



## Barbican Centre Board

**Date:** WEDNESDAY, 25 MARCH 2020  
**Time:** 11.00 am  
**Venue:** COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

**Members:** Deputy Dr Giles Shilson (Chairman)  
Deputy Tom Sleigh (Deputy Chair)  
Stephen Bediako  
Russ Carr  
Simon Duckworth  
Alderman David Graves  
Gerard Grech  
Deputy Tom Hoffman (Chief Commoner)  
Deputy Wendy Hyde  
Emma Kane (Ex-Officio Member)  
Vivienne Littlechild  
Wendy Mead  
Lucy Musgrave  
Graham Packham (Ex-Officio Member)  
Judith Pleasance  
The Rt Hon. the Lord Mayor, Alderman William Russell  
Jenny Waldman

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

John Barradell  
Town Clerk and Chief Executive

## **AGENDA**

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

1. **APOLOGIES**
2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**
3. **MINUTES**
  - a) **Barbican Centre Board**  
To approve the public minutes and summary of the Barbican Centre Board meeting held on 22 January 2020.  
**For Decision**  
(Pages 1 - 8)
  - b) **Finance Committee**  
To receive the draft public minutes of the Finance Committee of the Barbican Centre Board meeting held on 9 March 2020.  
**For Information**  
(Pages 9 - 12)
  - c) **Risk Committee**  
To receive the public minutes of the Risk Committee of the Barbican Centre Board held on 22 January 2020.  
**For Information**  
(Pages 13 - 16)
  - d) **Nominations Committee**  
To receive the public minutes of the Nominations Committee of the Barbican Centre Board held on 22 January 2020.  
**For Information**  
(Pages 17 - 18)
4. **OUTSTANDING ACTIONS AND WORK PLAN**  
Report of the Town Clerk.  
**For Information**  
(Pages 19 - 22)
5. **MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS**  
Report of the Managing Director.  
**For Information**  
(Pages 23 - 40)
6. **BARBICAN STRATEGIC PLAN**  
Report of the Managing Director.  
**For Decision**  
(Pages 41 - 46)

7. **DEPARTMENTAL HIGH-LEVEL SUMMARY BUSINESS PLAN 2020/21**  
Report of the Managing Director.  

**For Decision**  
(Pages 47 - 52)
8. **BARBICAN CIVIC STRATEGY (ARTS AND LEARNING)**  
Joint report of the Artistic Director and Director of Creative Learning.  

**For Information**  
(Pages 53 - 60)
9. **CINEMA: ANNUAL PRESENTATION**  
Report of the Artistic Director.  
*(N.B. – To be read in conjunction with the non-public report at Item 16).*  

**For Information**  
(Pages 61 - 80)
10. **LEVEL G & BEYOND BARBICAN**  
Report of the Artistic Director.  
*(N.B. – To be read in conjunction with the non-public report at Item 17).*  

**For Information**  
(Pages 81 - 108)
11. **\*BARBICAN CENTRE PROJECTS UPDATE REPORT**  
Report of the Director of Operations and Buildings.  
*(N.B. – To be read in conjunction with the non-public appendix at Item 23).*  

**For Information**  
(Pages 109 - 118)
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 MINUTES**
  - a) **Barbican Centre Board**  
To agree the draft non-public minutes of the Barbican Centre Board meeting held on 22 January 2020.  

**For Decision**  
(Pages 119 - 124)

**b) Finance Committee**

To receive the draft non-public minutes of the Finance Committee of the Barbican Centre Board held on 9 March 2020.

**For Information**  
(Pages 125 - 126)

**c) Risk Committee**

To receive the non-public minutes of the Risk Committee of the Barbican Centre Board held on 22 January 2020.

**For Information**  
(Pages 127 - 128)

**d) Nominations Committee**

To receive the non-public minutes of the meeting of the Nominations Committee of the Barbican Centre Board held on 22 January 2020.

**For Information**  
(Pages 129 - 130)

**16. CINEMA: ANNUAL PRESENTATION (NON-PUBLIC SECTION)**

*To be read in conjunction with Item 9.*

**For Information**  
(Pages 131 - 136)

**17. LEVEL G & BEYOND BARBICAN (NON-PUBLIC SECTION)**

*To be read in conjunction with Item 10.*

**For Information**  
(Pages 137 - 140)

**18. PURCHASE OF STEINWAY MODEL D PIANO FOR THE BARBICAN CENTRE CONCERT HALL**

Report of the Director of Operations and Buildings.

**For Decision**  
(Pages 141 - 152)

**19. BARBICAN ART GALLERY - ART TRANSPORTATION: REQUEST FOR DELEGATED AUTHORITY**

Report of the Chamberlain.

**For Decision**  
(Pages 153 - 162)

**20. DEVELOPMENT REVIEW**

Report of the Director of Development.

**For Information**  
(Pages 163 - 174)

**21. LONG-TERM FINANCIAL PLAN UPDATE**

The Chief Operating & Financial Officer to be heard.

**For Information**

22. **RISK UPDATE**  
Report of the Director of Operations & Buildings.  
**For Information**  
(Pages 175 - 246)
23. **\*NON-PUBLIC APPENDIX: BARBICAN CENTRE PROJECTS UPDATE REPORT**  
*To be read in conjunction with Item 11.*  
**For Information**  
(Pages 247 - 250)
24. **\*UPDATE ON THE BARBICAN BUDGET 2020/21**  
Report of the Chief Operating & Financial Officer.  
**For Information**  
(Pages 251 - 254)
25. **\*BUSINESS REVIEW - DECEMBER 2019 (PERIOD 9)**  
Report of the Chief Operating & Financial Officer.  
**For Information**  
(Pages 255 - 276)
26. **REPORT OF ACTION TAKEN**  
Report of the Town Clerk.  
**For Information**  
(Pages 277 - 278)
27. **NON-PUBLIC QUESTIONS RELATING TO THE WORK OF THE BOARD**
28. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT WHILST THE PUBLIC ARE EXCLUDED**
- Confidential Agenda**
29. **STAFF PROPOSALS**  
The Managing Director to be heard.  
**For Information**

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## BARBICAN CENTRE BOARD

Wednesday, 22 January 2020

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 22 January 2020 at 11.00 am

### Present

#### Members:

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

### In Attendance

#### Officers:

Sir Nicholas Kenyon	- Managing Director, The Barbican Centre
Jonathon Poyner	- Director of Operations & Buildings, Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Louise Jeffreys	- Artistic Director, Barbican Centre
Sean Gregory	- Director of Innovation & Engagement, Barbican Centre
Jenny Mollica	- Director of Creative Learning, Barbican Centre
Natasha Harris	- Director of Development, Barbican Centre
Niki Cornwell	- Head of Finance and Business Administration, Barbican Centre
Toni Racklin	- Head of Theatre and Dance, Barbican Centre
Sarah Wall	- Principle Accountant, Barbican Centre
Lisa Moore	- Policy & Compliance Officer, Chamberlain's Department
Andrew Buckingham	- Communications Team, Town Clerk's Department
Leanne Murphy	- Town Clerk's Department

#### 1. APOLOGIES

Apologies for absence were received from Stephen Bediako (Skyped into meeting), Gerard Grech, 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. BOARD MINUTES

The public minutes and summary of the Board meeting held on 20 November 2019 were approved as a correct record suggest to one typo.

