul style="list-style-type: none"> <li>•</li> </ul>
	Barbican Centre Board	<ul style="list-style-type: none"> <li>• Theatre Presentation</li> <li>• Health &amp; Safety Report</li> <li>• Safeguarding</li> <li>• Bad Debts/Write-offs Annual Update</li> <li>• Strategic Plan Update</li> <li>• <i>Civic Framework</i></li> </ul>
<b>9 March 2020</b>	Finance Committee	<ul style="list-style-type: none"> <li>• Business Review</li> <li>• Budget 2020/21 Update</li> <li>• CWP &amp; Projects Update</li> </ul>
<b>25 March 2020</b>	Barbican Centre Board	<ul style="list-style-type: none"> <li>• Business Model – Long Term Financial Plan</li> <li>• Cinema Presentation</li> <li>• International Strategy Annual Update</li> <li>• High Level Business Plan</li> <li>• Annual Development Review</li> <li>• <i>Budget 2020/21 Update</i></li> <li>• <i>Beyond Barbican &amp; Level G Update</i></li> </ul>
<b>20 May 2020</b>	Barbican Centre Board	<ul style="list-style-type: none"> <li>• <i>Election of Chairman/Deputy Chairman</i></li> <li>• <i>Appointment of Sub-Committees</i></li> <li>• <i>Development Review Update</i></li> <li>• <i>Marketing &amp; Communications Presentation</i></li> <li>• <i>Exhibition Halls Update</i></li> <li>• <i>Business Review (full version)</i></li> <li>• <i>National Strategy Update</i></li> </ul>
<b>6 July 2020</b>	Finance Committee	<ul style="list-style-type: none"> <li>• <i>CWP &amp; Projects Update</i></li> <li>• <i>Business Review</i></li> <li>• <i>Catering update</i></li> </ul>
<b>22 July 2020</b>	Risk Committee	<ul style="list-style-type: none"> <li>• <i>Internal Audit Report</i></li> <li>• <i>Risk Update</i></li> <li>• <i>Programming Risk Update</i></li> </ul>
	Nominations Committee	<ul style="list-style-type: none"> <li>•</li> </ul>
	Barbican Centre Board	<ul style="list-style-type: none"> <li>• <i>Strategic Plan</i></li> <li>• <i>Visual Arts Presentation</i></li> <li>• <i>Creative Learning Presentation</i></li> <li>• <i>Equality, Diversity &amp; Inclusion Update</i></li> <li>• <i>Strategic Alliance Update</i></li> <li>• <i>Legal Update</i></li> <li>•</li> </ul>

<b>7 September 2020</b>	Finance Committee	<ul style="list-style-type: none"> <li>• <i>CWP &amp; Projects Update</i></li> <li>• <i>Business Review</i></li> </ul>
<b>16 September 2020</b>	Barbican Centre Board	<ul style="list-style-type: none"> <li>• <i>Performance Review</i></li> <li>• <i>Digital Presentation</i></li> <li>• <i>Commercial Update</i></li> </ul>
<b>2 November 2020</b>	Finance Committee	<ul style="list-style-type: none"> <li>• <i>CWP &amp; Projects Update</i></li> <li>• <i>Annual Development Review</i></li> <li>• <i>Commercial Update</i></li> <li>• <i>Business Review</i></li> <li>• <i>Barbican Budget 2021/22</i></li> <li>• <i>Business Plan</i></li> </ul>
<b>18 November 2020</b>	Risk Committee	<ul style="list-style-type: none"> <li>• <i>Internal Audit Report</i></li> <li>• <i>Risk Update</i></li> <li>• <i>Programming Risk Update</i></li> </ul>
	Nominations Committee	<ul style="list-style-type: none"> <li>• </li> </ul>
	Barbican Centre Board	<ul style="list-style-type: none"> <li>• <i>Music and LSO Presentations</i></li> <li>• <i>Barbican Budget 2021/22</i></li> <li>• <i>Business Plan</i></li> <li>• <i>Business Model - Long Term Financial Plan</i></li> <li>• <i>BIE Update</i></li> <li>• <i>Theatre Presentation</i></li> </ul>



<b>Committee:</b>	<b>Date:</b>
Barbican Centre Board – for information	22 January 2020
<b>Subject:</b> Management Report by the Barbican's Directors	<b>Public</b>
<b>Report of:</b> Managing Director, Barbican Centre	<b>For Information</b>
<p style="text-align: center;"><b>Summary</b></p> <ul style="list-style-type: none"> <li>• The Management Report comprises current updates under six sections authored by Barbican Directors.</li> <li>• Updates are under the headlines of: <ul style="list-style-type: none"> <li>○ Strategy and Culture Mile</li> <li>○ Programming, Marketing and Communications</li> <li>○ Creative Learning</li> <li>○ Innovation and Engagement</li> <li>○ Operations and Buildings</li> <li>○ Business and Commercial.</li> </ul> </li> <li>• Each of the six sections highlights 'progress &amp; issues' for recent/current activity, then draws attention to upcoming events and developments in 'preview and planning'.</li> <li>• Reported activity is marked, where relevant, against our Barbican Centre strategic priority areas. For reference, the full list of strategic priorities is attached at Appendix A.</li> </ul> <p><b>Recommendation</b></p> <p>Members are asked to:</p> <ul style="list-style-type: none"> <li>• Note this report.</li> </ul>	

## Main Report

<b>1. REPORT: STRATEGY AND CULTURE MILE</b>	
	Strategic Goal
<p><b>1.1 Progress and issues</b></p> <p><b>STRATEGY</b></p> <p>The revised strategic plan was presented to the last Board meeting and was strongly supported. There was a comment that one of the values was unclear, and this has now been redrafted.</p> <p>The wording of the OPEN value has been changed to "Striving to be inclusive, by, with and for all"</p> <p>The addition of inclusivity at the top level of our values emphasises this vital area of our work, and the rationale around the wording "by, with, and for all" is now clearer, demonstrating that our work is</p> <p>---by: artists, producers, curators</p> <p>---with: partners, collaborators, co-curators</p> <p>---for: audiences, participants</p> <p>drawing all these elements together in an open-facing organisation. The new headlines of the strategic plan appear at the end of this report.</p> <p>The process of aligning the strategic plan with our business model, and agreeing measurements and indicators for the future is continuing, and we aim to present an update to the Board at its next meeting in March.</p> <p>Meanwhile the City's work on the strategic outcome of the Fundamental Review continues, and it may be possible to provide a further verbal briefing at this meeting, in particular in relation to the Barbican's proposals for the collaborative co-ordination of the City's cultural and commercial offer.</p> <p>The support of the current Lord Mayor as a member of the Barbican Centre Board in highlighting the importance of culture in the City has been welcomed, and the MD of the Barbican joined the other CEOs of Culture Mile in a panel to respond to the Lord Mayor's annual Gresham Lecture on 9 January.</p> <p>Significant progress has been made in acquiring significant City capital funding for necessary health and safety works to the Centre and beginning long-delayed work on the Exhibition Halls, alongside the waterproofing of the podium level. This has been a long and frustrating process but is now beginning to bear fruit; the benefits to the whole area of opening out the Exhibition Halls, especially in conjunction with the planned zero-emission zone in Beech Street, will become clear.</p>	

## **1.2 Preview and Planning**

To prepare for the departure of Louise Jeffreys as Artistic Director at the end of March, we have made some temporary changes to responsibilities and activities in the Centre. We are grateful that Louise will continue to work three days a week until the end of March with most of her current responsibilities; during this period, the areas of Beyond Barbican and Level G will be handed over to Jenny Mollica to add to her work as Director of Creative Learning, while we scope out the future shape of Louise's role. Sean Gregory will join Louise in taking forward the work on the implementation of the strategic plan and its integration with the business plan. We are delighted to say that to provide continuity through this important transition period, Leonora Thomson, who will be known to most of you, will rejoin the Centre as part-time Interim Artistic Director from the start of April.

Given the current high public profile of Culture Mile, and its flourishing activities in recent weeks and months, it was a challenge that Policy and Resources Committee in December chose not to approve the full request for a further revenue grant for the next three years. It chose instead to support a reduced grant for a single year, in the hope of moving quickly to a partnership model which could be more self-sustaining. Nevertheless, the funding provides a solid base on which to develop high-impact activities over the next twelve months. We need to communicate much more clearly the benefits of Culture Mile to the economic activities of the City and its attractiveness to foreign investors, companies and workers. It is therefore all the more important that the next phase of the Department of Built Environment's implementation plan for Culture Mile is endorsed at the next meeting of Resource Allocation Sub-Committee.

## 2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS

	Strategic Priority
<p><b>2.1 Progress and Issues</b></p> <p>The Barbican has received successful feedback from the <b>Arts Council England's annual NPO assessment</b>. Notably, the Barbican has gone from a consistent 'met' for our <b>Creative Case for Diversity</b> work to 'strong,' reflecting our equality and inclusion progress over the year.</p> <p>Programming changes that reflect this progress include the new curatorial direction of the Pit theatre. Foregrounding underrepresented artists, the theatre co-commissioned another <b>Pit Party</b> in October. This year, <b>Jamie Hale's</b> curated <b>CRIPtic</b> which included work by a range of D/deaf and disabled performers, poets and comedians. The number of female artists recently exhibiting in the Curve also contribute to the higher diversity rating.</p> <p>The Projects team have installed an accessible toilet, shower and dressing room in Theatre's backstage area, providing necessary facilities for Barbican artists. Without this change, certain programmes could not have happened. During this period, the Projects team also refurbished the viewing facilities in the Theatre Latecomers Lounge.</p> <p>The <b>Walthamstow Garden Party</b> received a bronze certification for access from <b>Attitude is Everything</b> and will be in a strong position to receive silver in 2020.</p> <p>Cinema have integrated access into the family programme with the <b>Family Film Weekender</b>, a two-day festival of films and workshops for children aged 3-10 and their families. On 24<sup>th</sup> November, the whole film programme was captioned, including a sold-out BAFTA x Framestore VFX live event which was interpreted into BSL. Several D/deaf audience members attended with universally positive feedback.</p> <p>A four-year foyer refurbishment of <b>Beech Street Cinemas and café</b> will begin in May. However, heating remains an issue in the area. Currently, Beech Street retains a cooler temperature than the main Barbican Centre and Audience Experience mitigate this by closing the glass panels in the venue.</p> <p>In Autumn, Theatre hosted Barbican debuts from Moscow's <b>Theatre of Nations</b>, who performed <b>Shukshin's Stories</b> and <b>Ivanov</b> and South African choreographer <b>Gregory Maquoma</b> with <b>Cion</b>. The <b>RSC's</b> winter residency presented <b>As You Like It</b>, <b>Measure for Measure</b> and <b>Taming of the Shrew</b>. While <b>Superfan</b>, the winners of last year's Oxford Samuel Beckett Theatre Trust Award, presented <b>Nosedive</b>, a cross generational circus work. Everything in this period fell just shy of their box office targets</p>	<p>De, Au</p> <p>Ar, Au, De</p> <p>Ar, Au</p> <p>De, Ar</p> <p>De, Au, Ar</p> <p>De, Au</p> <p>De, Au, Ar, In</p>

but Theatre remain overall in a good position due to the success of other shows.	
Communications coverage of Theatre and Dance included positive reviews for <b>Nosedive</b> and preview reviews of <b>Orlando</b> during its performances in Berlin, published to coincide with the show's going on-sale at the Barbican.	De, Au
On Level G, feminist literary festival <b>New Suns</b> returned to the Barbican for a second year. Comprising a bookfair and day of talks, workshops and screenings this year's edition formed part of our <b>Life Rewired</b> season with an exploration of contemporary feminism and technology. Over <b>5,000</b> people spent time on Level G during the day, with speakers including writer <b>Reni Eddo-Lodge</b> and joint winner of this year's <b>Turner Prize Tai Shani</b> .	De, Au
In November, the <b>EFG London Jazz Festival</b> , presented by Barbican Associate Producer <b>Serious</b> , played across London, holding several critically acclaimed shows at the Barbican, including <b>Art Ensemble of Chicago's</b> 50 <sup>th</sup> anniversary performance, <b>Herbie Hancock</b> and <b>Iggy Pop</b> .	De, Au, Ar
Resident International Orchestral Partner, the <b>Los Angeles Philharmonic</b> , were widely well-reviewed by critics. Several print and broadcast pieces focused on the composer <b>Emily Howard</b> , who curated an event celebrating Ada Lovelace as part of the <b>Life Rewired</b> season.	De, Au, Ar
Sewage problems have recurred in the backstage areas of the Concert Hall during this period. The Projects team are doing all they can, but it has needed careful handling with various orchestras and renters.	
The <b>Life Rewired Hub</b> programme culminated in December. Over the course of the year, the <b>Hub</b> hosted over 90 events throughout between February and December, and an estimated <b>28,000 people</b> engaged with the offer of events + exhibitions (c. 13,000) and reading room (c. 15,000).	De, Au, Ar, Le
Communications delivered a successful media campaign for <b>Into the Night</b> which included a collectors' edition of <b>Harpers' Bazaar</b> (cover story and feature), a major feature piece in the <b>Financial Times</b> and the broadcast of a <b>Radio 3 Free Thinking</b> debate connected to the exhibition and recorded at the Barbican. However, despite the press coverage, <b>Into the Night</b> has still underperformed in the box office. The measures put in place (bar and jazz on late evenings) have stopped figures from dropping further, but have not been able to increase in line with target.	De, Au
The Communications team were also very involved in the planning and delivery of the <b>Creative Learning 10<sup>th</sup> anniversary event</b> , contributing to messaging, the 10 years in review publication and securing a thought leadership piece for Jenny Mollica in <b>Arts Professional</b> .	Le, Au
The Cinema team also increased visibility in the press and across the film industry. The <b>Borders and Boundaries</b> film programme was featured in in	De, Au, Ar

<p>the <b>Guardian</b> and Head of Cinema, Gali Gold, was selected to be a member of the jury for the <b>British Independent Film Awards</b>.</p> <p><b>2.2 Preview and Planning</b></p> <p>Barbican Communications lead the comms workstream for Culture Mile and continue to plan for changes to its structure scheduled from April 2020.</p> <p>The first of Level G's <b>Inside Out</b> programmes include <b>Alternate Realities</b>, a week of documentaries and free installations produced in collaboration with Cinema and <b>Sheffield International Doc/Fest</b>, and <b>Playing Democracy</b>, an interactive experiment by artist <b>Ling Tan</b> on social play structured as a competitive game of multiplayer Pong co-commissioned with <b>Lumen Art Projects</b>.</p> <p>In January, Beech Street Cinemas and café will be awarded the <b>Autism Friendly Award</b> from the <b>National Autistic Society</b>. This follows 3 years of Relaxed screenings in the Cinema and will promote the programme and attract larger audiences.</p> <p>Art Gallery's <b>Masculinities: Liberation through Photography</b> opens in February. Barbican Cinema are responding to the exhibition with <b>Her Lens, His Story: Female Directors and Masculinities</b>, a programme that reverses the traditional cinematic male-female gaze by showcasing international female filmmakers portraying provocative men.</p> <p><b>Toyin Ojih Odutola</b> will present her first UK show in the Curve in March.</p> <p>As part of the 2020 annual theme, <b>Inside Out</b>, a year exploring the relationship between our inner lives and creativity, Barbican Cinema will present an <b>Autism and Cinema</b> season in April. Working in partnership with <b>Queen Mary University</b> London, this programme explores neurodiversity on-screen and the season includes talks that reflect on cinema and our sensory world. This programme has been the recipient of funding from the Wellcome Trust.</p> <p>Cinema and Theatre have been planning for the refurbishment of the foyers in Cinema 1/Pit and Beech Street. Working in collaboration with the Projects department and Ruff architects, the estimated completion is March 2020.</p> <p>Art Gallery are working in collaboration with the <b>Michael Clark Company</b> to develop the <b>Michael Clark</b> show for summer 2020. The exhibition looks back at his career and presents previously unseen material from the archives to cover all principal collaborations with artists. The lower gallery will feature an 'exploded' version of the cult film <b>Hail the New Puritan</b> by <b>Charles Atlas</b> – of Clark in his heyday.</p>	<p>Cm</p> <p>De, Ar</p> <p>De, Au</p> <p>De, Au</p> <p>Ar</p> <p>Au, Ar, Le</p> <p>De, Au</p> <p>De, Au</p>
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3. REPORT: CREATIVE LEARNING	
3.1 Progress and Issues	Strategic Priority
<p><b>Tuning into Change Open Rehearsal with Gustavo Dudamel</b>  On 20 November, 155 young musicians took part in an open rehearsal led by Gustavo Dudamel, in a collaboration with the National Youth Orchestra (NYO) and their Inspire programme. The orchestra was made up of three members from the National Open Youth Orchestra, 18 Youth Orchestra Los Angeles (YOLA) members, and NYO and NYO Inspire musicians from across UK – the majority of whom are state educated and from BAME backgrounds. This event formed part of the legacy work of the Tuning into Change project and was performed in front of an audience of 860 people, including pupils from nine different schools from local boroughs.</p> <p><b>M-SET: <i>To the Moon and Back</i></b>  Jointly commissioned by Barbican Theatre and Barbican Guildhall Creative Learning, <i>To the Moon and Back</i> is an immersive, participatory experience created by M-SET (Multi-Sensory Educational Theatre) Artistic Director, Paula Manning. The show began with performances in the Barbican Pit Theatre on 6 December for primary and SEND school groups before beginning its public run on 13 December. In addition, we ran Continuing Professional Development sessions for primary and SEND teachers inspired by the techniques used in the show. In total, there were 39 performances and the production received a positive reaction from school groups, teachers, the public, and the press with Reviews Hub calling <i>To the Moon and Back</i> “an extraordinary experience, carefully managed to create moments of free play [...]”</p> <p><b>Hunt &amp; Darton Café</b>  As part of the 2019/20 Barbican Cross-Arts Box, performance art duo Hunt &amp; Darton recreated their award-winning Café installation on Barbican’s Level G. The Hunt &amp; Darton Café is a pop-up interactive performance and fully functioning café where art meets food. Over a fortnight in November, every school taking part in the Cross-Arts Box (also curated by Hunt &amp; Darton) visited the Café and Barbican Art Gallery’s <i>Into the Night</i> exhibition. Additionally, the Café was open to the public for free on two consecutive Saturdays.</p> <p><b>Family Film Weekender</b>  The Family Film Weekender took over the foyers of Barbican’s Cinemas 2&amp;3 on 23 and 24 November, welcoming approximately 900 people through the doors. The weekend featured interactive workshops on animation, green screen, virtual reality and coding as well as a quiet book corner and the Family Film Kiosk, where families could participate in a range of self-led creative activities.</p> <p><b>Careers ReWired</b>  Funded by the Edge Foundation, the Careers ReWired project culminated in a pitch event at the Barbican Pit Theatre on 22 November with 57 students from</p>	<p>De, Au, Ar, Le</p> <p>De, Au, Le, Ar</p> <p>De, Au, Le, Ar</p> <p>De, Au, Le</p> <p>Le</p>

<p>City of London Academies Islington and Highgate Hill and Associate School, Sydney Russell School. Each school presented on the question: 'Why should you be given a job over a robot?' before taking part in a careers panel led by creative consultant, Joseph Gray. In the afternoon, students were given the opportunity to present on their project highlights and the key skills they had acquired during the process.</p> <p><b>Youth Panel Escape Room</b> As part of their final project, the Youth Panel worked with artist Sacha Coward to create an Escape Room event in the Conservatory and Garden Room for 14-18 year olds on 23 November. The event itself sold out and was run entirely by members of the panel.</p> <p><b>Trevor Paglen: Camouflage in the Digital Age</b> On 30 November, artist duo Yoke Collective ran a highly topical workshop exploring the potential of fashion and camouflage in disrupting facial recognition software by altering one's appearance using various materials. The workshop was responding to themes posed by Trevor Paglen's Curve exhibition, <i>From Apple to Anomaly</i>, as part of the Barbican's <i>Life Rewired 2019</i> theme.</p> <p><b>Into the Night: Community View and Young Barbican Night</b> As part of Creative Learning's Gallery and Community public programme, the department programmed activity for both the <i>Into the Night</i> Community View and Young Barbican Private View. Both evenings featured creative responses to the exhibition from five former young creatives that spanned poetry, audio-visual and performance. Almost 500 young people and community group members took part across both evenings.</p> <p><b>City of London Age Concern Christmas Film Screening</b> On 19 December approximately 60 older people, made up of members from City of London Age UK and George Mason Lodge care home in Leyton, sat down to watch Jacques Demy's <i>The Umbrellas of Cherbourg</i> in Barbican's Cinema 2. This year's Christmas screening was run in collaboration with the Barbican Archives team. The feature film was preceded by a 5-minute version of the Heritage Lottery Funded Barbican Archives Mixtape film and the whole event was followed by refreshments and curated activity drawing inspiration from the Archives themselves.</p>	<p>De, Au, Le</p> <p>De, Au, Le</p> <p>De, Au, Le</p> <p>De, Au, Le</p>
<b>3.2 Preview and Planning</b>	
<p><b>Towards a Creative Curriculum Conference</b> On 10 January, the Barbican Centre will host Towards a Creative Curriculum – an all-day conference programmed jointly by the Royal Shakespeare Company and Barbican Guildhall Creative Learning. The conference is aimed at helping teachers and arts professionals to develop a curriculum that successfully embeds the arts within the new Ofsted framework. The day will include keynote speeches from Global Teacher of the Year award recipient Andria Zafirakou, Professor of Creative Education Jonothan Neelands and education journalist Laura McInerney; a provocation from artist Bob &amp; Roberta Smith;</p>	<p>De, Au, Le, In</p>



<p>compering from BBC presenter Sonali Shah; a panel discussion led by journalist George Alagiah; a series of presentations from schools across the UK; and a host of workshops led by artists such as Complicite and Siobhan Davies Dance.</p> <p><b>Barbican Box Harlow</b>  Barbican Box Harlow begins on 4 January with Artist Mentor training at the Barbican Centre for the Theatre Box in Harlow, Essex in 2020. This is followed by Continuing Professional Development sessions for participating teachers at partner venue, the Harlow Playhouse, on 8 and 9 January.</p> <p><b><i>Into the Night: Family Storytelling</i></b>  We will be running another family storytelling session on 11 January led by storyteller Olivia Armstrong and inspired by the Barbican Art Gallery's <i>Into the Night</i> exhibition.</p>	<p>Le, Ar</p> <p>De, Au, Le</p>
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<b>4. REPORT: INNOVATION AND ENGAGEMENT</b>	
<b>4.1 Progress and Issues</b>	<b>Strategic Priority</b>
<p><b>Technology Programme</b></p> <p>Spektrix will replace enta for ticketing inventory management and sales. It will unify our view of audience members and other contacts, including donors. Practical changes include replacement of box office computers, ticket printers and card machines, and rebuilding our online ticketing journey from the ground up.</p> <p>This is at its heart a business change project with a technology component. It will deliver outcomes against all three strands of the Technology Programme: Website, Ticketing &amp; CRM, Data &amp; Analytics and Event Management. The project will reduce risk around enta, which has been running on outdated technical infrastructure and is no longer developed by the supplier.</p> <p>The new eticketing site is running and can complete a journey from event selection through to purchase. Technologically speaking this is a huge leap forward from the existing site, which is built on code dating back to 2002. It is being made viable for launch through intensive user and technical testing and rapid iteration.</p> <p>The implementation of Spektrix also brings a separate, yet tightly integrated, bulk email product called dotdigital. The first major delivery milestone was met in September 2019, which migrated over to dotdigital from the previous system (IBM/Silverpop). All marketing email now goes through dotdigital.</p> <p><b>Archive Project</b></p> <p>A £650k bid has been submitted to the Arts &amp; Humanities Research Council for a collaborative project on the jointn Barbican / Guildhall School archive. The project includes case studies looking at the international impact of Barbican programming and drawing comparisons with other multi-arts institutions</p> <p>The Director of the London Metropolitan Archives and other senior colleagues were invited survey the 7,000-strong architectural plans collection for the Barbican Centre and Barbican Estate. The plans are</p>	<p>De, Au, In</p> <p>De, Au, Ar, In</p> <p>De, Au, Ar</p>



<b>5. REPORT: OPERATIONS AND BUILDINGS</b>	
	Strategic Priority
<p><b>General</b></p> <p>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. Balancing speed and stability remains crucial to success.</p> <p><b>Operations – Including Security, BCP, Health &amp; Safety, Facilities and Box Office</b></p> <p>The recent terrorist incident at London Bridge saw our teams on alert. The teams worked well together and in conjunction with our contract partners were able to react quickly to provide additional security and an increased reassuring profile across our Alliance with the Guildhall School. The investment and training we have received across our campus mean that we are better equipped and prepared to deal with such incidents and are able to react quickly and efficiently.</p> <p>Phase 4 of our change programme (Alliance) has resulted in the recent recruitment of new junior management level which will enhance our Alliance with the School and allow us to build on this phase and new structure.</p> <p>Box office ‘cashless’ is now live, with very few comments from the public. We continue to monitor customer feedback. Cash sales are still available, although very few requests are being made. Phase 6 of our restructure (Kaizen review) is now ongoing. This will see further savings as the simplification of our management structures beds in. ‘One team’ remains a key objective of this change programme and clarifies reporting, accountability and focuses effort on the customer.</p> <p>Our fire safety work continues with the completion of our ‘ad-hoc’ priority projects list. We are now carrying out the final verification audit before sign-off. A full Centre fire evacuation was conducted successfully. A Kaizen report on the evacuation will ensure continual improvement, further enhancing our processes. Staff engagement in this essential aspect of our safety has been very encouraging.</p> <p><b>Buildings including Projects, Engineering and Environmental</b></p> <p><b>Projects</b></p> <p>We have been successful in the new capital bid process, with funding secured (20/21) to invest in the Exhibition Halls. We have also had funding to upgrade other areas of the Barbican Centre. These will be involved projects and will be delivered in partnership with the City Surveyor, as per our agreed ‘ever closer’ alignment strategy. We will be resubmitting some of our bids, in-line with the new process.</p>	<p>De, Au, Ar, In, Le, S/E</p> <p>De, Au, Ar, In, Le, S/E</p>

<p>We have a significant number of ongoing smaller projects, some of which have to be completed by year end. The most noticeable of these will be the new carpet on the ground floor foyer and a new look lobby to Cinema 1 and the Pit Theatre. We have worked with architects that know and understand the Barbican. This will enhance significantly the 'look and feel' of our Front of House customer spaces and experience.</p> <p><b>Engineering</b> A new Shift Team Leader started with the team in December. We are very pleased to have a highly skilled and experienced engineer who will help to raise standards, drive our performance and further improve the customer experience.</p> <p>The season has gone well, with the team supporting the Centre's busy programme and continuing to invest in the buildings. We have also been dealing with ongoing drainage issues and have taken the opportunity to improve our services. Other departments have worked with us whilst we improve the Back of House facilities. We have worked with the Town Clerk, HR, the Health, Safety and Wellbeing team and City Surveyor to review options and to rectify and improve the drainage infrastructure and services.</p> <p><b>Environmental</b> We continue to work with the City of London's teams to develop the City's strategy, namely via the Energy Board and Climate Action Technical Group, which was formed to enable the development of a City-Wide Climate Action Strategy.</p> <p>Internal Alliance relationships continue to develop. Following on from sustainability and environment awareness sessions earlier in the year and via additional consultation, we have confirmed that there is a huge appetite amongst the staff and student body to further develop our sustainability activity.</p> <p>We have made links with UCL's Institute of Sustainable Heritage and we are in discussions with them on how we might work together in the future, including how we might develop sustainability themed student projects at the Barbican, thereby inspiring the next generation of professionals. We have also linked up with Canary Wharf, following an introduction from our new Lord Mayor.</p> <p><b>Savings</b> As described above, having invested much time and effort in 'creating the environment' and our restructure and change programme, we continue to focus on delivering not only better quality but also an improved 'one team' culture and efficiencies, a target of circa 20 % savings in our Directorate lines. This will deliver an ever-improving customer experience, ultimately delivering our Destination and Culture Mile strategies.</p>	<p>De, Au, Ar, In, Le, S/E</p>
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6. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Priority
<p><b>6.1 Progress &amp; Issues</b></p> <p><u>Business Events</u></p> <p>The full year target of just under <b>£3m was achieved</b> by the end of December 2019. With 3 months left to go, this should be exceeded, which is very positive in light of the challenges and business climate the team have faced.</p> <p>The past few months have seen a number of record-breaking moments, including the highest level of confirmed contracts ever received in one week alone - £320k. For the first time, Business Events have achieved over <b>£1.3m room hire value in the Barbican Hall</b> in a single year, and over a 2 week period, the record was broken for the total value of enquiries ever generated across 3 trade shows - attendance at IMEX (USA), Venues and Events, M&amp;IT and IBTM generated <b>over £5.5m worth of new enquiries</b>.</p> <p>Business Events have once again achieved '<b>Gold Level Standard</b>' for our recent Meetings Industry Association (MIA) AIM assessment. The AIM Gold accreditation is the MIA's highest accolade and achievement of this level sends a positive signal to potential clients that superior service levels have been achieved and the venue operates within and follows strict guidelines, both locally and legislative to prove safety and compliance.</p> <p><u>Development</u></p> <p><b>Calvin Klein</b> have confirmed lead sponsorship of the spring 2020 Art Gallery exhibition, Masculinities. Prospecting and cultivation is underway for an Exhibition Circle of donors for the Jean Dubuffet exhibition in autumn 2020; we have one member already. <b>Sotheby's</b> have also confirmed supporting sponsorship of the exhibition. The <b>Performing Arts Fund NL</b> are funding the ITA's production of The Cherry Orchard in Sept/Oct 2020.</p> <p><u>BIE</u></p> <p><b>Digital Revolution</b> has ended its tour and is being decommissioned – over the past 5 ½ years, it has travelled to 6 countries and welcomed over 615,000 people. <b>AI: More than Human</b> opened at Groningen Forum, the Co-Producer venue on the 6<sup>th</sup> December with a ceremony attended by the Netherlands's Prime Minister. <b>Game On 2.0</b> opened at Fundación Canal, Madrid on 25<sup>th</sup> November, where it will stay until the end of May 2020. In the first 5 weeks, the exhibition has received over 28,000 visitors. BIE has signed agreement with ArtScience Museum in Singapore and Museums Victoria in Melbourne to form a Co-Production Partnership for the development of <b>Virtual Realms</b> in the value of £440k. <i>Virtual Realms</i> will open on 29<sup>th</sup> May at ArtScience Museum, Singapore.</p>	<p>De, In</p> <p>De, Au, In</p> <p>De, Au, In</p> <p>De, In</p>

<p><u>Retail</u></p> <p>Foyer Shop sale targets in November were difficult to achieve, with a <b>slower start to Christmas trading than expected</b> and shoppers waiting for the Black Friday/Cyber Monday sales which occurred at the very end of the November Period. There will be a sale instore in the Foyer shop from January 1st, aimed at clearing the remaining seasonal stock and discontinued lines.</p> <p><b>New fixtures</b> have arrived on the ground floor of the Foyer Shop; offering better display and also bringing additional lighting to the floor.</p> <p><b>Online sales</b> have performed well against budgets, especially helped by the Black Friday/Cyber Monday promotion of 20% off all online purchases for the 4 day period. Online trading over November and December as been brisk with over 1200 orders placed in the period between 1<sup>st</sup> November and 27<sup>th</sup> December.</p> <p>The <b>Gallery Shop</b> has continued to struggle to meets its budgets due to the lower than expected footfall for Into the Night.</p> <p><b>New fashion and accessory products</b>, made in collaboration with Apparel &amp; Lovers, have now launched in the Barbican Shop.</p> <p><u>Catering</u></p> <p>Below budget tickets sales in the Hall, Theatre and Gallery have had a detrimental income consequence on all catering areas but especially Benugo. Every effort is being made to maximize income targets to pull this back in the last quarter of the financial year. All financial KPI's are exceeding budget expectations.</p> <p><u>Bars</u></p> <p>We opened a pop-up bar for gallery's <b>Into the Night</b> Exhibition, generating secondary commercial income in addition to promoting evening gallery ticket sales. <b>Barbican Bars</b> has already exceeded contribution for this financial year. Forecasting to deliver 26% above budget</p> <p><u>Car Parks</u></p> <p>Yourparkingspace season ticket sales now have 18 yearly season tickets currently purchased by their customers.</p>	<p>De, In</p> <p>De, In</p> <p>De, In</p>
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<p><b>6.2 Preview &amp; Planning</b></p> <p><u>Business Events</u></p> <p>One recent challenge the team is facing is the drop in secondary/discretionary spend on event catering. There has been a considerable drop in some cases and more half day events with <b>reduced catering</b> has become the trend.</p> <p>In February, the Business Events team are hosting a commercial event for <b>Life Lessons, presented by the Sunday Times</b>, an event that encompasses a range of speakers, workshops and events around the topic of wellbeing, Sustainability and big ideas for living better.</p>	<p>De, In</p>
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<p><u>Development</u></p> <p>The <b>new Director of Development</b> started on 6 January. Planning is underway for an event with the Lord Mayor in February as a cultivation opportunity for the Directors Circle. Fundraising priority projects for FY 20/21 and 21/22 are being finalised. The team are currently working with colleagues across the Centre to develop an application for the <b>Heritage Lottery Fund</b> for the March 2020 deadline, with outcome by June 2020. Recently drafted a <b>new Legacy brochure</b>, which will be available online only initially.</p>	De, Au, In
<p><u>BIE</u></p> <p><b>Al: More than Human</b> is fully booked for 2020. We are currently in discussions with partners in Brazil, Belgium and Italy to book the further slots on 2021 to 2024. <b>Virtual Realms</b> production is progressing well. A week of testing will be happening in the beginning of January to test some of the artworks and coinciding with a visit from the Co-Curator from Japan. We're soon closing negotiations with Western Australia Museum to bring <i>Virtual Realms</i> to Perth in 2022. We will soon be formally announcing the exhibition which will hopefully build further interest from venues across the globe. BIE are exploring the possibility of bringing <b>Mangasia</b> to the Barbican Centre in 2020 and are now developing our <b>2021 summer exhibition at the Barbican Centre</b>, dedicated to Sustainability, Climate Change and the Natural World.</p>	De, Au, In
<p><u>Retail</u></p> <p>We are currently planning for activity during London Craft Week which will see us collaborate with STORE Store, a design shop with a difference. They help young people into applied creative courses, run workshops, and sell unique pieces made by students during weekly After School Clubs. This project has also been in collaboration with the Creative Learning team. The aim is to drive LCW attendees to the Barbican and into the shop, as part of the LCW programme of events. Product development is ongoing with a focus on Barbican branded ranges, with a small conservatory range launching in Spring.</p>	De, In
<p><u>Catering</u></p> <p>We are working with all caterers, although predominantly Benugo, to find short term solutions to reduce and longer-term solutions to <b>remove all single use plastics</b> from use in our public areas by end of 2020. Initially replacing single-use plastic water bottles in the first quarter of 2020.</p>	De, In
<p><u>Car Parks</u></p> <p>Discussions with Justpark are scheduled to take place in regard to increasing the number of season tickets they currently purchase in the Barbican Centre car parks. Arrangements with YourParkingSpace to offer <b>hourly pre-paid parking</b> on their website are moving forward. Works have begun to link the Yourparkingspace booking system with the Barbican car park booking system.</p>	De, In