4. **FINANCE COMMITTEE MINUTES**

The draft public minutes of the Finance Committee meeting held on 13 January 2020 were received.

5. **OUTSTANDING ACTIONS AND WORK PLAN**

The Board noted the various outstanding actions and the updates provided thereon. The workplan for Board meetings in 2020 was also noted.

With regards to action 1, Members were advised that a Civil Strategy was being drafted and would be brought to the March 2020 Board meeting. A National Strategy would follow at a later meeting.

Concerning action 2, Members were informed that this information had been covered at the morning's Risk Committee meeting and would be brought to the next Finance Committee meeting.

With regards to action 4, Officers confirmed the tax reliefs had been paid and the delays were caused by issues with the Barbican's bank account.

All other actions were complete or covered on the agenda.

6. **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 Chairman welcomed the new Director of Development to the Board.
- The Managing Director confirmed that the strategic plan wording had been revised following Member feedback and would be implemented and aligned with the business model.
- It was noted that the Artistic Director would be focussing on bringing the strategic plan and KPIs forward before leaving the organisation at the end of March. The role would be covered on a freelance basis in April whilst the future of the position was decided.
- The 2020 annual theme, Inside Out, has begun and featured on Timeout's Best Things to Do in the World in 2020 article.
- Members were advised that the finances for the *Into the Night* exhibition were covered in the business review and the next exhibition, *Masculinities*, would open in February.
- The Walthamstow Garden Party was voted as a top green festival and also won a bronze certification for access from Attitude is Everything.
- The first National Towards a Creative Curriculum Conference on 10 January 2020 was a success hosting 200 delegates and teachers from across the country looking at how to imbed arts in the national



curriculum. A key message was “art makes children powerful” and the hashtag #teachingisbeautiful was trending. The next conference will take place in 2022.

- It was confirmed that Spektrix would go live on 4 February 2020.
- The Barbican is working in partnership with the LMA on a second bid to the National Lottery Heritage Fund for submission end of February.
- It was noted that the ‘ad-hoc’ fire project list was now complete, subject to auditing.
- The Director of Operations and Buildings advised that the capital bids for the Exhibition Halls were successful including a £5m bid for health and safety works. The risks were being mitigated whilst surveys were being carried out and works would begin in the late summer and take approximately 18-24 months.
- The Chief Operating & Financial Officer stated that despite shortfall issues, business was robust and income streams were generally strong across the board. With corporate budgets tightening and the increasing lack of resilience of the Barbican’s financial model, changes to the Business Model were necessary for future stability.
- The Chairman noted the Lord Mayor’s engaging lecture at Gresham College on the theme Trade, Innovation and Culture. Members were pleased that the Lord Mayor had a clear commitment to culture in the City and involved in a number of events which would be crucial to showing the impact and significance of the Culture Mile.
- The importance of diversity in everything the Barbican does and its benefits on more than a moral basis but as a profitable justification was highlighted with the Member questioning how this could be capitalised using the Roundhouse and the Young Vic as good examples in the industry. Members were advised that the Barbican were involved with both organisations and used networking learning opportunities whilst retaining the Barbican’s unique offer.
- Members were advised that a steering group had been developed looking at diversity and inclusion which engaged with other groups. It was also noted that the annual equality and inclusion update would come to the Board in July and enforcing this in the workforce remained a key priority.
- In response to a query regarding resource to support the exploration of innovative ideas outside of normal business, Members were advised that the Business Review defined the need to build and develop income streams.

RECEIVED.

**7. PROPOSED AMENDMENT TO TERMS OF REFERENCE AND EXTENSION OF CHAIRMAN'S TERM**

The Board considered a report of the Town Clerk concerning a proposed amendment to the Board's Terms of Reference and an extension of Chairman's term.

*The Chairman left the room and the Deputy Chair took the chair whilst the Board made its decision.*

A Member highlighted the importance of good governance and questioned if the current terms of reference confined membership to a detriment to the Board, i.e. the loss of a Member with significant knowledge and experience in a period of considerable change. The Town Clerk confirmed that the nine-year term limit was not mandated by any particular statute or law, but rather was a self-imposed restriction adopted in the interests of good governance. The Board could therefore decide to alter its constitution if it was deemed necessary.

RESOLVED – That Members 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.

**8. SAFEGUARDING POLICY**

The Board considered a joint report of the Director of Creative Learning and Head of HR Barbican/Guildhall School regarding the annual review of the Safeguarding Policy.

RESOLVED – That Members note the report and approve the updated safeguarding policy

**9. HEALTH AND SAFETY ANNUAL UPDATE**

The Board considered a joint report of the Director of Creative Learning and Head of HR Barbican/Guildhall School presenting the updated Safeguarding Policy which is reviewed annually.

Members were advised that work with the Barbican/Guildhall School alliance was progressing well and that the alliance would be auditing all departments for the 2020 Certificate of Assurance to build one team.

RESOLVED – That Members note the report and approve the updated safeguarding policy.

**10. INTERNAL AUDIT UPDATE**

The Board received a report of the Head of Internal Audit providing an update on Internal Audit activity undertaken at the Barbican Centre between November 2019 and January 2020.

The Chairman noted that this report was discussed heavily at the Risk Committee and it was agreed that a better narrative was needed to ensure proper scrutiny by Members.

RESOLVED – That Members:-

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

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

The Board received a report of the Artistic Director providing an update on performance over the past year and setting out the Theatre department's strategy and planning for the coming period, in the context of the Barbican's Strategic Plan and the City of London Corporate plan.

RECEIVED.

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

There were no questions.

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

There were no urgent items.

**14. 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.**  
15-30

**Paragraph No.**  
3

**15. NON-PUBLIC BOARD MINUTES**

The non-public minutes of the Board meeting held on 20 November 2019 were approved as a correct record.

**16. NON-PUBLIC FINANCE COMMITTEE MINUTES**

The draft non-public minutes of the Finance Committee meeting held on 13 January 2020 were received.

**17. BOARD APPOINTMENT**

The Board considered a report of the Town Clerk concerning an appointment to the Board.

**18. THEATRE & DANCE: ANNUAL PRESENTATION (NON-PUBLIC SECTION)**

The Board received the non-public appendices to be read in conjunction with item 11.

19. **BACKSTAGE ISSUES AT THE BARBICAN CENTRE**  
The Board considered a report of the Managing Director providing an update on backstage issues being experienced at the Centre.
20. **UPDATE TO THE MUSIC PRESENTATION (20 NOVEMBER 2019)**  
The Board noted a report of the Artistic Director providing further information concerning the Performing Right Society gender balance initiative further to the update to the Music Presentation update on 20 November 2019.
21. **SAND & SEAL WOODBLOCK FLOORING - GW6 OUTCOME REPORT**  
The Board considered a Gateway 6 outcome report of the Head of Engineering and Projects, Barbican Centre providing an update on the Sand & Seal Woodblock Flooring project to the Barbican Centre level -1.
22. **FIRE DOOR RECTIFICATION - GW2 ISSUE REPORT**  
The Board considered a Gateway 2 Project Proposal report of the City Surveyor providing an update on the Centre's Fire Door Rectification project.
23. **FIRE SAFETY PROJECTS (MULTIPLE) - GW2 ISSUE REPORT**  
The Board considered a Gateway 2 issue report of the City Surveyor providing an update on the Centre's multiple Fire Safety Projects.
24. **FIRE STOPPING AND COMPARTMENTATION - GW2 ISSUE REPORT**  
The Board considered a Gateway 2 issue report of the City Surveyor providing an update on the Centre's Fire Stopping and Compartmentation project.
25. **BAD DEBTS ANNUAL UPDATE**  
The Board considered a report of the Managing Director providing Members with an annual update on bad debts for the Barbican for the period up to December 2018, with some small bank charges to write off from 2019.
26. **\*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.
27. **\*PROGRAMMING RISK REGISTER**  
The Board received a report of the Artistic Director updating Members on the Programming Controversial Risk Register and the identified potential risks that occur as a result of specific programmed events and activities, as well as outlining the mitigation processes in place for each.
28. **BARBICAN BUSINESS REVIEW - SEPTEMBER 2019 (PERIOD 8)**  
The Board considered a report of the Chief Operating & Financial Officer setting out the Business Review for the September 2019 (Period 8) accounts.

29. **\*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.

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

There were no questions.

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

There was one urgent item.

**The meeting ended at 12.20 pm**

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Chairman

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## FINANCE COMMITTEE OF THE BARBICAN CENTRE BOARD

**Monday, 9 March 2020**

Minutes of the meeting of the Finance Committee of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Monday, 9 March 2020 at 1.45 pm

### **Present**

#### **Members:**

Deputy Dr Giles Shilson (Chairman)	Alderman David Graves
Deputy Tom Sleigh (Deputy Chairman)	Deputy Wendy Hyde
Russ Carr	

#### **Officers:**

Sir Nicholas Kenyon	- Managing Director, Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Jonathon Poyner	- Director of Operations & Buildings, Barbican Centre
Louise Jeffreys	- Artistic Director, Barbican Centre
Sarah Wall	- Group Accountant, Barbican Centre
Leanne Murphy	- Town Clerk's Department

#### **1. APOLOGIES**

Apologies were received from Emma Kane and Judith Pleasance.

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

There were no declarations.

#### **3. MINUTES**

The public minutes of the meeting held on the 13 January 2020 were approved as a correct record subject to the correction of a typo.

#### **4. OUTSTANDING ACTIONS**

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

With regards to action 2 concerning stock levels, Members were advised that a paper went to Risk Committee explaining the prices. Tendering of the new stock management system would end next week but, in the meantime, processes were in place to manage stock effectively until the new system was implemented.

Regarding action 4, discussions with the Corporate Asset Sub Committee Chairman, City Surveyor and other relevant Officers were ongoing to ensure works were being processed adequately and without delay.

A Member noted that the Committee was receiving the financial data accounts for March (period 9) and would not get a new update until the next meeting in July. The Town Clerk reminded Members that the Committee could not meet in May two weeks before the Board as it usually did elsewhere in the year as this would be the first meeting of the Board after April Court and Sub Committees could not formally meet until the Grand Committee/Board reconstitute and set the membership of its Sub Committees.

The Chairman felt that the Committee should receive an update on the accounts before July and agreed that either an informal meeting be arranged, or the Board's May update be shared with Members for their information.

5. **BARBICAN CENTRE PROJECTS UPDATE REPORT**

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

Members were informed that works were continuing back of house and no shows had been lost.

It was noted that "AHU" stood for Air Handling Units.

A Member noted that projects were managed and numbered in a process for the Projects Sub Committee which was burdensome for this Committee. It was suggested that the process change to group relevant projects. Members were advised that some projects were split down to allow for works to progress quicker. The Town Clerk noted that all processes were being reviewed under the Governance Review and the Chairman recommended that all co-opted Members send any feedback to the Town Clerk for consideration during the review.

RECEIVED.

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

There were no questions.

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

There were no urgent items.

8. **EXCLUSION OF THE PUBLIC**

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



9. **NON-PUBLIC MINUTES**

The non-public minutes of the meeting held on the 13 January 2020 were approved as a correct record subject to an amendment to the wording concerning the exhibitions halls update.

10. **NON-PUBLIC APPENDIX: BARBICAN CENTRE PROJECTS UPDATE REPORT**

The Committee received a non-public appendix to the report under agenda item 5 pertaining to the Centre's refurbishment and maintenance projects that fall under the Cyclical Works Programme (CWP) and additional projects funded from other sources.

11. **UPDATE ON THE BARBICAN BUDGET 2020/21**

The Committee received a report of the Chief Operating & Financial Officer providing an update to Members on the current Barbican budget position for 2020/21.

12. **BARBICAN BUSINESS REVIEW - DECEMBER 2019 (PERIOD 9)**

The Committee considered a report of the Chief Operating & Financial Officer setting out the Business Review for the December 2019 (Period 9) accounts.

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

There were no questions.

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

There were no urgent items.

**The meeting ended at 2.40 pm**

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Chairman

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## RISK COMMITTEE OF THE BARBICAN CENTRE BOARD

Wednesday, 22 January 2020

Minutes of the meeting of the Risk Committee of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 22 January 2020 at 9.30 am

### Present

#### Members:

Deputy Tom Sleigh (Chair)	Deputy Wendy Hyde
Deputy Dr Giles Shilson (Deputy Chairman)	Alderman David Graves
Russ Carr	Alasdair Nisbet

### In Attendance

#### Officers:

Sir Nicholas Kenyon	- Managing Director, Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Jonathon Poyner	- Director of Operations and Buildings, Barbican Centre
Louise Jeffreys	- Artistic Director, Barbican Centre
Sarah Wall	- Group Accountant, Barbican Centre
Niki Cornwell	- Head of Finance and Business Administration, Barbican Centre
Nick Adams	- Senior Policy & Communications Manager, Barbican Centre
Cirla Peall	- Audit Manager, Chamberlain's Department
Leanne Murphy	- Town Clerk's Department

#### 1. APOLOGIES

Apologies were received from Judith Pleasance.

#### 2. DECLARATIONS BY MEMBERS OF ANY PERSONAL AND PREJUDICIAL INTERESTS IN RESPECT OF ITEMS ON THIS AGENDA

There were no declarations.

#### 3. MINUTES

The public minutes of the meeting held on 4 November 2019 were approved as a correct record.

#### 4. HEALTH AND SAFETY ANNUAL UPDATE

The Committee received a report of the Director of Operations and Buildings providing an update on the Centre's Health and Safety activities and provision over the last year and agenda items for 2020.

Members were advised that work with the Alliance with the Guildhall School was progressing well and that the Alliance would be auditing all departments for the 2020 Certificate of Assurance to further build and encourage the one team approach.

RECEIVED.

## 5. **INTERNAL AUDIT UPDATE**

The Committee received a report of the Head of Internal Audit providing an update on Internal Audit activity undertaken at the Barbican Centre between November 2019 and January 2020. The following comments were made:

With regards to the Audit of Data Security, Members were advised that good progress had been made since Terms of Reference finalisation and the audit fieldwork had been completed. An exit meeting would be held ahead of draft report preparation.

Members were provided with a summary of live high priority recommendations with a comparison of latest revised target dates to the original agreed dates. It was noted that a recent corporate follow-up exercise confirmed the status of all high priority recommendations due for implementation by 31 December 2019. The Audit & Risk Management Committee were due to consider the detailed outcome at its meeting on 28 January and the expectation was that there would be focus on implementation slippage. The Centre had two audits where such slippage had occurred, and implementation timescales had been exceeded.