## **Appendix A: Strategic Plan**

**We believe in: Creating space for people and ideas to connect**

**We're committed to: Arts Without Boundaries**

**We are:**

- **Brave** - breaking new ground, doing the things others wouldn't
- **Open** - striving to be inclusive, by, with and for all
- **Connected** – reflecting today's world, building meaningful partnerships
- **Sustainable** – Being smart about doing business, embracing the future ways of working

*Our Strategic Priorities are:*

**De - Destination** – deliver an exceptional experience

**Au - Audiences** – build lasting relationships

**Ar - Artists** – enable artists to realise their vision

**In - Income** – create sustainable growth

**Cm - Culture Mile** – be a lead partner

**Le - Learning** – develop creative skills for life

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

- 1) contribute to a flourishing society
- 2) support a thriving economy
- 3) shape outstanding environments

### **Staff & Efficiency (S/E)**

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

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# Agenda Item 7

<b>Committee:</b> Barbican Centre Board	<b>Date:</b> 22 January 2020
<b>Subject:</b> Barbican Centre Board: Proposed Amendment to Terms of Reference and Extension of Chairman's Term	<b>Public</b>
<b>Report of:</b> Town Clerk	<b>For Decision</b>
<b>Report author:</b> Leanne Murphy, Town Clerk's Department	

## Summary

In April 2009, the Barbican Centre Board reviewed its governance arrangements. As part of this, it was agreed to introduce term limits, whereby an individual is restricted to a maximum continuous service term limit of three terms of three years. This was intended to allow for a reasonable degree of turnover on the Board, thereby facilitating a managed approach to its composition, ensuring that there is the right blend of experience and fresh thinking at any particular point in time.

However, one unanticipated consequence of the introduction of the term limits has now arisen. Pursuant to Standing Order 30(3)(a), it is customary on City Corporation Committees for the outgoing Chairman to serve as Deputy Chairman in the year immediately following their term as Chairman in order to use their experience and knowledge to assist the new Chairman in their role. Unfortunately, the incumbent Chairman (Deputy Dr Giles Shilson), who is now in the final year of his Chairmanship, is also due to complete his ninth and final year on the Board in April 2020. This would prevent him from exercising his rights under Standing Order 30(3)(a) for the year 2020/21.

The service term limits are not mandated by any particular statute or law; rather, they are a self-imposed restriction adopted in the interests of good governance. The Board may decide, therefore, to temporarily alter its constitution to allow for the incumbent Chairman to be eligible for a tenth year on the Board, so as to enable him to serve as Deputy Chairman for one year to support the new Chairman.

Should the Board wish to make this amendment, the further approval of the Policy & Resources Committee (which has responsibility for governance matters) and the Court of Common Council (which sets the Board's constitution formally) would need to be sought. It should also be noted that Deputy Shilson would still be subject to re-election to the Board at the April meeting of the Court of Common Council.

The proposed amendment, set out in red text in Appendix 1, allows for specific exemptions to the term limits as determined by the Court. This would facilitate the consideration of any such similar issues in future. Alongside this, the Court would be asked to consider the specific recommendation that the limit be waived in respect of Deputy Dr Giles Shilson for a temporary one-year basis for the year 2020/21.

## Recommendation

Members are asked to consider a proposed amendment to the Barbican Centre Board's Constitution and Terms of Reference, waiving the nine-year maximum service rule on a temporary basis in respect of Deputy Shilson, to allow for the possibility of the incumbent Chairman to extend his term on the Board for one additional year. This would facilitate his service as Deputy Chairman for 2020/21.

## **Main Report**

### **Background**

1. On 23 April 2008, the Barbican Centre Board resolved that the Town Clerk, in consultation with the Chairman, Deputy Chairman and Barbican Centre Directorate, should undertake a Review of the Committee and its procedures to ensure that it maximises the benefit to the Centre.
2. Following the Review, the Board's Constitution and Terms of Reference were updated, including the introduction of term limits from April 2009, with a maximum continuous service term limit of three terms of three years introduced. This was approved by the Court in September 2008.

### **Current Position**

3. The incumbent Chairman, Deputy Shilson, is now in his third and final term of three years as a Board Member, which is due to end in April 2020. His three-year term as Chairman is also due to end at this point.
4. Ordinarily, the outgoing Chairman would serve as Deputy Chairman to ensure a smooth handover and support the new Chair in their role. However, under the current provisions of the Board's constitution, the outgoing Chairman cannot take up his right under Standing Order 30(3)(a) to serve as Deputy Chairman for the year 2020/21, as he cannot exceed nine years on the Board.
5. The Chairman of the Committee has indicated that, subject to the Court's approval of a one year extension of his membership, he would be willing to remain on the Board for an additional year and exercise his right as the immediate past Chairman to serve as Deputy Chairman for the year 2020/21. This would support the Deputy Chair upon his appointment as Chairman and allow a natural progression for the Deputy Chairman position in April 2021, at which time the extension would expire.
6. Given the knowledge and experience that the current Chairman would continue to bring to the Board, and his familiarity with a wide range of issues which the Barbican Centre needs to push forward in the coming year as it implements its new strategic plan and business model, it is considered to be in the best interest of the Board to temporarily alter the Board's Constitution and Terms of Reference. This would have the support of the current Members of the Board, both City and external, and would require the support of the Court.
7. As part of the post-implementation review of the changes made to the governance arrangements in 2011, it was agreed that all Committees should review their terms of reference annually to enable any proposed changes to be considered in time for the reappointment of Committees by the Court of Common Council.
8. The Policy & Resources Committee is responsible for the review and co-ordination of the governance of the City Corporation which, amongst other things, includes its Committees. Any material changes to Committee terms of reference therefore need to be considered by this Committee prior to them being considered by the Court of Common Council in April.

### **Proposal**

9. Members are asked to support the proposed amendment to the Barbican Centre Board's Constitution and Terms of Reference, together with the specific proposal to grant the incumbent Chairman the option to extend his term on the Board for one additional year. This temporary amendment would ensure that there is support for the next Chair in their first year in the role, which would be in the best interests of the new Chair, the Board, and the Barbican Centre.

### **Conclusion**

10. Members are asked to recommend that the Court approves the amendment to the Board's Composition and Terms of Reference and agrees to waive the nine-year term limit on the Board in respect of Deputy Dr Giles Shilson, for a one-year period expiring April 2021. This would allow him to seek a one-year extension to his membership on the Board and subsequently allow him to exercise his right, as the immediate past Chairman, to serve as Deputy Chairman for the year 2020/21 and support the new Chair in post.
11. This proposal is regarded to be in the best interest of the Barbican Centre and its Board.

### **Appendices**

- Appendix 1 – Draft revised Terms of Reference

### **Leanne Murphy**

Committee and Member Services Officer, Town Clerk's Department

T: 020 7332 3008

E: [leanne.murphy@cityoflondon.gov.uk](mailto:leanne.murphy@cityoflondon.gov.uk)

## **BARBICAN CENTRE BOARD**

### **1. Constitution**

A Non-Ward Committee consisting of,

- eight Members elected by the Court of Common Council for three-year terms, at least one of whom shall have fewer than five years' service on the Court at the time of their appointment.
- Up to seven non-Common Council representatives appointed by the Committee, of which at least two should be drawn from the arts world
- a representative of the Policy & Resources Committee
- a representative of the Finance Committee
- the Chairman of the Board of Governors of the Guildhall School of Music & Drama (ex-officio)
- the Chairman of the Barbican Centre Trust (ex-officio)
- the Chairman of the Culture, Heritage & Libraries Committee (ex-officio)

The Chairman of the Board shall be elected from the City Corporation Members.

There is a maximum continuous service limit of three terms of three years\*<sup>1</sup>.

### **2. Quorum**

The quorum consists of any five Members, provided Common Councilmen are in the majority.

### **3. Membership 2019/20**

- |   |     |   |
|---|-----|---|
| 9 | (3) | Tom Hoffman, M.B.E., Deputy               |
| 6 | (3) | Judith Lindsay Pleasance                  |
| 9 | (3) | Dr Giles Robert Evelyn Shilson, Deputy    |
| 2 | (2) | David Andrew Graves, Alderman             |
| 5 | (2) | Wendy Mead, O.B.E.                        |
| 5 | (2) | Tom Sleigh, Deputy                        |
| 4 | (1) | Vivienne Littlechild, M.B.E., J.P.        |
| 1 | (1) | William Anthony Bowater Russell, Alderman |

Together with the Members and ex-officio Members referred to in paragraph 1 above and:-

Stephen Bediako	)	
Russ Carr	)	
Gerard Grech	)	Up to seven non-Common Council Members appointed by
Lucy Musgrave	)	the Board
Jenny Waldman	)	
Vacancy	)	
Vacancy	)	

### **4. 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.

<sup>1</sup> other than in specific cases approved by the Court of Common Council.

<b>Committee(s)</b>	<b>Dated:</b>
Barbican Board	22/01/2020
<b>Subject:</b> Safeguarding	<b>Public</b>
<b>Report of:</b> Director of Creative Learning and Head of HR Barbican/Guildhall School	<b>For Decision</b>

## Summary

The Barbican Safeguarding policy is reviewed annually and we have updated the policy with the new details of the Designated Safeguarding Leads (DSLs).

We have also agreed a protocol for how safeguarding issues will be dealt with for Barbican only staff and participants, and also for staff and participants in joint departments of the Barbican and Guildhall School.

Appendix 1 – Safeguarding Policy

## Recommendation(s)

Members are asked to note the report and approve the updated safeguarding policy

## **Main Report**

### **Background**

1. The Barbican Safeguarding Policy was originally 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.
2. This policy applies to:
  - all staff, including apprentices and casual staff
  - volunteers
  - contractors
  - freelance artists, workshop leaders, service providers
  - individuals on placements or work experience
3. 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.
4. The policy is reviewed annually.

### **Current Position**

5. Following the appointment of Jenny Mollica to the Director of Creative Learning post, the safeguarding policy has been updated to confirm Jenny as the Designated Safeguarding Lead (DSL) for the Barbican, with Lauren Monaghan-Pisano (Senior Manager Creative Learning) as Deputy Safeguarding Lead. Along with Steve Eddy, Head of HR, these three members of staff will be the safeguarding panel overseeing all safeguarding matters in the Barbican. There are no other changes to the policy.
6. Jenny Mollica and Lauren Monaghan-Pisano will be attending DSL training early in the year.
7. Following a meeting with Guildhall School's DSL and their Head of Safeguarding, we have agreed a protocol for how safeguarding issues will be dealt with for Barbican only staff and participants, and also for staff and participants in joint departments of the Barbican and Guildhall School. This protocol ensures there is clarity in the process and removes any risk that matters could be overlooked or not dealt with.
8. For safeguarding concerns relating to Barbican staff, young people or apprentices, who sit outside of Creative learning, the concern will be considered



by the safeguarding panel of Director of Creative Learning, Senior Manager - Creative Learning and Head of HR, who will:

- decide under which category the concern should be recorded – following the categories used in the Guildhall School.
- decide what action to take.
- draw on specialist support from the Guildhall School's Head of Safeguarding where necessary, particularly if the concern relates to a young person or Apprentice.

9. For safeguarding concerns relating to staff, young people or apprentices who sit within Creative Learning, the concern will be considered by the safeguarding panel of Director of Creative Learning, Senior Manager - Creative Learning and Head of HR, along with the Head of Safeguarding (Guildhall School), who will:

- follow the School's system for categorising and logging the concern on the School's system. The Head of Safeguarding will lead on the management of any concern, and will liaise with JM and LMP on the action to take.
- The concern will not be logged on the Barbican system, only on the School's.

10. We are in the process of creating a safeguarding flowchart to enable staff to more easily understand how they raise a safeguarding concern, who to and the process that is followed.

11. The City have developed an online training module on Prevent. This training is mandatory for all new staff. We cover the requirement for this training in the HR induction with staff and it is also a requirement in order to successfully complete the probationary period for new staff. The Director of Creative Learning and HR are also in discussion with the Guildhall School's Head of Safeguarding to develop further guidance or training for relevant Barbican staff on safeguarding issues.

## **Appendices**

- Appendix 1 – 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 also 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 and Audience Experience.

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
- 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 Creative Learning  
Jenny Mollica  
[jenny.mollica@barbican.org.uk](mailto:jenny.mollica@barbican.org.uk)  
020 7328 2339

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
  - Senior Manager – Creative Learning  
Lauren Monaghan-Pisano  
[lauren.monaghan-pisano@barbican.org.uk](mailto:lauren.monaghan-pisano@barbican.org.uk) 020 7382 6153
- DBS lead
  - Head of HR  
Steve Eddy  
[steve.eddy@barbican.org.uk](mailto:steve.eddy@barbican.org.uk)  
020 7382 6148
- Audiences and lost children
  - Head of Audience Experience & Operations  
David Duncan  
[david.duncan@barbican.org.uk](mailto:david.duncan@barbican.org.uk)  
020 7382 7072
  - Deputy Head of Audience Experience & Operations  
Sheree Miller  
[sheree.miller@barbican.org.uk](mailto: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 2020  
Human Resources

## **Appendix to Safeguarding Policy - 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.*

<b>Committee(s):</b>	<b>Date(s):</b>
Risk Committee of the Barbican Centre Board	22 January 2020
Barbican Centre Board	22 January 2020
<b>Subject:</b> Health and Safety Update	<b>Public</b>
<b>Report of:</b> Director of Operations and Buildings <b>Report Author:</b> Jonathon Poyner, Director of Operations and Buildings	<b>For Information</b>
<p style="text-align: center;"><b><u>Summary</u></b></p> <p>This report provides an update on the Centre's Health and Safety activities and provision over the last year and agenda items for 2020.</p> <p>For ease of reference, as per previous years, the paper is divided into the following sections, with accompanying information:</p> <ul style="list-style-type: none"> <li>• Background/Current Position</li> <li>• Certificate of Assurance</li> <li>• Audit</li> <li>• Health and Safety Committee Meetings</li> <li>• Accident Reporting Procedures</li> <li>• DSE</li> <li>• Top X – Pentana System</li> <li>• Health, Safety and Wellbeing Plan and Policy</li> <li>• Asbestos Management</li> <li>• Water Systems Management</li> </ul> <p><b>Recommendation(s)</b> It is recommended that Members note the contents of this report</p>	

## **Main Report**

### **Background**

1. The purpose of this paper is to advise Members of all Health and Safety (H&S) processes, audits and actions during 2018 and progress items for 2019.

## **Current Position**

2. The Directorate of the Barbican Centre recognises that they have a responsibility to ensure that all reasonable precautions are taken to provide and maintain working conditions that are safe, healthy and comply with all statutory requirements and codes of practice.
3. The Barbican Centre (including its 'Alliance' work with the Guildhall School) has continued to work to ensure ever closer alignment and co-working with the City Surveyor's Department and other departments across the City as appropriate. Members have agreed that we will 'create an environment that enables and inspires others to achieve their best'. It was agreed that this would be achieved through the delivery of services that are prioritised as a) compliant, b) efficient and c) appropriate. It was also agreed that we would use a 'ground-up' review plus the 'Kaizen' approach to continual improvement to identify and prioritise our work load over the years until we reached standards that we felt were appropriate for one of the world's most iconic buildings in one of the most famous cities in the world.
4. This will be achieved by:
  - Adopting a Safety Management Strategy that includes the provision of safe working systems, the provision and maintenance of safe plant and equipment, and appropriate procedures to cater for all significant risks arising from our work activities.
  - A policy supported by the provision of documents outlining safety rules and general procedures for employees' information. These will be subjected to review by management, in conjunction with the Health and Safety Committee as necessary. The safety, organisation and arrangements for implementing the policy will be publicised to all employees.
  - Accepting that the responsibility for achieving and maintaining acceptable standards of safety rests not only with management but also with employees, contractors and suppliers of materials to be used at work.
  - This statement of policy being reviewed and revised as appropriate, to take into account future changes in 'circumstance or legal requirements'.
  - Provision of information, instruction, training and supervision to ensure the health and safety at work of employees and visitors to the Centre.
  - Consultation with our employees on matters affecting their Health and Safety.
  - Maintaining safe conditions in the workplace through risk management procedures.
  - The provision of a safe means of access to and egress from the place of work.
  - Providing a work environment which is appropriately maintained, safe and without risk to health, with adequate facilities and arrangements for welfare at work.