Members queried how it was ensured that the right frameworks were in place to support the Centre which sat outside normal Local Authority operations and required a commercial focus, the Centre being a significant income generator. Members were advised that the City Corporation had mixture of Internal Audit expertise to cover all of its operations comprising an in-house team and an external partner (Mazars).

A Member was concerned that risk slippage would cause a reputational risk as the Barbican Centre could be perceived as being out of control. Members stated that the brief Barbican management explanation in the report made it appear like there had been no progress in the last six months since previous updates. Members were advised that two audit areas had suffered implementation slippage: Visitor Experience and Retail and Bars. Officers advised that Visitor Experience was being realigned with the Barbican Centre's Strategic Plan and a new retail system with enhanced controls had been sourced and would be implemented in the summer. In the meantime, the current system for stock control was functioning but largely manual and spreadsheet based which was open to duplication.

A Member noted that 10 of 12 high priority recommendations had significantly overrun from their original target dates and that members would always want a full explanation in order to understand the issues and ensure better outcomes. The Deputy Chairman stated that information was required in reports from the Barbican Centre's management, not the Internal Audit Team, to provide detail in order for Members to adequately understand risks and the reasons for any slippage. Officers agreed that reports would be reviewed on how implementation slippage and the resulting risks were presented so as to ensure the ongoing narrative and reassurance were provided.

It was noted that implementation of the new ticketing system was a huge focus for Officers which had taken precedence over other priorities such as the stock

system. This system was chosen in November and it was planned that it would be implemented in January; however, sickness and loss of staff in the Procurement Team had delayed the tendering process. Members highlighted the need to know these details to understand delays. The Chair requested that Officers take the same discipline as used with non-compliant waivers.

Members were advised that a report was going to the next Audit & Risk Committee which, subject to approval, would move to a new follow-up approach. Internal Audit expected to be able to focus on the change in assurance from the time of original audit to the time of follow-up. The Chair agreed to discuss recommendations follow-up reporting with the Chairman of the Audit & Risk Committee.

A Member noted that the Centre could use the various data sources to carry out risk studies, which could in turn provide interesting/useful analysis. Members agreed that there were opportunities to explore resources, including the website and social media, which could change how certain risks were prioritised or viewed.

RESOLVED – That Members:-

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

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

There were no questions.

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

There were no urgent items.

**8. 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.**  
9-13

**Paragraph No.**  
3

**9. NON-PUBLIC MINUTES**

The non-public minutes of the meeting held on 4 November 2019 were approved as a correct record subject to the rewording of two points for clarification.

**10. PROGRAMMING RISK REGISTER**

The Committee received a report of the Artistic Director concerning potential

risks associated with forthcoming programmed activities at the Barbican Centre along with a Programming Controversial Risk Register.

**11. RISK UPDATE**

The Committee 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.

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

There were no questions.

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

There were no urgent items.

**The meeting ended at 10.20 am**

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Chairman

**Contact Officer: Leanne Murphy**  
**tel. no.: 020 7332 3008**  
**leanne.murphy@cityoflondon.gov.uk**

## **NOMINATIONS COMMITTEE OF THE BARBICAN CENTRE BOARD** **Wednesday, 22 January 2020**

Minutes of the meeting of the Nominations Committee of the Barbican Centre Board held at Committee Rooms, West Wing, Guildhall on Wednesday, 22 January 2020 at 10.30 am

### **Present**

#### **Members:**

Deputy Dr Giles Shilson (Chairman)  
Deputy Tom Sleight (Deputy Chair)  
Deputy Tom Hoffman (Chief Commoner)  
Lucy Musgrave  
Jenny Waldman

#### **Officers:**

Sir Nicholas Kenyon - Managing Director Barbican Centre  
Leanne Murphy - Town Clerk's Department

1. **APOLOGIES**  
Apologies were received from Simon Duckworth.
2. **MEMBERS DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THIS AGENDA**  
There were no declarations.
3. **MINUTES**  
The public minutes of the meeting held on 4 November 2019 were approved as a correct record.
4. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**  
There were no questions.
5. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**  
There were no urgent items.
6. **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.
7. **NON-PUBLIC MINUTES**  
The non-public minutes of the meeting held on 4 November 2019 were approved as a correct record.

8. **BOARD APPOINTMENT**

The Committee considered a report of the Town Clerk proposing the reappointment of an external Board Member.

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

There was one item.

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

There were no urgent items.

**The meeting ended at 10.57 am**

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Chairman

**Contact Officer: Leanne Murphy**  
**tel. no.: 020 7332 3008**  
**leanne.murphy@cityoflondon.gov.uk**



## 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 Civic and National Strategies.	Director of Creative Learning / Artistic Director	Sept 2019 – <u>BCB for BCB</u>	To update at the March Board meeting
2	<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 March FC and Board meetings
3	<b>Finance Committee – Business Review update</b>	The Finance Committee to receive an update on the accounts before their July meeting either by informal meeting or circulation of the Board's May report update.	Town Clerk	March 2020 - <u>FC for FC</u>	TBD
4	<b>Governance Review</b>	Co-opted Members to send any Governance Review feedback to the Town Clerk.	All / Town Clerk	March 2020 - <u>FC for FC</u>	To update at the March Board meeting
5	<b>Barbican Business Review – Dec 2019 (Period 9)</b>	A column to be added to the table showing the changes to the annual forecast and a chart showing the monthly changes from the original budget to be included as an appendix.	Chief Operating & Financial Officer	March 2020 - <u>FC for FC and BCB</u>	Ongoing

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# **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>25 March 2020</b>	Barbican Centre Board	<ul style="list-style-type: none"> <li>• Cinema Presentation</li> <li>• Strategic Plan 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> <li>• <i>Arts and Learning Civic Strategy</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>Exhibition Halls Update</i></li> <li>• <i>Business Review (full version)</i></li> <li>• Business Model – Long Term Financial Plan</li> <li>• <i>National Strategy Update</i></li> <li>• <i>Creative Learning Presentation</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>Equality, Diversity &amp; Inclusion Update</i></li> <li>• <i>Strategic Alliance Update</i></li> <li>• <i>Retail Update</i></li> <li>• International Strategy Annual Update</li> <li>• <i>Marketing &amp; Communications Presentation</i></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	25 March 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 seven 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> <li>○ Development.</li> </ul> </li> <li>• Each of the seven 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 Priority
<p><b>1.1 Progress and issues</b></p> <p>At the time of writing, the Covid-19 virus is making a major impact on our planning and on our resilience measures, testing to the full our preparedness for disruption and contingency planning. There will have been further developments in line with government instructions before the date of this meeting.</p> <p>An informal briefing for the Board was held on Monday 9 March at which the approaches being taken were scrutinised. In the light of the government advice on Thursday 12 March the approach being taken is consistent and line with the following principles:</p> <ol style="list-style-type: none"> <li>1. Barbican is open and monitoring the situation closely</li> <li>2. We have been and will continue to follow government advice in alignment with the City</li> <li>3. We have reviewed BCP/Major Incident documents and added a risk to the City's systems</li> <li>4. We have held regular Business Continuity meetings and training in recent times, and these have been stepped up in recent days</li> <li>5. We have implemented our Emergency Management Team (the BCP Gold level) in line with our Major Incident plans</li> <li>6. We have Gold meetings scheduled on a daily basis for the next two months and Silver twice a week. Bronze level meetings are held as required on a daily and local need basis.</li> <li>7. We continue to liaise with the City, the Guildhall School, and other trade and industry bodies as required.</li> </ol> <p>As of Monday 16 March, the situation has developed rapidly. Events have been cancelled because of the unavailability of artists who have been unable to undertake their European tours, notably Chick Corea, Yuja Wang, and Anne-Sophie Mutter. While audience numbers initially held firm, they are now declining. Some business events including a graduation ceremony have been cancelled or postponed. Home working for staff is being trialed, bearing in mind operational need and high-risk conditions.</p> <p>The latest approach has been to prioritise safety for audiences, performers and staff and to await directives. Further updates will be given at the meeting.</p>	