5. With the support of our City colleagues we have continued to prioritise and invest in our assets. We have moved to the City's CWP process, which benefits from a peer review process, and have been successful in our applications to the City for investment, including much investment in risk mitigation and Health & Safety. We have also recently adopted the City's new capital process and again Members and the City have shown their support and commitment through ongoing additional investment. The areas of security and fire safety plus the higher risks identified using our risk matrix have received welcome additional funding as we continue to address our legacy issues and deliver more consistent standards.
6. We have worked with the City to align with and renew many contracts including fire, pest control, cleaning, security, energy supply, asbestos and legionella and other areas that will further improve and professionalise our services and reduce risk. We continue to work with our residents and other partners to ensure the wider safety of our estate and community.
7. We continue to work with the City's Health, Safety and Wellbeing Committee, CORMG and our Boards to ensure agreed priorities and awareness of progress. In addition, we have been proactive in wellbeing, with management training in Mental Health First Aid and Wellbeing seminars for staff, in conjunction with the City.
8. We continue to work with the City on the next phase of the SBR, notably with the Operational Property Board, ensuring further alignment and professionalisation across all areas of the City, sharing best practice both ways where appropriate. We have continued our restructure and have provided training to raise standards and build our 'one team approach'. The overall standard and awareness of and engagement with health and safety have improved greatly and the Health and Safety Committee continues to be well attended and engagement remains high amongst staff.
9. Our Fire Strategy Management Group has taken on an Alliance approach and this is proving to be very successful, with a closer alignment in standard and attitude to safety across our campus of the two organisations (Barbican and Guildhall School). We have also hosted the London Fire Brigade City of London presentation, for which the LFB commander commended us. We have also held the HSE's Battery Technology presentation, attended by City departments and local business. We have also hosted specialist security seminars and briefings plus hosted a day with a security organisation.
10. Our new policies have been subject to an annual review, including any changes to UK legislation and to ensure ever closer alignment with the City and its policies.

### **Certificate of Assurance**

In line with City of London procedures, the Centre will submit the Annual Certificate of Assurance signed off by the Managing Director in January 2020.

11. In 2019, along with all generic aspects for the Centre's compliance, the Engineering Team were duly audited and subject of the assurance programme.

12. Having completed much work across our alliance and the Barbican over the past few years, we will this year be auditing all departments for the 2020 Certificate of Assurance. This will demonstrate and recognise the progress that everybody has made across the organisation to build 'one team'.

### **Audit**

13. We have continued to work closely with our City colleagues including Health & Safety and Wellbeing, CORMG, Pentana and external specialists. We have continued to deliver against audit lists including for example fire risk assessments (FRAs) and asbestos and legionella audits. Our Fire Strategy Management Group has gone from strength to strength following the inclusion of the School to make it an Alliance group. Recent new members from the School with external experience have ensured that we have been able to increase the pace of change as regards health and safety and are therefore delivering ever more professional standards across our Alliance estate.

During the year we have delivered much training including fire, security, business continuity planning (BCP) and major incident (MI) planning and improved general awareness as to how we work as an Alliance across our venues. We are seeing more consistent standards, and further improved engagement and the benefits of this approach were demonstrated in the recent attack on London Bridge and the actions taken by our teams in the immediate hours and days following. We have also conducted a full test evacuation of the Centre which went very well and was a great reassurance demonstrating the benefit of our investment and focus over the years.

### **Health and Safety Committee Meetings**

14. The primary legislation covering occupational Health and Safety in the UK is the Health and Safety at Work Act 1974. It imposes general duties for health and safety on employers. The main responsibilities are:
- Ensure the health, safety and welfare of all their employees
  - Produce a written policy statement explaining how they intend to do this
  - Consult with union reps
  - Protect others such as their contractors and visitors.
15. Employers have a duty to consult with their employees, or their representatives, on health and safety matters. There are two different regulations that require employers to consult with their work force about health and safety:
- The Safety Representatives and Safety Committee Regulations 1977 (as amended); and
  - The Health and Safety (Consultation with Employees) Regulations 1996 (as amended).

16. The Centre has a fully active and functioning Health and Safety Committee that meets regularly and is chaired by the Director of Operations and Buildings. Representatives from all Departments, resident Contractor Organisations and Barbican Centre Directorate attend and participate in meetings.
17. These meetings allow information including any risks arising from employee work activities, the measures in place or proposals to control these risks, and what they should do if they are exposed to a risk, including emergency procedures. The last meeting was held on 9<sup>th</sup> January 2020 and the next meeting will be on 2nd April 2020.

### **Accident Reporting**

18. The Barbican Centre continues to use 'Reportline', (locally known as SANTIA), for the reporting and tracking accidents/incidents. Feedback on our use of the system and performance has been encouraging.
19. This system is an electronic web-based system supported by a contact centre, enabling reports to ring through incidents or report them on line. Centralised reporting and monitoring have been further enabled by this system.
20. The *Reportline* contact centre is operated by appropriately trained professionals. This ensures the Centre's Management that reportable events are immediately brought to the attention of the HSE Executive in the correct way.

### **DSE**

21. There is a legal requirement to provide all users of Display Screen Equipment (DSE), i.e. staff who use computers on a regular basis, with appropriate training and to ensure they have a risk assessment of their computer workstations. The City of London Corporation hosts an E-Learning training and assessment software system called *WorkRite*. The overall administration of the software is by Corporate Health and Safety, and access to the software is through licensed agreement with the supplier.
22. We currently have 18 trained assessors for the WorkRite system. Members of staff who regularly use DSE continue to be assessed. A small number of staff members have had or have ongoing issues which have been identified and are being managed as part of routine procedures.

### **Top X-Pentana Reporting System**

23. The City of London Corporation is required by law to have effective health and safety arrangements. To help achieve this, the Corporation utilises a health and safety management system. As part of this system the most significant (Top X) risks are prioritised and effectively controlled.

24. The aim of “Top X” is for significant risks, including health and safety risks, to be identified and escalated up through department structures, from the basic section level of each department to the Directors/Chief Officer, where risks can be acknowledged and action plans put in place to minimise their impact on the department. Their impact can be manifested through injury, loss or damage to equipment or, in some circumstances, death.
25. X is simply a number. It is not a defined figure as it is dependent on the number of significant risks any department may have.
26. The City of London Corporation requires returns every October/November of any Red Risk/Threat.
27. We have continued to work on our departmental red risk ‘Failure to deliver the fire-related projects. We have continued to work with our City colleagues, notably Town Clerk and City Surveyor’s Department via our Fire Management Strategy Group. We have also continued to work with our insurers RSA and the City’s insurance team. We review our risk register regularly, and risks, (e.g. Ex Halls), are added when identified. The Centre’s fire and other safety issues continue to be managed via the mitigation approach of:
  - Reduce
  - Transfer
  - Avoid
  - Accept

### **Health, Safety and Wellbeing Plan and Policy**

28. The Directorate of the Barbican Centre recognises that they have a responsibility to ensure that all reasonable precautions are taken to provide and maintain working conditions that are safe, healthy and comply with all statutory requirements and codes of practice. The Directorate recognises that the Centre’s Health, Safety and Wellbeing Plan and Policy are critical in terms of the expectations set by the City Corporation on how it expects Health and Safety to be managed locally.
29. A copy of the Centre’s Health, Safety and Wellbeing Plan and Policy is displayed on all departmental notice boards, sent out to all Directors and Heads of Department and can be accessed by all staff on the internal IT system.
30. The Barbican Centre’s Policy clearly outlines the roles and responsibilities of all staff from the Managing Director down to departmental staff and the H&S Committee. It is reviewed as a minimum annually and whenever a change of legislation affects the Centre. The annual review was conducted and is due to be signed off by the Managing Director on 1<sup>st</sup> February 2020.



## **Asbestos Management**

31. The Barbican was built at a time when asbestos was a widely used material in many elements of the building fabric. It is therefore not surprising that the management of asbestos is an import element of our Health and Safety at the Centre, not only to protect staff and the public, but also those who are likely to do work that intrudes upon the building fabric, where the dangers are most present.
32. The removal of asbestos prior to buildings works has been taking place on a regular basis. Asbestos Surveys of all areas are in place and updated annually. The information on the location of any asbestos containing material is now accessible to contractors, building surveyors and installation designers who are planning to carry out intrusive work to the building fabric, on a web-based database, using an outside specialist contractor.
33. We have introduced and trained in a new Asbestos Management Plan. Much additional work has been undertaken and signed off. Our Head of Engineering has continued to ensure that asbestos and other compliance register type issues remain a priority for the team.

## **Water Systems Management**

34. The monitoring of the Centre's water systems is being managed to meet both our statutory compliance obligations and to ensure that at all times we are providing safe drinking and domestic water supplies to our public, staff and catering contractors. The control of Legionella and other water-borne pathogens is a key element of this compliance and safety area. This programme is carried out in conjunction with the City of London H&S Manager, who has oversight of the project.
35. The periodic water hygiene monitoring is done through the BRM2 contract arrangements, with Skanska providing this service. We have conducted a fixed test and inspection programme. Electronic copies of test results are being added and maintained on the centralised corporate database system.
36. All the water system risk assessments from our specialist water systems contractor are saved and accessible via the City Surveyor's shared building information software, (our 'Micad' CAFM System).
37. Further to a change in the legislation regarding responsibility for HV rooms, we have raised this issue with the Health, Safety and Wellbeing Committee and the City is bringing in a suitable system following legal advice.

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<b>Committee(s):</b> Risk Committee of the Barbican Centre Board Barbican Centre Board	<b>Date(s):</b> 22/01/2020 22/01/2020
<b>Subject:</b> Internal Audit Update	<b>Public</b>
<b>Report of:</b> Head of Audit and Risk Management	<b>For Information</b>
<b>Report author:</b> Cirila Peall, Audit Manager - Chamberlain's Department	

## Summary

This report has been prepared to provide Members with an update in respect of Internal Audit activity related to the Barbican Centre. Audit Plan delivery is progressing, with two reports recently finalised, and there has been recent follow-up activity in respect of live high priority (red and amber) recommendations as part of a regular corporate exercise.

Since the November meeting of this Committee, one amber priority recommendation has been closed down upon receipt of implementation evidence. There are no live red priority recommendations and, including those that are not yet due, 18 live amber priority recommendations.

Green priority recommendations are not subject to formal follow up. It is good practice for management to keep implementation progress under review and to seek assurance that the control weaknesses identified at the time of audit have been addressed. Internal Audit has received status updates in respect of live green priority recommendations, enabling closure of the majority.

## Recommendation(s)

Members are asked to:

- Note the report.
- Consider the appropriateness of the delays in high priority recommendations implementation.

## Main Report

### Background

1. The Barbican Risk Committee receives regular updates in respect of delivery of Internal Audit work and the status of high priority recommendations.
2. A summary of outcomes is reported for finalised audit work, i.e. where full management responses have been received and agreed, and there is a reminder of the scope of audit for those audits where draft reports have been issued and management responses are awaited.

3. In terms of high priority recommendations, this report provides Members with the latest implementation position, based upon information received from the Barbican Centre and audit testing undertaken.
4. Green priority recommendations are not routinely subject to formal follow-up and reporting, although Internal Audit has received updates from Barbican Management which has reduced the total live recommendations in this area.

### **Delivery of Internal Audit Work**

5. Two Barbican audits have been finalised since the last update report and summary outcomes are reported in **Appendix 1**:

### Financial Monitoring and Income Generation – **Substantial Assurance**

6. Scope: to examine the financial monitoring arrangements, including reporting on financial performance to senior management and Members, and the strategy used to ensure that income is maximised.

<b>Recommendations</b>	<b>Red</b>	<b>Amber</b>	<b>Green</b>	<b>Total</b>
Number Made:	0	0	2	2

7. Both recommendations were agreed by Barbican Management for implementation by November and December 2019 respectively. Internal Audit has recently been advised that one of these recommendations has been implemented and remaining recommendation will be addressed by March 2020.

### IT Projects – **Moderate Assurance**

8. Scope: to obtain assurance that the framework for delivery of IT Projects supports the achievement of the Barbican's strategic objectives

<b>Recommendations</b>	<b>Red</b>	<b>Amber</b>	<b>Green</b>	<b>Total</b>
Number Made:	0	2	3	5

9. All recommendations were accepted by Barbican Management with implementation timescales of January 2020 and December 2020 for the amber priority recommendations. Implementation of one of the green priority recommendations is dependent upon the current recruitment freeze being lifted and as such the target timescale is not yet known. Barbican Management have undertaken to implement the remaining green priority recommendations by March 2020 at the latest.

### Work in Progress

10. The status of 2019-20 Plan delivery is outlined in **Appendix 2**.

11. Completion of Internal Audit work in 2019-20 has been impacted by extended Internal Audit staff absence. Draft reports have been prepared, but not yet issued, in respect of the following two audits:
- Artistic Events Contracts and Cancellation Arrangements – an examination of the arrangements for management of event contracts to ensure that contractual requirements are met.
  - Corporate Memberships and Sponsorship – an examination of controls over the income generated in respect of Corporate Sponsorship and Corporate Memberships, consideration of value for money in the administration of these fundraising schemes, and controls for ensuring that such fundraising activities are in line with the Barbican's Strategic Plan and the Corporate Plan.
12. These audit reports are undergoing quality assurance review prior to formal circulation. There are also two further reports being prepared in respect of Barbican Events audit activity: Commercial Events Contracts and Cancellation Arrangements, and Event Decision-Making and Evaluation (Artistic and Commercial). Finalised outcomes will be reported to this Committee.
13. The terms of reference have been finalised in respect of an audit of Data Security which is focused on obtaining assurance that adequate mechanisms are in operation for the following:
- A data security strategy is in place with supporting policies and procedures to help regulate activity and manage cyber incidents
  - Protection of the Barbican's network with a range of measures such as firewalls to monitor and control network traffic, anti-virus software to protect from malware, and the use of penetration testing to identify weaknesses and appropriate mitigations.
  - Network access is controlled with restriction based on business need.
  - Secure configuration practices are in operation which include routine patching.
  - Staff are made aware of cyber threats and the arrangements for cyber incident reporting.
14. Audit assignment planning is underway in respect of the remaining audits within the 2019-20 Plan to ensure completion by year-end.

## **Recommendations Implementation**

15. Live high priority recommendations are summarised at **Appendix 3** and a comparison of latest revised target dates to original agreed dates is shown. There are no live red priority recommendations and 18 amber priority recommendations, representing an increase of one recommendation since the last update to this Committee - two new recommendations having arisen from a recently finalised audit and one separate recommendation having been confirmed as implemented.
16. A recent corporate follow-up exercise has confirmed the status of all high priority recommendations due for implementation by 31st December 2019. Of the twelve Barbican recommendations within the scope of this exercise, there has been

slippage in implementation in respect of ten with revised target timescales provided to Internal Audit. Internal Audit are liaising with Barbican Management to obtain a revised target date for demonstration of implementation in respect of one further recommendation and follow-up testing has been scheduled in respect of the remaining recommendation.

17. Internal Audit has reiterated the importance of setting realistic timescales for demonstrating recommendations implementation. Management continue to be reminded that any implementation actions which are extended beyond the revised target date will likely be subject to challenge by the Audit and Risk Management Committee, whose expectation is that there should only be one extension to implementation timescales unless the circumstances are exceptional.
18. Green priority recommendations are not subject to Internal Audit follow-up although it is recommended that Management review these periodically to determine the risk presented to operations. Barbican Management have recently provided status updates in respect of live green priority recommendations which has reduced the overall position from 36 at the time of the last update to this Committee to nine as at January 2020.

### **Forward Planning**

19. The Internal Audit Strategy 2018-2021 has been subject to annual review to ensure that resources are targeted appropriately. Internal Audit are reviewing proposed audit coverage for 2020-21 in conjunction with Barbican Management and the updated Plan will be circulated to members of this Committee upon agreement.

### **Conclusion**

20. Audit Plan delivery is ongoing but has been impacted by Internal Audit staff absence. Reports recently finalised have resulted in one moderate and one substantial assurance opinion.
21. Internal Audit follow-up activity has identified further slippage in the implementation of high priority recommendations, with ten out of twelve recommendations due by 31<sup>st</sup> December 2019 subject to revised target dates. There has been a significant reduction in the number of live green priority recommendations following the submission of status updates to Internal Audit by Barbican management.
22. Proposed audit coverage for 2020-21 is under discussion with Barbican Management.

## **Appendices**

- Appendix 1 – Finalised Audit Outcomes
- Appendix 2 - Internal Audit Plan Delivery
- Appendix 3 – Live High Priority Recommendations as at January 2020

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## Outcomes of Finalised Audits

### Financial Monitoring and Income Generation – **Substantial Assurance**

Recommendations	Red	Amber	Green	Total
Number Made:	0	0	2	2

1. The Strategic Plan contains a goal related to Mixed Income Generation to support the Barbican's attempts to create sustainable growth through innovation across arts, learning and commercial activities. There are six change objectives and a series of projects that have been identified to aid achievement of the strategic goals and these are supported by a high-level business plan. Current year budgets are monitored as well as following year budgets, as planned activity is firmed up; there is a rolling process and anticipated income / expenditure is added as projects are confirmed.
2. The budget setting process covering 2018/19 and 2019/20 was found to involve officers at various levels of seniority, the Finance Committee and the Board. The budget was confirmed to take account of the previous year's financial performance, developments, and efficiency targets. Budget holders had been assigned to each budget and there was clearly defined accountability over financial performance.
3. Sales performance across key income streams was monitored regularly. Regular reports were being produced for box office income, retail sales and catering, and these had been reviewed by the officers responsible for these operations and those with oversight responsibilities.
4. Management accountants were found to have been assigned responsibility for specific budget areas. Meetings had been held between the management accountants and budget holders to discuss budget variances and forecasts. A Full Business Review Report had been produced every two months and this was found to contain a breakdown of the budget into various income streams and expenditure categories, variance analysis, corrective actions and additional narratives to provide a detailed picture of the financial position of the Centre.
5. Finance was a standard agenda item at monthly Director's meetings and finance related matters were confirmed to have been reported to the Director's meeting. The Full Business Review Reports had also been presented to the Finance Committee and the Board every two months.

### IT Projects – **Moderate Assurance**

Recommendations	Red	Amber	Green	Total
Number Made:	0	2	3	5

6. The Barbican's Strategic Plan is used to direct activities to ensure alignment with strategic goals. IT projects are generally considered by the Digital Strategy Team

to facilitate improvement in respect of Visitor Experience (Goal 1) and Audience Development (Goal 5), and to a lesser extent support delivery of the remaining goals: Connecting Learning and Arts (Goal 2), Mixed Income Generation (Goal 3) and Culture Mile (Goal 4). Non-strategic IT projects may not identify which strategic goal they seek to address as their focus is on enabling other areas of the Barbican to achieve particular goals.

7. The Digital Strategy provides the overarching framework for IT-related projects. The Strategy is principle-led and is intended, amongst other things, to inform decision-making related to the five digital domains: infrastructure, communications, content, partnerships, and arts, learning and commercial. Audit testing confirmed that processes have been established for IT project management, with amber priority recommendations made to further strengthen the control framework through the following:
  - Clarification as to what constitutes a strategic IT project.
  - Documentation of project initiation steps for non-strategic IT projects, including Project Initiation Form (PIF) requirements and demonstration of the link between project objectives and strategic goal delivery.
8. Roles and Responsibilities have been defined to facilitate IT project delivery. The Technology Programme Oversight Group, consisting of senior stakeholders from several departments, is responsible for monitoring its delivery progress. The Strategy document is owned by the Director of Learning and Engagement, and it was confirmed that the duties for management of IT projects throughout their life cycle are assigned to two teams: The Business Systems Projects Team and the IT Infrastructure Projects Team.
9. Various tools are used to capture relevant management information to facilitate IT project progress monitoring. Audit testing in respect of the Website and Intranet projects confirmed that regular monitoring has been performed as a routine part of the IT project life cycle. The Barbican has adopted the Agile project management methodology and JIRA project management software which provides project progress visibility through an activity dashboard. Where projects do not lend themselves to the Agile approach, Microsoft Planner is utilised.
10. Audit testing in respect of reporting arrangements confirmed that several layers are in operation, from monthly Directors' meetings to updates to the Board, with senior management reporting focused primarily on strategic projects. Strategic project reporting sets out the impact of project delivery on operations, for example a rise in visitor numbers or increase in engagement with website content.

## Internal Audit Work 2019-20

Project	Current Stage	Assurance Rating	Recommendations			
			Total Red	Total Amber	Total Green	Total
<u>Financial Monitoring</u>  An examination of the arrangements in operation to seek opportunities to maximise income and manage the financial performance of the Centre.	Complete	Substantial	0	0	2	2
<u>IT Projects</u>  An examination of the framework for delivery of IT Projects to support the achievement of the Barbican's strategic objectives.	Complete	Moderate	0	2	3	5
<u>Artistic Events: Contracting</u>  An examination of the arrangements for management of artistic event contracts, including cancellation arrangements, to ensure that contractual requirements are met.	Fieldwork Complete	-	-	-	-	-
<u>Artistic Events: Decision-Making &amp; Evaluation</u>  An examination of the: <ul style="list-style-type: none"> <li>Decision-making processes related to event programming, including risk assessment, approval arrangements and demonstration of alignment with the strategic vision and associated goals.</li> </ul>	Fieldwork Complete	-	-	-	-	-

Project	Current Stage	Assurance Rating	Recommendations			
			Total Red	Total Amber	Total Green	Total
<ul style="list-style-type: none"> <li>Monitoring and reporting of event activity to senior management to enable evaluation of outcomes, including financial performance, against the Barbican's strategic goals.</li> </ul>						
<u>Commercial Events: Decision-Making, Contracting &amp; Evaluation</u>  As above in respect of the two Artistic Events audits.	Fieldwork Complete	-	-	-	-	-
<u>Sponsorship &amp; Donations</u>  An examination of the control framework in respect of: the income generated in respect of Corporate Sponsorship and Corporate Memberships, consideration of value for money in the administration of these fundraising schemes, and controls for ensuring that activities are in line with the Barbican's Strategic Plan and the Corporate Plan.	Fieldwork Complete	-	-	-	-	-
<u>Data Security</u>  An examination of arrangements in operation for mitigating the risk of cyber security breach to obtain assurance that arrangements are in place to manage both current and emerging issues.	Fieldwork in Progress	-	-	-	-	-

Project	Current Stage	Assurance Rating	Recommendations			
			Total Red	Total Amber	Total Green	Total
<u>Facilities Management &amp; Maintenance</u>  An examination of the Facilities Management arrangements, including structures, contracts and policies, and the maintenance arrangements to ensure that we provide suitable facilities that are safe, compliant and well-managed.	Not Initiated	-	-	-	-	-
<u>Security</u>  An examination of the arrangements in operation for management of physical security of the Barbican Centre.	Not Initiated	-	-	-	-	-
		<b>TOTAL</b>	-	-	-	-

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## Schedule of Barbican Centre Live Red and Amber Priority Recommendations as at January 2020

Recommendation Area	Priority	Status	Original Target Date	Revised Target Date	Comment
1. <u>Visitor Experience (MK 2702):</u> Common understanding of 'visitor experience'.	Amber	Overdue	31/08/18	31/12/19	<p><u>Management Comment:</u> We have recently conducted an audience segmentation exercise and associated review which has led to a closer definition of the different types of visitors. The following phase is to roll out training to departments. This has in progress. This is joined up with the wider audience experience training which will ensure a further one team approach to our customer experience and understanding.</p> <p><u>Internal Audit Comment:</u> Partial implementation has been confirmed. A revised target timescale of 31/07/2020 has been supplied for rollout of the training to promote consistency.</p>
2. <u>Visitor Experience (MK 2704)</u> Improved 'Line of sight' between strategic aims and operational activities to embed 'visitor experience' within the organisational culture.	Amber	Overdue	31/01/19	31/12/19	<p><u>Management Comment:</u> The new Strategic Plan and business plan aid this. These are on the work plan for both the Board and MT to gain regular updates.</p> <p><u>Internal Audit Comment:</u> Evidence of implementation is awaited. A revised target timescale of 31/07/2020 has been supplied for demonstration of implementation.</p>

Recommendation Area	Priority	Status	Original Target Date	Revised Target Date	Comment
3. <u>Visitor Experience</u> (MK 2705) Business Plan content update to reflect SMART objectives supporting delivery of strategic goals.	Amber	Overdue	30/11/18	31/12/19	<u>Management Comment:</u> Draft KPI areas went to the Board in November 2019. As work develops on the business plan these will be fleshed out and finalised in the new year – Revised date – 31/05/2020.
4. <u>Visitor Experience</u> (MK2708): Data measurement, analysis and dissemination to interested parties to facilitate monitoring of delivery against the Strategic Goal.	Amber	Overdue	31/05/19	31/12/19	<u>Management Comment:</u> This is linked to recommendation 2702. A revised target timescale of 31/07/2020 has been supplied for demonstration of full implementation.
5. <u>Visitor Experience</u> (MK2706): Business Plan progress monitoring to obtain assurance that all the projects / activities relating to the Visitor Experience Strategic Goal are being delivered.	Amber	Overdue	30/11/18	31/12/19	<u>Management Comment:</u> Updates are on the work plan for both the Board and Management Team.  <u>Internal Audit Comment:</u> A revised target timescale of 31/07/2020 has been supplied for demonstration of full implementation.
6. <u>Barbican Retail and Bars</u> (MK 2582) Retail stock ordering – increased automation.	Amber	Overdue (Partially Implemented)	31/07/18	31/12/19	<u>Management Comment:</u> The tender is being published after the Christmas period. Depending on the implementation period we would have a new system in place at the earliest of March 20 and the latest July 20. A revised target timescale of 31/07/2020 has been supplied for demonstration of full implementation of these recommendations.
7. <u>Barbican Retail and Bars</u> (MK 2585) Retail - online sale system interface with the EPOS system.	Amber	Overdue (Partially Implemented)	31/07/18	31/12/19	



Recommendation Area	Priority	Status	Original Target Date	Revised Target Date	Comment
8. Barbican Retail and Bars (MK 2588): Retail – streamlining of stocktake arrangements.	Amber	Overdue (Partially Implemented)	31/07/18	31/12/19	
9. Barbican Retail and Bars (MK 2591): Retail – information capture in respect of internal sales.	Amber	Overdue	31/07/18	31/12/19	
10. Barbican Retail and Bars (MK 2587): Bars – inclusion of till points within CCTV coverage.	Amber	Overdue	31/05/18	31/12/19	<p><u>Management Comment:</u> The larger Barbican wide CCTV project which has been procured centrally for all City departments has seen further delay to 2020. This is due to planning and procurement.</p> <p><u>Internal Audit Comment:</u> A revised target timescale of 31/07/2020 has been supplied.</p>
11. Barbican Retail and Bars (MK 2584): Bars – accurate capture of stock cost information on the EPOS system.	Amber	Overdue (Partially Implemented)	30/04/18	31/12/19	<p><u>Internal Audit Comment:</u> Barbican Management have advised that this control is in operation and are liaising with Internal Audit to complete follow-up testing.</p>
12. Strategic Planning (MK 2968): Development of SMART KPIs	Amber	Not Yet Due	30/09/19	31/03/20	<p><u>Internal Audit Comment:</u> Recommendation is already partially implemented.</p>

Recommendation Area	Priority	Status	Original Target Date	Revised Target Date	Comment
13. Strategic Planning (MK 2967): Completeness of Project Initiation Forms	Amber	Not Yet Due	30/09/19	31/03/20	
14. Fraud Risk Management (MK 3174): Engineering Stock Procedures	Amber	Not Yet Due	31/08/19	31/01/20	
15. Fraud Risk Management (MK 3168): Fraud Awareness Training	Amber	Not Yet Due	20/03/20	-	
16. Fraud Risk Management (MK 3169): Approval for Use of Consultants	Amber	Overdue	31/07/19	31/12/19	Internal Audit Comment: Revised target date for demonstration of full implementation to be confirmed.
17. Barbican IT Projects (MK 3111): Strategic Project Definition	Amber	Not Yet Due	31/12/20	-	
18. Barbican IT Projects (MK 3150): Project Initiation Forms for Non-Strategic Projects	Amber	Not Yet Due	31/01/20	-	

Recommendation Status		Partially Implemented	Not Implemented	Revised Target Date To Be Confirmed	Target Date Revised Since November 2019 Committee
Live red priority recommendations	0	0	0	0	0
Live amber priority recommendations	16	6	10	1	10
<b>TOTAL</b>	<b>18</b>	<b>6</b>	<b>12</b>	<b>1</b>	<b>10</b>

<b>Committee(s):</b> Barbican Centre Board	<b>Date(s):</b> 22 January 2020
<b>Subject:</b> Theatre & Dance Annual Presentation	<b>Public</b>
<b>Report of:</b> Louise Jeffreys Artistic Director	<b>For Information</b>
<b>Report Author:</b> Toni Racklin Head of Theatre & Dance	

## 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 Barbican Strategic Plan and the City of London Corporate Plan give a strong framework for the Theatre programme to build on. 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 Beyond Barbican.

This public report is divided into the following sections:

- 1) Mission Statement and introduction
- 2) 2019/20 programme review and Life Rewired
- 3) 2020/21 programme plan and Inside Out
- 4) Opportunities for emerging talent and The Pit programme
- 5) Equality and Inclusion
- 6) Artistic Associates
- 7) Conclusion

Appendix 1: Nominations and Awards

## Recommendation(s)

Members are asked to note the report.

## Main Report

*“The Barbican curates the most inventive international theatre. It’s fascinating to discover striking, often visually arresting work there.*

**Evita director Jamie Lloyd In British Airways High Life Magazine**

*“The Barbican nowadays is one of the single most exciting venues to find theatre you just won’t see anywhere else... an essential venue...a cornucopia of global theatre delights”*

**The Stage**

## **1. MISSION STATEMENT**

The Theatre and Dance team connect audiences with boundary-breaking artists and ideas from across the globe; from ambitious international collaborations that showcase bold and original perspectives to supporting vital new voices to realise their vision, our work aims to reflect and respond to today’s fast changing world.

Working alongside our Artistic Associates Boy Blue, Cheek By Jowl, Deborah Warner and Michael Clark Company, as well as our growing network of national and international partners, we commission and champion companies and artists who are embracing new ways of working and challenging what performance can be.

We strive to be open and welcoming to the widest possible range of performers and audiences; from our Open Labs and artist-curated Pit Parties that nurture creative talent from often underrepresented groups, to accessible performances, learning opportunities and discounted Young Barbican tickets for 14-25 year olds across our programme.

### **19/20 in numbers:**

- Number of companies performing on our stages: 35
- Number of countries represented: 11 - UK, Australia, France, Burkino Faso, Belgium, Ireland, USA, Canada, South Africa, Italy and Russia.
- Number of own promotion weeks:(active weeks in Main Theatre & Pit & Silk St) 46
- Number of own promotion performances:259 (includes multi-performance installations)
- Number of commercial rental weeks: 26
- Number of rental productions: 6
- Number of rental performances: 160
- Attendance for our Own Promotions in Main Theatre, Pit, Silk Street and Rentals sold to date:145,966 tickets sold, representing income of £4,398,987.

## **a) How the Theatre and Dance programme reflects the Barbican's Core Values**

In the past year since my last report there have been many successful and innovative developments across the work of the Centre; a brand review, new strategic priorities and accompanying values and a revealing audience segmentation study. Considerable work has been carried out by the arts team looking at our role as an arts centre for the future, with civic and international roles.

In line with the revised strategic plan, we **Create space for people and ideas to connect** with the very strong framework of **Arts without Boundaries**.

We reflect our core values, fulfil our own Strategic Priorities and those of the City of London in the following ways:

### **Brave - breaking new ground, doing things others wouldn't:**

We are the leading home for ambitious foreign-language drama on an epic scale, as well as for contemporary opera, musical theatre and innovative dance that blurs genres. We are not tied to one art form and we are available to welcome a variety of work to curate an annual programme that tells a coherent story, and that might not otherwise reach London.

We respond to unsolicited submissions, word-of-mouth recommendations, and we travel to international festivals and venues, always with the aim of seeking out intriguing and diverse gems, brilliant world-class theatre and building meaningful new partnerships.

We create one home grown production approximately every other year, always in co-production with major international partners. This allows us to present work internationally, thus profiling the Barbican brand abroad, to extend our reach. We aim, where possible, to programme named actors, although it is becoming harder to get them to commit in a competitive market place. Our cross-arts annual themes also provide journeys into a connected programme that are intriguing and often surprising.

As a team we are continually interrogating the role of arts in our society and are not afraid to change course or move in new directions.