An exceptionally successful week of Barbican Box activity is highlighted under Creative Learning and will be reported at the May Board. The Beethoven Weekender on 1-2 February is noted in both Programming and Creative Learning below, and drew positive comment from audiences and critics: The Times described it as a 'triumphant social event' and wrote that the Barbican had 'never been so packed, buzzy and full of buggies and babies'.

## **1.2 Preview and Planning**

Further to the update on staffing in the January Board report, in addition to the departure of Louise Jeffreys, whose last Board meeting this is, the English National Opera has announced the appointment of Jenny Mollica, our Director of Creative Learning, as Director of Baylis, their renowned creative learning programme. This is a sad loss to us but a recognition of the major achievement she has enjoyed over 11 years here, building the creative learning programme at Barbican/Guildhall School. Jenny will be with us until May and will present her final annual report at the Board meeting in May. Following the private session at this Board meeting we will be communicating our future arrangements.

Culture Mile activities continue under the active patronage of the Lord Mayor. William Russell hosted a conference at Mansion House on 10 March which brought together cultural and City organisations to discuss the interaction of commerce and creativity in the Square Mile. The Barbican MD took part in one panel, and the importance of recognising the benefits of creativity across the sector were emphasised. Future Culture Mile events are planned to increase awareness and involvement of key City figures in the project, as well as offering programming and learning experiences for the widest possible audience.

The approval by Policy and Resources Committee and the Court of Common Council (on 5 March) of further funding of £1.95m to the development of the Centre for Music has begun a new phase of work on the project. The funding model and the masterplanning of the current Museum of London site, including heritage and urban realm elements, will be carried forward over the next year, in alignment with the City's other major projects. Work on design development, fundraising, business modelling and capital funding will be undertaken, ensuring that this visionary project moves forward, and that the extensive regeneration of the area will continue.

2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS	
	Strategic Priority
<b>2.1 Progress and Issues</b>	
<p><b>Masculinities: Liberation through Photography</b>, which forms part of the <b>Inside Out</b> season opened on 20 Feb., and a new commission from <b>Toyin Ojih Odutola</b> opens in the Curve on 26 Mar. As of 1 March, <b>Masculinities</b> achieved 22% of the financial target with the average attendance of 1, 319 against a budget of 520. The exhibition has secured a huge amount of media attention with major features in the <b>Observer Magazine</b>, <b>BBC Radio 4's Today Programme</b> and the <b>Guardian</b>. The exhibition has been very well reviewed, receiving <b>5*s</b> from the <b>Evening Standard</b> and <b>4*s</b> from the <b>Guardian</b> and <b>Time Out</b>. <b>Her Lens, His Story</b>, the cinema programme that complements the exhibition and recently secured a major feature in the <b>Guardian</b>.</p>	De, Au, Ar
<p>During this period, <b>Krasner</b> closed at the <b>Schirn</b> in Frankfurt and opened in Bern at <b>Zentrum Paul Klee</b>. As of 2 March, 6, 700 people have attended the show in Bern, while the Schirn's attendance totalled approx. 60, 000. Widely attended in Europe and the UK, the show continues to receive rave reviews and contributes to the reappraisal of Krasner's place in the history of art.</p>	Au
<p>Theatre presented four shows in partnership with the <b>London international Mime Festival</b>. <b>ROOMAN</b>, <b>Chimpanzee</b>, <b>Kind and Cold Blood</b>. The season was both critically and financially successful.</p>	De, Au
<p>In March, the first cohort of the new Theatre <b>Open Lab programme</b> present work-in-progress performances to audiences eager to discover the next generation of talent making socially engaged, inclusive work.</p>	Ar
<p>From 1-2 Feb., Music presented the <b>Beethoven Weekender</b>, sponsored by <b>DHL</b>. Concurrently, Music exhibited <b>BTHVN on Tour</b> on Level G. The Weekender was widely covered and very positively received by critics, receiving <b>5*s</b> in the <b>Observer</b> which described it as an 'inspired celebration' and <b>4*s</b> in the <b>Times</b> who described it as both 'a triumphant social event' and a time in which the Barbican had never been 'so packed, buzzy and full of buggies and babies.'</p>	De, Au
<p>Communications successfully launched the <b>20/21 Classical Music</b> season with a major feature piece in the <b>Observer</b> with <b>Simon Rattle</b> and <b>Thomas Ades</b>.</p>	De, Au
<p>The Content team relaunched <b>Barbican podcasts</b> with the creation of a single cross-arts show, <b>Nothing Concrete</b>, a weekly podcast which presents themed series and archive interviews showcasing work across the Barbican's programme. Since its launch, the podcast has had almost 4,000 listens,</p>	Au



placing it in the <b>top 20% of podcasts</b> , according to podcast industry benchmarks.	
<p>In response to the recent brand review, Marketing initiated a cross-departmental workshop about brand voice led by an external copywriting agency. The project applies across all communications from marketing materials to responding to customer complaints. The three voice principles have been identified as: <b>1. Invite everybody in; 2. Show we know our stuff; 3. Turn up the passion</b>. Project participants will be trained as 'Brand Voice Champions' and will take these learnings back to their departments.</p> <p><b>2.2 Preview and Planning</b></p> <p>Further progress has been made in working with departments to develop new messaging to reflect the Barbican's new brand framework and in continuing the <b>Barbican Stories project</b>, which aims to strengthen and diversify the Barbican's storytelling through creating new ways of communicating what the Barbican does, its impact and role in society.</p> <p>Following successful editions in 2017 and 2019, the Level G team are again collaborating with the <b>British Council</b>, digital festival <b>Abandon Normal Devices</b>, and Indian design studio <b>Quicksand</b> on <b>Fieldwork</b>, a co-created strand of residential labs. <b>Fieldwork</b> brings together international cohorts of practitioners and researchers who share an interest in developing alternative practices for how we make and work in the cultural sector. The third edition will take place alongside <b>Abandon Normal Devices Festival 2020</b> on and around the Manchester Ship Canal and River Mersey in May 2020.</p> <p>At this year's <b>OpenFest</b>, Beyond Barbican and Marketing will trial a bespoke festival app that will help audience members guide and schedule their events for the weekend. If successful, the team will apply it to Walthamstow Garden Party.</p> <p><b>Boy Blue</b> are at the centre of the theatre's offering for <b>OpenFest</b>. As well as two evening shows, the Company will be presenting two afternoon tasters which are walk up and free of charge.</p> <p>Theatre will be circulating a call-out seeking creative talent from a range of backgrounds and contexts to be included in the second <b>Open Lab</b> cohort.</p> <p>A rich programme of talks, workshops and performances accompanies <b>Masculinities</b>. Highlights include US photographer Catherine Opie in conversation with art historian Jonathan D. Katz; Director of the Peter Hujar Archive and a panel discussion led by MANDEM exploring how modern masculinity is experienced and expressed by black men in the UK.</p> <p>Several public programme events will also be held in conjunction with the <b>Toyin Ojih Odutola</b> installation in the Curve On 27 March, there will be an artist 'In Conversation', as well as several special evening 'walk-throughs' that</p>	<p><b>Au</b></p> <p><b>Au</b></p> <p><b>Ar, Le</b></p> <p><b>Ar</b></p> <p><b>De, Au</b></p> <p><b>Ar</b></p> <p><b>Au</b></p> <p><b>Ar</b></p>