### **Open – always striving to be inclusive, by, with and for all:**

The Pit is our space for developing emerging artists, where audiences can find a new generation of talent and experimental work by diverse and under-represented theatre makers. The format and identity of Pit Parties provides room for fresh voices and different ways to curate work. Over the past year we have developed this work significantly and this is outlined in more detail later in the report. We ensure there are tickets available for Young Barbican members to all of our shows. We aim to create a distinctive rhythm to the year so that audiences know where to find the artists that interest and excite them, marking the arts calendar each year with important residencies by London International Mime Festival, LIFT, Dance Umbrella, and of course the RSC. There is also much work on offer for families and young people to enjoy together. We support the Barbican's free offer at Open Fest and Beyond Barbican by contributing financial and staff resources and there is an ongoing

accessible programme to welcome artists and patrons from diverse, LGBTQ+ and disabled communities and our programme continues to seek a gender balance.

### **Connected - reflecting today's world, building meaningful partnerships**

Relationships with our artists and audiences are at the heart of everything we do. We provide our audiences with regular appearances to London by our long-standing visiting companies and associates (Eg Internationaal Theater Amsterdam, RSC, Schaubühne, Ballet Black, Complicite, Michael Clark Company, Cheek by Jowl, and Boy Blue) building on recognition and loyalty. Importantly we regularly contribute financially to the creation of new work by a range of artists that takes the Barbican brand around the world. Each year, debut companies are introduced into the season to give fresh perspectives on their respective art forms and build the body of exciting work that is available to be seen in the capital. Their on-stage stories speak across the programme, reflecting the urgent 'here and now' of the world around us.

We regularly bring work from some of the best producing and repertory houses and festivals from across the world: From France, Theatre de la Ville, Odeon, Comédie-Française, Chaillot; from the US, Brooklyn Academy of Music, Chapel Hill North Carolina, Ann Arbor Michigan, Bard College, Lincoln Center; from Australia, Sydney Theatre Company, Malthouse, Belvoir, Adelaide, Melbourne Perth and Brisbane Festivals; from Russia; Vakhtangov Theatre, Moscow Pushkin Drama Theatre and Theatre of Nations. New conversations are taking place with The Public Theater and the American Repertory Theatre, Greek National Theatre, Onassis Cultural Centre, the Santiago a Mil festival and the Stratford Festival Ontario and many more.

The Barbican has established a new relationship with the British Council to help us remain alert to future initiatives and to enable us to learn from their global network and expertise. We are actively in discussion with them on plans for exchanges with Australia, Japan and Sub-Saharan Africa for the very near future.

### **Sustainable - being smart about doing business, embracing future ways of working**

SOLT explains that UK theatre is one of the subsectors of the creative industries, which is worth £101.5 billion, growing at nearly twice the rate of the UK economy. As the world's leading theatre country, the success of the theatre and performing arts industry provides the UK with a creative competitive advantage and a valuable asset that must be protected and enhanced for the future.

The Theatre and Dance programme aims to represent that flourishing activity at the Barbican. We continue 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 for workshop opportunities to help support the growth of new talent. We have been successful in past years, often performing better than budget.

Our 1100 seat theatre provides a useful and attractive space that is slightly smaller than the Hall to suit the needs of our Business Events Department's clients to sell and we allocate several weeks across each year to them. Our Visual Arts department

sell out the Theatre with their very popular and much admired Architecture Talks and we work collaboratively with our Music colleagues on space sharing.

## **b) How the Theatre and Dance programme responds to each of the Barbican's strategic priorities**

### **Destination - deliver an exceptional experience**

In addition to the programme itself we present talks, masterclasses, backstage tours, meet the artist events and immersive workshops as we aim to offer our audiences deeper connections to the work on our stages. We provide BSL interpreted performances, as well as captioned, audio described and relaxed performances to ensure the programme is as accessible and welcoming as possible. We are continually improving and maintaining the fabric of our venues to ensure that our audiences are comfortable in the house and our artists are equally comfortable in their work spaces backstage.

### **Audiences - build lasting relationships**

We will start work in the new year on examining the outcomes of the recent audience segmentation study and ensure we are serving existing audiences fully as well as exploring ways to identify and attract areas of new growth. This will help inform our messaging and marketing and comms approaches. Our team regularly connects to audiences through offering special talks and opportunities to see work in progress and get behind the scenes. This helps to deepen our existing relationship with committed Barbican Members and helps to create pathways for new audiences of all ages to join our activities. We provide a range of access opportunities for disabled patrons and further details about this work are reported on later in this document.

### **Artists - enable artists to realise their vision**

Supporting artists at every stage of their career is central to our work. Introducing major international artists to discerning London audiences for the first time is as daunting and risky as a first sharing of brand new work by an emerging practitioner. Our role is to prepare audience expectations through our marketing and press material and to create an environment of trust and care surrounding the work on our stages, giving as much attention to a large scale production as to an emerging artist's first Open Lab. Every artist receives our welcome and respect and we work tirelessly to support them in delivering their best work to London audiences. For this reason artists such as Ivo van Hove, Simon McBurney, Viviana Durante and their ensembles regard the Barbican as the London home, returning time and again. Further details of how we support emerging theatremakers is described later in this report.

### **Income - create sustainable growth**

This year we have succeed in generating significant income so that the Theatre budget has been able to contribute to the financial sustainability of the Barbican's bottom line.

As the work on each season unfolds and schedules are firmed up, we interrogate costs and work hard to find savings on accommodation, flights, per diems and technical requirements. However we are noticing that the cost of hotels, flights and freight are on the increase and international governments are not always able to offer support as they have in the past. We therefore work continuously to find opportunities

to increase income. This comes from ticket sales, trusts and foundations, or through our creative partners who are prepared to share more of the risk with us.

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 2019/20 we successfully raised in the region of **£414,000** from the following: Australian High Commission, Culture Ireland, French Institute, Audible, Sydney Theatre Company, Galway International Arts Festival, and TS Eliot Estate, plus additional essential income from rentals and co-commissioning contributions from our partners for home-grown productions.

### **Culture Mile - be a lead partner**

We contribute programming ideas, staff and financial and equipment resources to support Culture Mile activity and the free Beyond Barbican initiatives and Open Fest weekends. As well as our own programme for those initiatives, we make our spaces available to our Music and Creative Learning colleagues so they may showcase work including Barbican Box, Sound Unbound, Beethoven's anniversary and more.

### **Learning - develop creative skills for life**

Working very closely with our colleagues in Creative Learning we provide participatory opportunities for our audiences of all ages, plus talks and masterclasses, as well as in depth access to leading international artists, opportunities for emerging theatre-makers through our Weekend Lab schemes, and Open Labs. This year we have co-commissioned a production, *To the Moon and Back*, which has both an iteration for schools and a public facing version for the very young and their families. Further details on how we have developed and deliver these strands is described later in this report.

## **c) How we support the City to achieve its Corporate Plan**

### **Contribute to a flourishing society**

Our staff are essential to maintaining a strong and positive future. The Theatre department benefits from an expert, passionate and committed team of staff across all technical disciplines. For these technical staff there is a programme of ongoing training and opportunities to continually make improvements to the fabric of our theatres and to contribute to sound and lighting design for shows. We have built developmental opportunities within our structure for a wider team to contribute programming ideas, to lead on the delivery of complex and commercial shows, and take work on international tours. Our successful administrative traineeship continues and is recruited through a diverse variety of networks. Funding remains in place to continue to offer two annual, full time Technical Apprenticeships and past apprentices have gone on to successfully take up professional roles in all areas of the industry, including work in different areas of the Barbican itself.

Every aspect of our work supports the City of London aim to ensure that people should enjoy good health and well being and have equal opportunities to enrich their lives and reach their full potential.

As a team we support each other by discussing ways to improve our internal procedures to reduce stress and overload. We work collaboratively so that no one is



left on their own with a project and we actively share problem solving as a group and find new ways of working to continually refresh our practices. We seek training opportunities where possible and the managers in our team are participating in the Guildhall School Coaching workshops which everyone is finding invaluable.

### **Shape outstanding environments**

Our technical teams work closely with the Centre's Project Team to keep our hardworking venue in good order. We work across departments to share knowledge and expertise on H&S best practice in our technical areas. We have recently updated the sound and video relay equipment in the Latecomers Lounge to ensure our audiences have the best experience while they wait to reach their seats. We have installed a backstage accessible toilet and dressing room, maintained continuous care of our essential machinery: safety curtain, lorry lift and flying system, and are planning for a refurbishment of the Cinema 1 and Pit shared foyer to maximise audience comfort and dwell time in our spaces.

### **Support a thriving economy**

Our summer rental season 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 income and wrap around experiences and brings new audiences into the Barbican. We continue to broaden our search in order to build these new commercial relationships and are now the first port of call for many producers looking for a more interesting home beyond the West End.

## **2. 2019/20 PROGRAMME PLAN AND THE LIFE REWIRED ANNUAL THEME**

The following are key productions In the Barbican Theatre that we delivered in this 2019/20 financial year, some of which performed particularly well against financial and audience targets and others which, although they were received well critically and had full marketing campaigns, presented us with either practical challenges or struggled to attain sufficient audiences.

Details of the **Pit programme** during this period follows in a later section.

Each season is made up of significant, familiar names and powerful titles to draw in our regular audience as well as attracting newcomers. But each season also brings an array of brand new artists to our venue, many of whom are making their Barbican debuts, telling new stories in relevant and contemporary ways.

- **Cillian Murphy** starred in **Enda Walsh's** theatrical adaptation of **Max Porter's** multi-award winning novel ***Grief is the Thing with Feathers***. (Barbican co-commission) This show performed exceptionally well at the start of the year which helped support us with a strong foundation as the year progressed.
- Also from Irish playwright and director **Enda Walsh** we presented ***Rooms***, an immersive installation of 5 interiors with stories narrated by Ireland's finest actors.
- We brought the world-renowned **Comédie-Française** for their first appearance in the UK for nearly twenty years. **Ivo van Hove**, directed this stage adaptation of Luchino Visconti's screenplay ***The Damned (Les***

**Damnés)** Our season was generously supported by the French Institute, with whom we continue working in close collaboration.

- Barbican regulars, **Internationaal Theater Amsterdam** brought **Medea**, adapted and directed by award-winning Australian film and theatre director, writer and actor, **Simon Stone**.
- On the day that the giant of US choreography, **Merce Cunningham**, would have turned 100, we marked the event with the world premiere of **Night of 100 Solos**. 25 dancers, including both contemporary and classical dancers such as **Siobhan Davies**, **Francesca Hayward** and **Joseph Sissons** performed 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). The event was live streamed and seen by 27,000 viewers.
- From the US **Pam Tanowitz** made her UK debut with her dance theatre work based on **TS Eliot's Four Quartets**. It was much lauded and was the first time that the work, published 75 years ago, had been authorised for theatrical adaptation by the Eliot Estate. Tanowitz collaborated with Finnish composer **Kaija Saariaho** and the design featured paintings by **Brice Marden** (Barbican co-commission). Pam has been nominated for this production in the **National Dance Awards for Best Modern Choreography**
- From Burkina Faso, choreographer **Serge Aimé Coulibaly** brought **Kalakuta Republik** which examined the life of Nigerian musical legend and political maverick, **Fela Kuti**. The company were faced with some very serious and last-minute visa difficulties which we managed to resolve with the help of the British Council in Paris.
- **Ballet Black** returned with two world premieres. (Barbican co-commission) and received this tweet: *"Don't profess a great understanding about ballet, but my 12 year old daughter loves to dance. After seeing a performance on TV she insisted I take her to watch @BalletBlack. We need Ballet Black to nourish and inspire our children. Keep pushing boundaries"*
- **The Moscow Pushkin Drama Theatre**, made their Barbican debut with **The Cherry Orchard**; **The Good Person of Szechwan**; and **Mother's Field**, (Rental) and returned later in the year in a collaboration with **Cheek by Jowl** to present a triumphant **Knight of the Burning Pestle**.
- We 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 significantly contributed to both our primary and secondary income strands. (Rental). It played to over 52,000 people, 80% of which were Barbican first timers. We are working on marketing strategies to attract their return to our programme.
- **Boy Blue** presented their new creation **REDD** which disappointingly, after the success of **Blak Whyte Gray**, underperformed at the box office.
- **Cion** from South African choreographer **Gregory Mquoma** featured in our Dance Umbrella season to great critical acclaim.
- Mid-January is the time of year for the much-anticipated annual **London International Mime Festival**. They are now midst-season with four intriguing pieces, two from Belgium, one from Australia and one from the States.

### a) **Life Rewired - the Barbican's cross arts annual theme for 2019**

**Life Rewired** interrogated how artists are responding to a time when technology is simultaneously enhancing our lives and challenging our identity. It explored 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.

- As the theatre and dance contribution to the theme, we presented **Tesseract**, which used part 3D technology and part live-filmed dance, choreographed by **Rashaun Mitchell** and **Silas Riener**, working with pioneering video artist **Charles Atlas**.
- **Ursula Martinez** returned to The Pit with **A Family Outing: 20 Years On**. In this wryly honest show she performed with her mother, affected by early onset dementia. (Barbican co-commission)
- **Fertility Fest** took over the Pit for two weeks. It was the only arts festival devoted entirely to the subjects of modern families and the science of making babies. There were performances and panel discussions with medical experts, artists and audiences looking at new models of family making and seeking to break taboos around IVF.
- The season included **Avalanche**, our home grown production, co-produced with **Sydney Theatre Company** and **Audible**, based on Australian author **Julia Leigh**'s memoir of her own experience of IVF. (Barbican co-commission). Although the play was well-received critically it unfortunately fell far short of its box office target. However, Maxine Peake gave a magnificent highly praised performance exploring this sensitive subject. We then took the show on tour to Sydney where it was also much acclaimed.

### 3. 20/21 PROGRAMME PLAN AND THE INSIDE OUT ANNUAL THEME

The following are shows taking place later this year in the Barbican Theatre which have been announced and are now on sale. Once again celebrated artists make their return alongside new companies visiting us for the first time. We will present innovative interpretations of the classics, new commissions and shows that hold a mirror up to our troubled and ever-changing world.

Details of the **Pit programme** in this season follow in a later section.

- **Regent's Park Open Air Theatre** will bring **Tim Rice** and **Andrew Lloyd Webber**'s iconic musical **Evita** to the Theatre this summer. Directed by **Jamie Lloyd** it enjoyed a sell-out season in the park last summer and won the **Evening Standard Award for Best Musical** for its original outing last year.
- Barbican Artistic Associate **Cheek by Jowl** and **Piccolo Teatro di Milano** bring **The Revenger's Tragedy (La tragedia del vendicatore)** by Thomas Middleton, directed by **Declan Donnellan** and designed by **Nick Ormerod**. Written at a time of growing social unease, the play reveals a government

embroiled in shady affairs and a society obsessed with money, social status and fame.

- **Sardegna Teatro** and **Compagnia Teatropersona** make their Barbican debut with their award-winning ***Macbeth (Macbettu)***, directed by **Alessandro Serra**, which sees ritual, rites and rhythms rooted in Sardinian culture lend primal, elemental energy to this all-male version of **Shakespeare's** popular play.
- **Ballet Black** will return to the Theatre for their fifth consecutive year. For this latest ***Mixed Bill***, Artistic Director **Cassa Pancho** presents two world premieres: Olivier Award-winning British choreographer **Will Tuckett** explores ideas of home and belonging while South African company member **Mthuthuzeli November** contemplates the purpose of life in ***The Waiting Game***. (Barbican co-commission)
- Regular collaborators **Katie Mitchell** and **Alice Birch** return with ***Orlando*** performed by the **Schaubühne Berlin** with whom we have a long-standing relationship. Live cinema meets performance in this galloping romp through 400 years of history based on **Virginia Woolf's** 1928 novel on gender fluidity.
- Continuing our relationship with **LIFT** we will bring French artist **Phia Ménard** with the UK premiere of ***Immoral Tales Part 1 – Mother House***, a highly physical, wordless performance developed in response to the turbulent changes across Europe.
- Barbican Artistic Associate **Boy Blue** will bring their joyous showcase, ***A Night with Boy Blue***, where 70 performers take to the stage with exuberant hip-hop dance. There are also going to be two opportunities to catch free 30-minute afternoon tasters by the company as part of ***Barbican OpenFest*** in May and we will work with Music and Creative Learning to support their events that will take place on both our stages over that special weekend.

#### **a) Inside Out - the Barbican's cross arts annual theme for 2020**

Our theme this forthcoming year explores the relationship between our inner lives and creativity. It will showcase the work of artists who have found pioneering ways to articulate their innermost thoughts, feelings and desires, and how this can help us to better understand ourselves and empathise with each other's experience of the world.

Our contribution to the theme will be work from six companies, 5 of whom have made their regular home at the Barbican. All of them present us with a series of UK and World premieres.

**Odéon-Théâtre de l'Europe**, will bring ***The Glass Menagerie*** starring French stage and screen actress **Isabelle Huppert** in **Tennessee Williams's** bewitching masterpiece about loneliness, lost dreams and illusions, directed by Belgian theatre director **Ivo van Hove**. (Barbican co-production)

Ivo van Hove will also direct the **Internationaal Theater Amsterdam** ensemble in ***Death in Venice***, based both on **Thomas Mann's** intimate novella and the author's own life. This theatrical adaptation by former Dutch poet laureate **Ramsey Nasr** includes new music by **Nico Muhly** played live by **Britten Sinfonia**.

**Viviana Durante Company** pay tribute to the American dancer Isadora Duncan, a timeless feminist icon who made work that enabled women to express themselves physically on their own terms. *Isadora Now* consists of *Dance of the Furies* created by Duncan in 1905, *Five Brahms Waltzes in the Manner of Isadora Duncan* by **Frederick Ashton** performed by **Viviana Durante** herself, and a world premiere choreographed by **Joy Alpuerto Ritter**, set to specially composed live music by **Lih Qun Wong**. (Barbican co-commission)

Co-founders of **Belarus Free Theatre**, **Nicolai Khalezin** and **Natalia Kaliada** are exiled from their native country and make theatre with their Minsk-based ensemble over Skype. Now the company make their Barbican debut with *Dogs of Europe*, based on the novel by Belarusian author **Alhierd Bacharevic**. This epic fantasy and political thriller is about the dangers of looking away when authoritarianism takes root. (Barbican co-commission).

The following two shows are in the Pit: **Split Britches** with *Last Gasp*, a call and response to urgent global predicaments performed by esteemed elders **Peggy Shaw** and **Lois Weaver** from the USA;

**Rhiannon Faith Company** who will bring a gritty dance theatre production *DROWNTOWN* which casts a light on people suffering from social isolation and holds up a mirror to community breakdown. Rhiannon is one of our original Open Lab participants.

#### **b) Digital creativity**

Many of our artists embrace digital technology as a creative tool and a means to extend impact throughout our programme. More and more of our shows are live streamed and the number of viewers is very encouraging. The Life Rewired year was also a perfect platform for use of innovative digital aspects of design as backdrop.

Additionally, our marketing research shows that the benefits of selling shows digitally and on social media platforms is effective, and we have also seen huge growth from the redesign of our own website, which now features more long reads, podcasts, short films and interactive content all shaped by our artists. At the same time, this makes the live experience even more valuable and we are now growing ways to be able to provide a good balance between these two important experiences.

### **4. OPPORTUNITIES FOR EMERGING TALENT AND THE PIT PROGRAMME**

The aim of empowering and enabling artists 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.

For much of this work the Theatre team and the Barbican and Guildhall Creative Learning team work closely together on a variety of initiatives;

## **a) Open Labs**

Barbican Open Labs is a talent-development programme, supported by funding from Arts Council England, that nurtures early to mid-career artists and collectives from a diverse range of backgrounds and contexts.

We have recently undertaken a review of this initiative. The previous model was held and led by the Creative Learning team. Lab weeks were run in the Pit per financial year, in collaboration with the Theatre team, providing time and space for emerging artists to develop new, multi-disciplinary performance work. The programme enabled us to reach and engage an exciting array of early to mid-career artists, and in some instances led to the development of work for our own public programme. However, it was recognised that the time was ripe to maximise its impact and our new form Open Labs, now run solely by the Theatre team, have the potential for a greater depth of engagement and progression, providing a strong focus on artists from diverse and disadvantaged backgrounds, including class, ethnicity and disability. We have an **Evaluation plan** in place to support our learning as we examine all aspects of this revised scheme.

The Labs form an integral part of our ACE strategy and we have set ourselves the following priorities of exploration: New Voices, New Audiences, New Ideas and New Challenges. We also have funding in place this year for a full time **Trainee** to support their delivery, who receives mentoring from one of our team of Producers.

We also provide the cohort of participants with access to a professional development training programme:

### **i) Participatory Practices**

Jenny Hunt (one half of Live Art collaborators Hunt and Darton) will be running a workshop on their participatory practice for Barbican Box.

### **ii) Aesthetics of Access**

Artistic Director of Graeae Theatre Jenny Sealey will be running this practical workshop on creatively integrating access options such as BSL, captioning and audio description into performance.

### **iii) Fundraising**

David Byrne is Artistic and Executive Director of New Diorama Theatre and in this workshop he'll cover everything there is to know about different sources of funding.

In March this year there will an opportunity for each Open Lab company to participate in a weeklong public facing **Showcase** funded by a dedicated annual grant we receive from the **Romilly Walton-Parkinson Memorial Fund**.

## **b) MSet's To the Moon and Back**

In recent years we have been exploring theatrical possibilities developed especially for the very young, to run in parallel with Barbican Blocks and Squish Space on Level G. Christmas 2019 was no exception as Creative Learning and Theatre co-

commissioned an early years' performance piece for children aged from 3 months to 4 years and their parents/carers by artist **Paula Manning**, artistic director of MSet.

The show was an immersive, participatory experience inspired by the 50th anniversary of the moon landing, and part of Life Rewired. The children and their adults shared a multi-sensory journey of discovery into interactive spaces of touch, colour, sound and special effects. In the lead up to the public performances Creative Learning curated a tailor-made education programme for SEND school pupils.

*"Our aim is to enable pupils to communicate by signing, limited language, visuals and Advanced Audio Coding. The AAC is an ipad that speaks, sharing the words a child inputs with pictures, photos and words. One of our pupils spontaneously approached the person leading the session and his words were IT WAS AMAZING, WONDERFUL, FANTASTIC. A full sentence letting us know what the morning had meant to him. This is always our aim at The Garden to hear our pupils' voice. And we heard Jibreal's voice today. Very special. Once again thank you Barbican, you did it again."* **Feed back from The Garden School**

### **c) Weekend Labs and Post-show talks**

Theatre and Creative Learning also work closely on continuing to present the very popular series of **Weekend Labs**. Intensive practical masterclasses, led by our international directors and actors, offering participants first-hand access into their own practices. Plus, **Post-show talks** where audiences can get more of an insight into the work through open conversations between company members. Every show in the forthcoming season has either one or both of these activities in place.

### **d) The Pit Programme Review - the next stage of the Pit Shakeup and the development of Pit Parties**

Through our Pit programme we remain committed to presenting international work through our partnerships with the Mime Fest, LIFT, SPILL, Dance Umbrella, the popular and pan-London festivals where we curate the programme together, sharing the risk and increasing marketing opportunities on work that could only exist by being presented jointly in this way.

At the heart of the Pit work is the very popular **Pit Party** which continues to be a regular ingredient in our programme. The Guardian described one of the early ones, Touretteshero's Brewing in the Basement, as "a salutary moment for the Barbican, but also for any big arts institution genuinely committed to diversity and inclusivity".

The shows listed below in the forthcoming Pit season provide a platform for innovative and often undiscovered work to reach our wider audience, and this provides us with a coherent framework for the Pit, following the 'Pit Shake-up' research project that we completed in 2017.

Through that research we set out to test the boundaries of the definition of theatre; we wanted to build new audiences by gaining a greater understanding of what they wanted and needed from a theatrical experience; we wanted to take a leadership role in making the sector more diverse, bringing new voices into the programme from

LGBTQ+, disabled, under-represented communities and to meaningfully connect to other Barbican initiatives, such as Open Fest and Beyond Barbican, in order to create a clear vision for the Pit Theatre that is bespoke to the Barbican and adds to the theatre landscape.

Coinciding with *Artemesia*, a major exhibition at the National Gallery, **Breach** make their Barbican debut in The Pit with their acclaimed production of *It's True, It's True, It's True* as part of a national tour. This gripping dramatisation of the 1612 rape trial brought by the gifted painter **Artemisia Gentileschi** interweaves jaw-dropping court transcripts with history, myth, contemporary insight and moments of satire to ask: how much has really changed?

**Diverse City** also make their Barbican debut in The Pit with *Mid Life*. Created by co-Artistic Director **Claire Hodgson** the show sees three women unpack their real-life stories of menopause with humour, honesty and keen observation.

Director **Ofira Henig** and actor **Khalifa Natour** from Haifa will come with a one-person show which eloquently moves between storytelling, ancient drama, irony and humour to bear witness to the journey of those stranded in their search for refuge across Europe, *The Bees' Road*.

Finally, a screening of *Boyz n the Hood* in The Pit is complemented by **Inua Ellams' Poetry + Film / Hack**. Joined by a line-up of poets including the provocative and passionate voices of **Barbican Young Poets** alumni, they will read new work to open and close the film – their words and verses responding to its blistering themes.

We also work closely with the **Barbican Membership** and **Development** teams to provide bespoke events for Members and Patrons to join us at the very start of a company's creative journey to witness sharings by such artists as the **Third Orchestra**, **Why Not Theatre from Toronto**, **Viviana Durante Company** and **Ballet Black**.

We remain the host partner of the annual **Oxford Samuel Beckett Theatre Trust Award** that provides resources for an emerging company to have a two week season in the Pit, which is seen as a significant career springboard.

## 5. OUR EQUALITY AND INCLUSION PLAN - UPDATE

We have continued to work hard to develop improvements in this area and to ensure they are properly integrated in our daily work.

Equality and Inclusion is a regular agenda item at our weekly Theatre admin meetings, and we have made the following progress over the past year:

### a) Artists

We have included new clauses in our Visiting Company contracts advising on our procedures should we witness abuse of power or unacceptable behaviour, and we



provide each visiting company member on their arrival with pocket information on what our procedures are, should support be required.

UK Theatre have produced a **Casting Tool Box** and we will work to adapt this and to encourage awareness with our visiting companies. It is an online hub of practical tools and resources to help make the UK's stages and rehearsal rooms more reflective of modern society.

It is now evident that, responding to work in this area here, European companies like Schaubühne, Comédie-Française and Internationaal Theater Amsterdam are beginning to actively ensure their own companies are more diverse, as societies change and their drama schools are widening their intake.

#### **b) Accessible backstage toilet and dressing room**

Early October last year saw the opening of accessible facilities in the backstage of the Theatre for Jamie Hale's CRIptic Pit Party, which included a number of Deaf and disabled performers. The new facilities comprise an accessible dressing room and wet room including toilet, sink and shower and is an important step forward for the Barbican Centre to demonstrate our commitment to providing back of house facilities that cater for performers with diverse needs alongside our public accessible facilities. This work was made possible by our dedicated Project team working closely with our Theatre Systems team and the Barbican's Access officer.

Training for our staff is ongoing and last year also saw the RSC run a **Deaf Awareness** training workshop for our technical staff.

#### **c) Audiences**

As we improve accessibility for our artists, and new work takes place on our stages, our diverse audiences continue to grow.

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 in our theatres.

As a direct outcome from one of our Art of Change productions, in 2018, we have now received J9 status. This is a scheme to make arts venues a safe space for victims of domestic abuse.

19/20			
Access Perf	No. of Productions	No. of Performances	Show Title
Captioned	9	9	Grief, Avalanche, Four Quartets, Jesus Christ Superstar, CRIPtic Pit Party, Nosedive, Measure for Measure, Taming of the Shrew, As You Like It
BSL	6	10	CRIPtic Pit Party, As You Like It, Measure for Measure, Kind, Cold Blood, Mid Life
Audio Described	9	13	Grief, Avalanche, Jesus Christ Superstar, CRIPtic Pit Party, Nosedive, Measure for Measure, Taming of the Shrew, As You Like It, Mid Life
Relaxed	5	41	CRIPtic, Nosedive, As You Like it, To the Moon and Back, Mid Life
Surtitled	5	20	Knight of the Burning Pestle, The Damned, Shukshin's Stories, Ivanov, Revenger's Tragedy
Touch Tours	5	5	Grief, JCS, Measure for Measure, Taming of the Shrew, As You Like It

20/21 programmed to date			
Access Perf	No. of Productions	No. of Performances	Show Title
Captioned	4	4	It's True, Last Gasp, Drowntown, Evita
BSL	1	2	It's True
Audio Described	1	1	Evita
Relaxed	3	7	It's True, Last Gasp, Drowntown
Surtitled	5	25	Orlando, Death in Venice, Bees' Road, Dogs of Europe, Macbett, Glass Menagerie
Touch Tours	1	1	Evita

#### **d) Relaxed Performances**

We have now ensured that more Relaxed Performances will take place regularly in Pit seasons and it is our intention that we will include these in the Main Theatre going forward. 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.

One of our team organized a meeting with the help of the Society of London Theatres (SOLT) for 20 peer theatres to decide on a consistent approach and definition for relaxed performances to assist audiences to feel clear about what was on offer.

We will adopt the following action points going forward.

- Provide a clear explanation for all audience members about what a relaxed performance is when they book.
- Make available pre-show information, on our website and in print, describing what to expect from the show.
- Send bookers visual stories about the visit and visual maps from nearby stations to the Barbican Centre.
- Provide regular staff training.
- Staff will give an introduction at the start of the show to remind the audience that it's a relaxed performance and giving anyone who needs to move or be noisy the freedom to do so. Audience members should also be able to leave and come back in at any point.
- Consideration will be given to sound and lighting levels, taking into account sensory needs.
- There will be a clear plan for how any comments and complaints from audience members will be managed
- We are creating a quiet, sensitively decorated, dedicated space, outside the auditorium, where people can go during the show if they need to.
- We will aim that every Pit show has at least one relaxed performance per run.

## **6. ARTISTIC ASSOCIATES UPDATE**

We have a number of very well-established and long-term relationships with several international companies but continue to have a special connection with our three artistic associate companies, resident in the Centre. It is a strong positive for us to be closely connected to these 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 and enable new international relationships for them.

### **a) Michael Clark Company**

**Performances and Creative Engagement work** took place this year at Guimaraes, Portugal, Warwick Arts Centre, Laban and London Studio Centre and Theater Im Pfalzbau, Ludwigshafen. The three major venues have offered to become future co-commissioners of new work. MCC dancers performed in the Barbican's Merce Cunningham Night of 100 Solos and supported the event with rehearsal time and studio time. A new commission is planned for 2022.

The company's live performances were seen by 5,377 people and 79,100 saw the BBC broadcast live, with a further 17,000 who watched it on catch up.

Work is currently ongoing in planning the Barbican Art Gallery exhibition for July 2020. Together with Michael Clark, the curatorial team have established the style and

content for the exhibition and major new works will be commissioned alongside seminal works from other artists that relate closely to Michael Clark's practice.

## **b) Cheek by Jowl**

**Performances:** This year the company have achieved 41 performances in seven venues across six countries with two different productions for audiences of 20,000 people

**Awards:** The **Golden Mask Award** for Declan Donnellan, as well as the **Boston Theater Critics Association Outstanding Visiting Production Award** for Measure for Measure and our co-commission of ***The Knight of the Burning Pestle*** received a prestigious **Crystal Turandot for Best Production** in Moscow.

**Creative Engagement Programme:** Acting graduates of the Pushkin School and the Piccolo Conservatoire have been cast in the company's current repertoire. The company's vast digital archive of content is now fully integrated online and includes education resources and live stream content in five languages which has been viewed by over 89,000 people during the past two years.

Feedback from ACE in their NPO Annual Review noted that CBJ's work demonstrates "genuine ambition and skill" and consistently "delivers work of the highest quality", as well as demonstrating a "strong contribution to the creative case for diversity".

## **c) Boy Blue**

**Performances:** a bespoke version of the film **Project R.E.B.E.L** was seen at the Barbican as part of the Art50 Open Fest weekend and screened on Sky Arts. The stage version went to Saffron Hall with a full week of workshops; ***Blak Whyte Gray*** toured to Brighton, Norwich, Southampton and Taichung, Taiwan; to the Summer Nostos Festival in Athens; Latitude Festival and to New York's Lincoln Center/

Our new commission of Boy Blue's ***REDD*** premiered at the Barbican in September; moving to Fairfield Halls in Croydon, as part of Dance Umbrella; the company then went on to HOME, Manchester, working with North West based hip hop dancers through their development programme Elevate. This year they will present a new version of their popular ***A Night With*** as part of our next Open Fest.

**Creative Engagement:** a year-round programme of workshops with participants from primary schools to further education colleges took place last year and the company's East London-based training school continues to be successful. Choreographer Kenrick was awarded a **Companionship of LIPA by Paul McCartney**; composer Michael worked on Tree for Manchester International Festival and on Top Boy with Brian Eno for Netflix.

The company's YouTube channel **Emancipation of Expressionism** and **R.E.B.E.L** had 35,000 views between them.

#### d) The Royal Shakespeare Company

We continue to enjoy our collaborative relationship with the Royal Shakespeare Company and 19/20 marked the sixth year of our annual RSC residency. They have just completed their annual residency with **As You Like It**, **Measure for Measure** and **The Taming of the Shrew** with better attendance than last season. Next winter's residency will include **Comedy of Errors**, **The Winter's Tale** and **Pericles** and there are exciting future initiatives in the pipeline that we are developing together up to 2023.

**Creative Engagement:** Our respective Creative Learning teams continue to create joint programmes enabling us to deepen our relationship on all levels. A major conference has just taken place entitled: **Towards a Creative Curriculum**, a first for both RSC Education and Barbican Guildhall Creative Learning, which explored the impact of arts and cultural learning on young people and how it can support the new Ofsted framework.

#### e) The Guildhall School and the Creative Alliance

We have had a series of conversations with the newly appointed Director of Drama at the **Guildhall School of Music and Drama**, looking at innovative ways for our international programme to intersect with the students, and plans are in place for us to work together on an exciting commission in 2021.