include readings by notable cultural figures from different disciplines (fashion, literature, etc.) in response to Toyin's work.	
The Art Gallery <b>Partnership Programme</b> is continuing to expand to include new venues – for the first time we will have exhibitions opening in Guggenheim Bilbao ( <b>Krasner</b> on 29 May) and at a major photography festival in Arles ( <b>Masculinities</b> on 29 June).	In
In March, the annual <b>Chronic Youth Film Festival</b> will return to the Barbican Cinema, a festival produced by, for and about young people. The festival is the outcome of Creative Learning and Cinema's <b>Young Programmers</b> scheme, where a selected group of 16-25 have spent the last 6 months learning the skills required to curate and produce a film festival. The festival will include UK and International titles, many of which are UK premieres.	Ar, Le
In collaboration with the <b>Academy of Motion Picture Arts &amp; Sciences (AMPAS)</b> , Cinema produced Barbican's <b>Annual Oscar Week</b> season, bringing large audiences to the screenings. The success of 'Best Picture' film <b>Parasite</b> contributed to Cinema achieving 151% of their target.	In
<b>2. 3 Awards</b>	
Theatre has established a new relationship with <b>Diverse City</b> - an award winning organisation committed to diversity and equality in the arts – who are presented a sold out run in The Pit. <b>Mid Life</b> transformational piece about the menopause. All performances are relaxed, captioned with BSL and audio description. The play has also received an <b>OFFIES</b> nomination for the IDEA (Innovative / Devised / Experimental / Atypical) category.	Au, Ar
Two Theatre productions have received <b>Olivier Award</b> nominations: Ballet Black's <b>Ingoma</b> , choreographed by Mthuthuzeli November and co-commissioned by Barbican, is nominated for Best New Dance Production and M-SET's <b>To the Moon and Back</b> , co-commissioned by Theatre and Creative Learning, is nominated for Best Family Show.	Au, Ar
Walthamstow Garden Party has been announced as one of the 37 recipients of the <b>Greener Festival Award 2019</b> . WGP has also been nominated in two international categories: the ' <b>Transport</b> ' award and the ' <b>Community Action</b> ' award. In April, WGP will take part in <b>Julie's Bicycle's Accelerator Programme</b> as a cohort organisation. The festival has also received the <b>Bronze Award</b> from <b>Attitude is Everything</b> .	De, Au, Ar
On 14 <sup>th</sup> Feb, Cinema 2&3 and Café was the recipient of the <b>National Autistic Society's 'Autism Friendly Award'</b> , designed to help improve and increase access to venues for autistic people.	De, Au
In February, the Barbican was named <b>London's Venue of the Year</b> by disabled access charity <b>Euan's Guide</b> , who highlighted the Centre's range of accessible performances, plus our Changing Places facility which is provided by only a handful of venues in London's city centre.	De, Au

<b>3. REPORT: CREATIVE LEARNING</b>	
<b>3.1 Progress and Issues</b>	<b>Strategic Priority</b>
<p><b>To the Moon and Back Olivier Award Nomination</b>  We are delighted to announce that <i>To the Moon and Back</i>, a joint theatre commission by Barbican Guildhall Creative Learning and the Barbican's Theatre department, has been nominated for the Best Family Show at the Olivier Awards 2020. Created by Paula Manning, the Artistic Director of theatre educational company M-SET, this multi-sensory show for under-5s originally ran in the Pit Theatre in December and sold out its entire run.</p> <p><b>Towards a Creative Curriculum Conference</b>  Towards a Creative Curriculum took place at the Barbican Centre on 10 January, co-produced by Barbican Guildhall Creative Learning and the Royal Shakespeare Company (RSC). This was the first in a planned series of biennial conferences for teachers and arts professionals looking to embed the arts successfully across the curriculum. The day included keynote speeches from Global Teacher of the Year award recipient Andria Zafirakou; Professor of Creative Education Jonothan Neelands; and education journalist and founder of the Teacher Tapp app, Laura McInerney. The conference sold out with 189 delegates taking part. Initial survey feedback has revealed that 82% of respondents found the conference 'inspiring', 88% rated the practical workshops good or excellent, and 100% said they would attend a similar event in the future. Steps are now being taken with the RSC in terms of planning and programming the 2022 iteration of the conference.</p> <p><b>Barbican Box: National Programme</b>  The Barbican Box National Programme has now expanded to two regions following confirmation of three-year funding from the Esmée Fairbairn Foundation in July 2018. We are continuing the relationship with HOME in Manchester and this is the first year of our partnership with the Harlow Playhouse in Essex. In Manchester, 8 schools will be participating in the first cross-arts Barbican Box, curated by performance duo Hunt &amp; Darton, culminating in a showcase at HOME in June. In Harlow, pupils from 6 schools will be taking part in an updated Theatre Box, curated by Complicité and originally delivered in London in 2014. Two of the artist mentors on the project are from Harlow and the other three are part of Rhiannon Faith Dance Company, an associate artist of the Harlow Playhouse. The Harlow Box showcase will take place on the main stage of the Playhouse, also in June. The Barbican Centre also hosted the first National Advisory Board meeting in January, attended by representatives from across the national partnerships. These included staff from partner venues and organisations, senior leadership team from schools in each area, as well as staff from the Arts Council Bridge organisations with responsibility for the partner regions</p> <p><b>Barbican Box Primary</b></p>	<p><b>De, Au, In, Le</b></p> <p><b>De, Au, In, Le</b></p> <p><b>Au, Le</b></p>