As part of our artist development programme we have provided the School with 6 weeks in the Pit in 20/21 for use by their Entrepreneur department, for their PACE showcase, and for a project by their doctorate programme, and we look forward to being able to use Silk Street Theatre again in the same year.

### 7. CONCLUSION

As demonstrated in this report, new insights have been gained into how we can deliver the Theatre and Dance programme through the Barbican's Strategic Priorities and the City's Corporate Plan and how this enables us to grow and become stronger with a clearer vision of our priorities.

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 our business model, remaining open to new ways of taking risks, working with new collaborators and finding the most strategic ways to stretch our resources. We have embedded the rental seasons into our delivery model but they are not always easy to secure. However, the commercial producers we work with make it clear they are attracted by the scale and ambition of our international programme and wish to align their own work within that framework.

The Barbican theatre programme remains London's go-to destination for international 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 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 and the uncertainties of these times, we are focusing on our objectives and laying the groundwork for our 2020/21 season and annual theme, determined as ever to continue to lead in the market place in our own distinctive way.

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## **APPENDIX 1: NOMINATIONS AND AWARDS**

- **Irish Times Theatre Awards** - Best Director - Enda Walsh for Grief is the Thing with Feathers
- **Irish Times Theatre Awards** - Best Production - Grief is the Thing with Feathers
- **Irish Times Theatre Awards** - Best Set - Jamie Vartan and Will Duke for Grief is the Thing with Feathers
- **Irish Times Theatre Awards** - Best Sound - Teho Teardo and Helen Atkinson for Grief is the Thing with Feathers
- **Broadway World UK Awards** - Best Actress in a New Production of a Musical - Samantha Pauly for Evita
- **Broadway World UK Awards** - Best Choreography of a New Production of a Play or Musical - Fabian Aloise for Evita
- **Broadway World UK Awards** - Best Direction of a New Production of a Musical - Jamie Lloyd for Evita
- **Broadway World UK Awards** - Outstanding Achievement in a new Dance Production - Pam Tanowitz for Four Quartets
- **Broadway World UK Awards** - Outstanding Achievement in a new Dance Production - Ballet Black for Pendulum/Click!/Ingoma
- **Broadway World UK Awards** - Best Costume Design of a New Production of a Play or Musical - Hannah Clark for The Taming of the Shrew
- Nosedive has received an **Offie nomination** for the IDEA category - this stands for Innovative/Devised/Experiential/Atypical theatre.
- **Evening Standard Awards nomination** - Best Musical - Evita - Regent's Park Open Air Theatre
- **RPS nomination** - Best Opera - The Second Violinist - INO and Landmark Theatre
- **National Dance Awards nomination** - Best Independent Company - Ballet Black
- **National Dance Awards nomination** - Best Modern Choreography - Pam Tanowitz

- **National Dance Awards nomination** - Emerging Artist Award - Mthuthuzeli November nomination - Choreographer, Ballet Black
- **National Dance Awards nomination** - Outstanding Male Modern Performance - Joseph Sissons - Night of 100 Solos - Merce Cunningham Trust/Barbican

## **AWARD WINNERS**

- **Irish Times Theatre Awards** - Best Actor - Cillian Murphy for Grief is the Thing with Feathers
- **Knight of Illumination Awards** - Clifton Taylor for Four Quartets
- **Knight of Illumination Awards** - Jack Phelan (video design) for The Second Violinist
- **Black British Theatre Awards** - Best supporting male actor in a musical - Cavin Cornwall for Jesus Christ Superstar

**The Guardian newspaper recently published their own culture lists and below is how our productions were rated:**

### **The Best Dance of the 21<sup>st</sup> Century**

No. 4 – Merce Cunningham at the Tate Modern (2003) Barbican co-commission

No. 11 – Four Quartets – Pam Tanowitz Dance (2018)

No. 12 – Bosque Ardora – Rocio Molina (2014)

### **The 50 Best Shows of the 21<sup>st</sup> Century**

No. 5 - A 24-decade History of Popular Music (2016-18)

No. 9 - Black Watch – National Theatre of Scotland (2006)

No. 13 -The Encounter – Simon McBurney/Complicite (2015)

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<b>Committees:</b> Corporate Projects Board - for information Barbican Centre Board - for decision Projects Sub - for decision	<b>Dates:</b> 13 January 2020 22 January 2020 27 January 2020		
<b>Subject:</b> Sand & Seal Woodblock Flooring (02800129)  <b>Unique Project Identifier:</b> 11761	<b>Gateway 6:</b> <b>Outcome Report</b> Light		
<b>Report of:</b> Barbican Centre <b>Report Author:</b> Cornell Farrell – Head of Engineering and Projects Barbican Centre	<b>For Decision</b>		
<p style="text-align: center;"><b>NOT FOR PUBLICATION</b></p> <p>By virtue of paragraph(s) 3 of <a href="#">Part I of Schedule 12A</a> of the Local Government Act 1972. Specifically, paragraphs <b>1, 3 and 13</b> of the report contain sensitive information which may be exempted under the Act, and as this cannot be presented to Members as a separate appendix this report needs to be considered in closed session. It is considered that information falling under the following paragraphs outweighs the public interest in disclosing information:</p> <table border="1" data-bbox="209 1227 1385 1301"> <tr> <td style="width: 5%;">3)</td> <td><i>Information relating to the financial or business affairs of any particular person or body (including the authority holding that information).</i></td> </tr> </table>		3)	<i>Information relating to the financial or business affairs of any particular person or body (including the authority holding that information).</i>
3)	<i>Information relating to the financial or business affairs of any particular person or body (including the authority holding that information).</i>		

## Summary

<b>1. Status update</b>	<p><b>Project Description:</b> To repair by process of “sand and seal” the Barbican Centre level -1 (minus one) woodblock flooring and limit the damage in future years.</p> <p><b>RAG Status:</b> Red (Red at last issue report)</p> <p><b>Risk Status:</b> Medium (Medium at last issue report)</p> <p><b>Costed Risk Provision Utilised:</b> CRP was not part of the project management process during the life of the project.</p>
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	<p><b>Final Outturn Cost:</b> £117,000.91 (excluding staff costs) funded from Capital CAP. Additional £2,247.63 funded from revenue (see section 13 for detail).</p>
<p><b>2. Next steps and requested decisions</b></p>	<p><b>Requested Decisions:</b></p> <p>Members are asked to note the content of the report, particularly the lessons learned and approve the closure of this project.</p>
<p><b>3. Key conclusions</b></p>	<p><b>Main objective –</b> The main project objectives were as follows:</p> <ul style="list-style-type: none"> <li>- Restore the Centre’s level -1 woodblock flooring to its original colour and condition and to protect it from future deterioration. The floor suffers from high levels of footfall and is one of the busiest areas within the Barbican Centre. This project was necessary to stop the continued degradation of the floor and the risk of slips, trips and falls. <b>This was achieved.</b></li> <li>- Complete the project within the programme as per the gateway 5 report. <b>This was not achieved.</b></li> <li>- Complete the project within budget as per the gateway 5 report. <b>This was not achieved.</b></li> </ul> <p><b>Reasons for variance –</b> The works were completed but to an unsatisfactory standard. In order to bring the flooring finish to the desired levels, rectification works were required. The floor was fully repaired prior to the repeated sanding and sealing process. The reasons for the rectification work are detailed in item 11.</p> <p><b>Main learning and recommendations –</b></p> <ul style="list-style-type: none"> <li>- A small inobtrusive sample area should have been repaired by the contractor and evaluated by the client/PM prior to the full delivery phase</li> <li>- Additional time should have been built in to the original delivery plan to allow for review and sign-off of each phase</li> <li>- Each section of floor (phase) should be signed off prior to commencing the next phase to ensure on-going quality of workmanship</li> <li>- A clear process for reporting issues identified by the contractor affecting their ability to complete works satisfactorily, should be agreed</li> </ul>

	<ul style="list-style-type: none"> <li>- A (client) process to resolve and communicate progress on those issues should be implemented to assist contractors working on projects</li> </ul>
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## **Main Report**

### **Design & Delivery Review**

<b>4. Design into delivery</b>	<p>The design of the project i.e. the process/method in which we agreed to sand &amp; seal the floor was appropriate for the nature of the works. In hindsight, however, a time allowance should have been incorporated to sign-off on quality.</p>
<b>5. Options appraisal</b>	<p>This project followed the 'light' gateway approval route and therefore no options appraisal report was required.</p> <p>An issue report was submitted in March 2018 detailing problems with the poor quality finish of the floor. This issue report asked members to consider the following options:</p> <ul style="list-style-type: none"> <li>- litigation against the contractor;</li> <li>- agree additional cost for the contractor to carry out the works again or</li> <li>- retender the works.</li> </ul> <p>The recommended option was to agree an additional cost with the contractor to carry out the works again. This option allowed the project to meet project objectives, albeit at a higher cost than the gateway 5 value. It is considered that this was the best option for the below reasons:</p> <ul style="list-style-type: none"> <li>- The cost to rectify the work was substantially lower than the originally tender prices and therefore the rectification works offered value for money.</li> <li>- The reason the rectification works were required is largely down to the failings of the Projects team and not the contractor. To provide reassurance (and at no cost) the contractor re-sanded and sealed a small area of the floor. It was then agreed that, providing the contractor was supervised properly and had any issues attended to quicker than the original works, they were capable of carrying out the work to the required standard.</li> <li>- It was agreed that while on site, the contractor would be more closely supervised during the rectification work and money withheld until sign off from both the Head of Projects and Head of Engineering to ensure desired quality was met.</li> </ul>

v.April 2019

	<ul style="list-style-type: none"> <li>- Retendering the project would not have offered value for money as the cost would have been substantially more than the reduced rectification cost agreed with the original contractor. Due to the time taken to re-tender, we would have missed the next available slot to carry out the work.</li> </ul>
<b>6. Procurement route</b>	<p>City Procurement invited eight companies who specialise in this type of work to quote for the project. Of these eight companies, seven visited site and submitted a quote. The tender evaluation was scored 60% on quality and 40% on price.</p> <p>The approach taken allowed for numerous suppliers to bid for the work. This gave us a variety of options and a high chance of finding a contractor capable of delivering the project. The outcome of the rectification work proves the contractor who won the tender was able to meet project requirements however as stated in this report, the lack of attention from the projects team resulted in poor results after the original works.</p>
<b>7. Skills base</b>	<p>The projects team had the required skills and experience to deliver the project however, there are lessons to be learned; it is recognised that the need to carry out the works again could have been avoided.</p>
<b>8. Stakeholders</b>	<p>Stakeholders were engaged throughout the project via progress meetings and emails where suitable. It was particularly crucial before and during works on site. This engagement was vital for operational reasons as the event diary dictated what hours/nights the contractor could work and when they had to be clear of site the following morning to ensure business as usual.</p> <p>Stakeholders are now satisfied with the outcome of the project.</p>

### Variation Review

<b>9. Assessment of project against key milestones</b>	<p><b>Original estimated project end date (as per gateway 5):</b> December 2016</p> <p><b>Actual project end date:</b> 3<sup>rd</sup> September 2018</p> <p>Work was carried out and completed by the original estimated project end date however for reasons mentioned in this report the required quality of finish was not met. The work had to be rectified when the space was next available; this was August 2018 through to 3<sup>rd</sup> September 2018.</p>
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v.April 2019

<p><b>10. Assessment of project against Scope</b></p>	<p>Works were in line with the scope. This included:</p> <ul style="list-style-type: none"> <li>- Preparation of flooring via wet washing with polish remover</li> <li>- Removing corking and expansion joints</li> <li>- Repairing or replacing badly damaged blocks</li> <li>- Gap filling</li> <li>- Re-installation of corking</li> <li>- Sanding and sealing</li> <li>- Cleaning</li> <li>- Retention of brass covered plates</li> </ul> <p>No changes were made to the original scope of works.</p>
<p><b>11. Risks and issues</b></p>	<p><b>Issues</b> - Due to daytime events at the Centre it was necessary to carry out these works overnight and good lighting and availability of power were essential to the success of the project. The quality of the new finish of the woodblock flooring at level -1 was very poor, which the contractor recognised, but argued this was largely because of the operational problems on site. On several occasions failure to override the lighting controls system left the contractor in relative darkness for periods. To compound matters, the contractor suffered from regular power outages. The contractor argued that neither of these problems were ever addressed promptly. The works were not completed to a satisfactory standard. Despite the poor quality, the contractor had already been paid £72,673.37 which was 97% of the contract sum. It was recognised that paying this amount for such poor-quality works was an error on the Centre's part. After lengthy discussions, it was agreed that the contractor would rectify these works at a cost of £41,666.67 – an additional £39,419.04 plus the unspent amount of £2,247.63, which was held for retention. An issue report was submitted approving this additional funding.</p> <p>The 'main learnings and recommendations' for what we would do differently in the future to avoid the above issues are noted in <b>section 3</b>.</p> <p><b>Risk</b> - Project entered the gateway process before the costed risk provision was adopted and therefore this is not applicable. The reason for the initial failure of this project was the quality of the floor. It is therefore debatable whether CRP would have been able to mitigate this issue if it had been in place for this project.</p>

<b>12. Transition to BAU</b>	Various stakeholder meetings were scheduled before the start date to discuss the availability of the space. The works on-site dates were carefully checked against the Centres events diary to ensure smooth transition from night time work to daytime events/opening hours. The contractor was always made aware of the programme so they knew what time they had to give the space back the following day to allow the Centre to carry out its normal activities.
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### Value Review

13. Budget

<i>Estimated Outturn Cost (G2)</i>	Estimated cost (including risk): £80,000 Estimated cost (excluding risk): £80,000	
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	<i>At Authority to Start work (G5)</i>	<i>Final Outturn Cost</i>
<i>Fees</i>	£2,660.91	£2,660.91
<i>Staff Costs</i>	£3,400	£5,100
<i>Works</i>	£74,921	£114,340
<i>Purchases</i>	£0	£0
<i>Other Capital Expend</i>	£0	£0
<i>Costed Risk Provision</i>	n/a	n/a
<i>Recharges</i>	£0	£0
<i>Other*</i>	£0	£2,247.63
<i>Total</i>	£80,981.91	£124,348.54

\*An accounting error by the previous PM resulted in a £2,247.63 budget deficit. This was covered from local revenue as agreed by the Barbican Finance Team at the time.

**Please confirm whether or not the Final Account for this project has been verified.**

No.

14. Investment

n/a

<b>15. Assessment of project against SMART objectives</b>	SMART objectives were not outlined in any previous gateway. However, the main objective of this project was to repair, sand and seal the level -1 woodblock floor in the Barbican Centre, protecting it from further deterioration reducing the risk of slips and/or trips. This objective was met, albeit at a higher cost than originally anticipated.
<b>16. Key benefits realised</b>	The floor is now of a high quality finish worthy of the building and services at the Barbican Centre. Defects in the floor have been rectified resulting in a floor free of risks of trips and falls.

### **Lessons Learned and Recommendations**

<b>17. Positive reflections</b>	<p>Throughout the duration of the project, the 'business as usual' plan worked well allowing for smooth transition from works overnight to normal daytime function.</p> <p>Stakeholder engagement was good. This was also key in the BAU plan.</p> <p>Procurement route allowed for numerous suppliers to submit a tender which increased our chances of being able to find a supplier capable of delivering the project.</p>
<b>18. Improvement reflections</b>	<p>At the beginning of the works phase, a small area of floor should have been completed by the contractor and approved by the client as a quality benchmark. Each successive phase of work should have been assessed against the agreed standard. The poor-quality workmanship would have been identified at each stage and addressed in a timely fashion instead of allowing the contractor to continue to completion. The contract form should have addressed the quality requirement and the payments to the contractor should have been structured to reflect satisfactory sign-off following each phase. Regrettably, the contractor was paid in one payment at the end of the works – presumably based on completion only.</p> <p>When the works were undertaken the second time, the payments process was improved to follow the phased approach.</p> <p>There were problems addressing issues identified by the contractor, namely that the lights were insufficient during</p>

	<p>some nights to complete the works to the required quality. This was probably due to the fact the contractor was working nights and the project manager working days. The contractor did not have the authorisation to stop works due to time pressure and the PM did not address the problem with the engineering department. A clear process of raising and resolving issues should have been agreed between the contractor and PM at the pre-start meeting and there should have been regular review meetings. The PM should have made sure the issue with the lighting was addressed as this was outside of the contractor's control.</p> <p>The Barbican must accept there were several failings in the control and management of the works and the communication was poor. It is unusual to have these types of basic lessons learnt but all the more important that future projects benefit from these errors.</p>
<b>19. Sharing best practice</b>	<ul style="list-style-type: none"> <li>- All reports and project files should be stored on the projects drive, accessible to all project team members. This allows for business continuation when PMs leave. They will be referred to during the planning stage of future similar projects.</li> <li>- The importance of strong communication between the Projects team and Engineering/Facilities will be emphasised in future projects as the lack of communication during this project has been highlighted as one of the main reasons for the initial failure of the project.</li> </ul>
<b>20. AOB</b>	n/a

## Appendices

<b>Appendix 1</b>	n/a
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## Contact

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