<p>This year's Barbican Primary Box has been designed by mathematician and author Marcus du Sautoy and designed by Tina Bicât. The contents of the Box relate to the Fibonacci sequence and reflect how it has connections to nature, art, music, poetry and architecture. Pupils have been exploring the sequence and creating their own art works and performances using its basic structure. There are 8 participating classes across 4 schools in Waltham Forest, Tower Hamlets, Lewisham and Hackney. The project was launched on 13 January with a CPD day for teachers with Marcus du Sautoy and will culminate in a showcase at the Barbican Centre on 28 April.</p> <p><b>Beethoven Weekender</b> On 1-2 February the Barbican Centre hosted the Beethoven Weekender, a celebratory weekend marking 250 years since Beethoven's birth. Barbican Guildhall Creative Learning programmed two public events across the weekend. In Squish Space, our dedicated early years play area on Level G, there were music-making workshops for under 5s called 'Baby Beethoven'. Led by experienced music leaders, cellist Natasha Zielazinski and composer Rhia Parker, the workshops were free and open to the public. We were at full capacity for all the sessions and had an overwhelmingly positive response from parents. In Milton Court, the National Open Youth Orchestra (NOYO) held an open rehearsal during which they played their Beethoven-inspired repertoire in preparation for their debut London concert on 9 May in the Milton Court Concert Hall. The open rehearsal presented NOYO members with an opportunity to play in front of a public audience, and also presented young musicians with the opportunity to observe a NOYO rehearsal and find out how they can get involved. NOYO applications for new recruits are open 1–31 March for the 20/21 academic year.</p>	<p><b>Le</b></p> <p><b>De, Au, Le, CM</b></p>
<p><b>3.2 Preview and Planning</b></p>	
<p><b>Cross-Arts Barbican Box Showcase</b> For the first time, this year's Barbican Box is a cross-arts box curated by performance artist duo Hunt &amp; Darton and inspired by the Barbican Art Gallery's exhibition <i>Into the Night: Cabaret &amp; Clubs in Modern Art</i>. There are over 32 schools in East London taking part in three separate pathways: theatre, music and visual arts. The showcase took place over four evenings in March at the Barbican Centre and involved all participating schools for the very first time. Over 600 students and invited guests watched theatre performances in the Pit - called the Box Showcase - and subsequently attended an exhibition and listening party (a process where music that has been recorded is played and discussed) in the Green Room Café -called the Box Party. This will allow students not only to perform and have their work showcased at the Centre, but to also watch and engage in the work of their peers A fuller report will be presented at the May Board meeting.</p>	<p><b>Au, Ar, Le</b></p>

<b>4. REPORT: INNOVATION AND ENGAGEMENT</b>	
<b>4.1 Progress and Issues</b>	Strategic Priority
<p><b>Technology Programme – Spektrix</b></p> <p>Spektrix launched successfully on 4 February, within the agreed time/budget tolerances, and meeting the key operational priorities: customer data was kept intact and secure; all existing ticket bookings fulfilled / all available tickets can be sold; downtime was kept to a minimum. The system itself is robust and working well, and our new e-ticketing site is stable.</p> <p>Decommissioning Enta (the old ticketing system) has been a longer process than anticipated. We are focusing on ensuring that financial reconciliation is carried over, retaining financial information for future shows/events. However, Enta is no longer considered business-critical and the entries on the risk register relating to its continued use will now be closed.</p> <p>The immediate focus for the coming weeks is on the 2020–21 Classical Season on-sale. This is a crucial test of the new system and we anticipate further feedback from customers, especially our regular bookers.</p> <p>We will continue to monitor and respond to feedback from ticket buyers and visitors to the website to identify and prioritise areas of improvement. In the coming month our User Experience Lead will run in-depth research sessions around the Membership and priority booking online journeys.</p> <p>Some parts of the Spektrix website product are not easily customisable, but Spektrix have been receptive to the feedback from our research and testing sessions with customers, and we are exploring ways of collaborating with them on ongoing development.</p>	De, Au, In
<p><b>Archive Project – HLF Bid</b></p> <p>Following the completion of '<i>Laying the Foundation: Exploring Our Archive</i>', the project delivered with the first phase of funding from National Heritage Lottery Fund (NHLF), we have now submitted a second funding application for a project titled '<i>Behind the Brutal: Uncovering the Barbican Centre's Heritage &amp; Engaging New Audiences</i>'.</p> <p>This application prioritises the safeguarding of our architectural plans, which are the most at-risk element of our archival materials. We are proposing also to continue exploring the Barbican's wider archival collection and the local, social histories of surrounding communities as part of our growing civic role. If the application is successful, both these areas of work will be developed and delivered in close collaboration with London</p>	De, Au, Ar, In, Cm

<p>Metropolitan Archives and Culture Mile along with building on the success of last year's 'Estate 50' celebrations, led by the Barbican Residents Association.</p> <p>A significant aspect of this bid is the continuing commitment to our heritage/archive work, supporting the development of the organisation up to and beyond the 40<sup>th</sup> anniversary. It will promote organisational change around the value of the Barbican's Heritage, which is increasingly being seen as a contributor to the Centre's identity through the use of its collections across our activities. We will know the outcome of the application in June 2020 and if successful, work will commence in July.</p> <p><b>Barbican Guildhall Creative Alliance</b> A joint Barbican / Guildhall School Board session was held on Monday 2 March at the Barbican attended by the Lord Mayor, which also included members of Directorate and Senior Management from both organisations.</p> <p>Presentations were given around collaborative Music, Theatre and Joint Research projects along with a new framework for the Creative Alliance. This outlines the priorities for 2020/21 and the new Strategic Goals and Change Objectives, which will be backed up. The latter part of the meeting was unfortunately curtailed so the outstanding agenda items around 'civic roles' will be revisited at a later opportunity.</p>	<p>De, Au, Ar, In, Cm, Le</p>
<p><b>3.2 Preview and Planning</b></p>	
<p><b>Technology Programme – Spektrix</b> The project has delivered the framework for the longer-term business change that we expect the new system to facilitate but as with any substantial organisational change, there will be short to medium-term challenges. This was a transition from an established system that we understood in great detail, but which could no longer be improved / was gradually failing, to a system that we know much less well but which offers us far greater flexibility for continuous improvement. We are in the process of developing this as a wider strategic innovation programme.</p> <p><b>Barbican Guildhall Creative Alliance</b> The planned provocation and discussion around Civic Conservatoire / Civic Urbanism is being rescheduled for Tuesday 28<sup>th</sup> April. Further progress on the Creative Alliance Framework and delivery of the Change Objectives will be updated at the respective May Board meetings for the Barbican and Guildhall School.</p> <p><b>Archive Project</b> Ongoing work to identify commercial opportunities in relation to our archive material, thereby aligning the Archive Project with Retail and Marketing, as well as Arts and Learning.</p>	<p>De, Au, In</p> <p>De, Au, Ar, In, Cm, Le</p> <p>De, Au, Ar, In, Cm</p>

<b>5. REPORT: OPERATIONS AND BUILDINGS</b>	
	<b>Strategic Priority</b>
<p><b>General</b> Our vision is to create an environment that enables and inspires others to achieve their best. We will deliver this through services that are: 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><b>Security</b> We are continuing to face challenges with our contract partners, who are finding it difficult to provide adequately trained staff to site. They have made proposals to improve the situation, including an hourly rate rise to the supervisory role. This is still in discussion as there are cost implications in the future as ISS are planning to shoulder the cost in the current contract. Additionally, they have provided a summary of how the contract could be improved via Head of Security at Guildhall. This is under discussion and we hope to implement any agreements following confirmation that they can fulfil the current provision. We are grateful for the support from Head of Security at the City of London. We continue to roll out Run, Hide, Tell and our other Security messages across the Alliance and continue close working with CoLP.</p> <p><b>BCP</b> Following the outbreak of coronavirus globally, several BCP sessions have been run at the Barbican Centre and are currently scheduled on a weekly basis. An updated Pandemic Plan was issued and communications to staff and artists are regular. Our line remains: Barbican is open. We have had one postponed graduation and following the closure of the Guildhall School, several enquiries about our plans. We are monitoring the situation very closely and feel well placed to react in line with government guidance.</p> <p><b>Health and Safety</b> A successful full centre evacuation was carried out in January, with a few learning points being taken forward. The fire brigade inspected two areas and were confident we are keeping the areas up to standard. COVID-19 procedure was updated, BCP meetings are in place and a reminder has been sent to update all local phone cascade lists. The Annual Certificate of Assurance was submitted to the City on time for the Centre and School. We now hold a “stop the bleed” kit onsite and a trainer has offered to attend site and present to staff what to do to stem blood loss during an accident. Bitesize fire and security training has been rolled out to all departments. There was a drop in the number of accidents for this period compared to last year. We are currently working with the fire brigade contacts and City of London to organise a Health and Safety event at the Centre. This is still</p>	<p>De, Au, Ar, In, Le, S/E</p> <p>De, Au, Ar, In, Le, S/E</p>

in the R&D stage and will update when there is more structure. We are currently reviewing risk assessments across the Centre. The impact of the sewage issues has reduced, and a risk assessment is being followed. HSE are happy with our response and control of the issue.

### **Facilities**

We have been working closely with our cleaning partners, following the outbreak of coronavirus. Furthermore, we have invested in stocks, hand sanitisers and soaps and installed them across the organisation. The new pest control contractor provide continues to work well with us. We are currently exploring the provision for the catering areas, who have a different contractor.

### **Box Office**

Following the Spektrix launch we have successfully sold 93,000 tickets with a gross sales value of £1.6m in the first month. The team continue to work collaboratively with IT and Marketing to finesse the system and deliver further functionality.

Despite COVID-19 developments sales for all venues are holding up well with no noticeable increase in exchange or credit request at time of writing.

**Front of House Management:** We recently reformed the hosting front of house to provide some efficiencies. These changes are currently working well and any issues that arise are dealt reactively by the team. We continue to look for opportunities within our Tours Programme and are building a business model, in liaison with Finance.

### **Buildings including Projects, Engineering and Environmental**

#### **Projects**

We are liaising with all departments across the Centre to prepare requests for funding for CWP, capital and any other projects commencing in 2021/22. Directors will sign off our submissions at the end of March 2020. We are working with the City Surveyor to replace the CCTV and access control across the Centre. Works started at the beginning of January and are progressing well. We are also working with the City Surveyor to project manage the fire safety works. We will come back to the appropriate committees for the next phases in early Summer 2020. The team is delighted to have successfully delivered all bar one of the projects that were funded between 2017 and March 2020, and this has had a significant impact on our safety and the operation of the building. Lots done, more to do, but all going in the right direction.

#### **Engineering**

We continue to work to boost numbers within Engineering, but it is difficult to find the calibre of staff required who are willing to work shifts. However, February has been useful in carrying out training for some of the team in confined spaces, as well as in-house training in areas of health and safety, and working on unvented appliances. We are pleased to report that, after several months, most of the Lakeside features are up and running, but we

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still need to do works to return the waterfall back to its original operation. Following the issues with drainage in backstage areas, we have spent a lot of time and resource in jetting some of the old drainage infrastructure. We are now moving onto other areas of the Centre, but we note that larger planned projects are going to have to replace some of the inefficient sewerage lines over the coming few years, and that bids will be submitted in due course.

### **Environmental**

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. In addition to this we have met with the City's new Responsible Business Strategy lead to see how we can continue to support the City's Strategy.

This period has seen an investment of time working with the Arts and Barbican International Events teams to ascertain how best to develop our communications plan & strategy. We have also reviewed measurement techniques and standards for touring shows, productions and exhibitions in order to enhance and support the 2021 artistic theme. We will be contacting other leading arts organisations to share best practice in this area.

We continue to work with the Business Events team and have applied for London Tourism Awards in the Category of Ethical, Responsible and Sustainable Tourism. Results will be announced in March 2020.

We have submitted a paper for an externally funded conservation project grant. We are liaising with a university specialising in the area of the grant and will work with them should our application be successful.

### **Savings**

We have delivered the bulk of our savings committed to in phases 1, 2, 3 and 5. We expect to deliver our phase 4 savings as described in the finance update. Teams have halved in size in some areas whilst workloads have increased 4 – 8-fold. Despite this, a range of additional unplanned costs mean that the impact is reduced.

6. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Priority
<p><b>6.1 Progress &amp; Issues</b></p> <p><u>Business Events</u></p> <p>For the first time Business Events achieved <b>£3m in room hire income alone</b>. This means we have seen a <b>growth of 40%</b> over a 6 year period. The late Autumn and early Winter trade shows included <i>IBTM (Barcelona)</i> with London &amp; Partners, which yielded £2.2m worth of enquiries. Other shows included <i>Focus</i> (photoshoots/filming), the <i>M&amp;I Forum</i>, <i>Prestige Events 20/20</i> and the <i>London Summer Events Show</i>. These produced enquiry levels of £720k between them which brings the total to just under <b>£3m worth of enquiries as a direct result of attendance at these trade events</b>.</p> <p><b>Coronavirus has impacted upon 19/20</b>, with the University of London cancelling their March graduation with 2 weeks' notice amongst others. The event has been postponed, without penalties, to the autumn of 2020. Business Events have seen an influx in short lead event postponements and heightened concern from event organisers owing to the possible risk of the virus, many linked to changes in the hiring company enforcing travel restrictions for all but necessary business travel.</p> <p>The first <b>Sunday Times Life Lessons festival</b> took place at the Barbican, bringing over 6,000 visitors to the Barbican over the course of the weekend, many of them first time visitors. The festival brought 80 bestselling authors to share big – but practical – ideas for living better on topics such as the mind, self-care, the body, health, fitness &amp; nutrition, sustainability, community &amp; society and much more. The event wishes to repeat in February 2021.</p> <p><u>BIE</u></p> <p><b>Virtual Realms</b>, BIE's upcoming exhibition, is entering the last stages of production. The public announcement will be made in 26<sup>th</sup> March. BIE has closed the deal with Western Museum Australia to take <i>Virtual Realms</i> on tour in 2022. <b>AI: More than Human</b> is still running at Forum Groningen until 6<sup>th</sup> May. <b>Game On 2.0</b> continues its run at Fundación Canal in Madrid also. Until the end of January, the exhibition has received 36,000 visitors. We're on the initial stages of programming the summer 2021 exhibition, <b>Our Time on Earth</b>, dedicated to climate change. BIE has selected the co-curators, Franklin Till, a futures research agency with a focus on environmental issues.</p> <p><u>Retail</u></p> <p>Retail has had a <b>positive start to 2020</b> and the last quarter of the year, which traditionally can be a difficult trading period post-Christmas. The <b>Retail Buying Manager post</b> will soon be vacant. If there is a significant delay in filling this role, there could be an impact on the operation and the continuation of product development for both the Foyer shop and for up-coming Gallery exhibitions. Gallery exhibition product will have to</p>	<p>De, In</p> <p>De, Au, In</p> <p>De, In</p>

<p>take priority whilst the post is being recruited as these are time sensitive projects.</p> <p>The Foyer shop had <b>a boost in sales</b> driven by the increased footfall over both the Beethoven weekender and the Life Lessons Sunday Times weekend.</p>	
<p><u>Catering</u></p> <p>The start of this final quarter has been challenging for the restaurants, especially Benugo, due to lower than budgeted audience numbers. However, the new Gallery exhibition, Masculinities, has started well especially at weekends, that are benefiting all the restaurants and cafes. Bonfire has launched a <b>weekend Brunch menu</b> (11-4pm) to tap into a growing market for this type of offer when the restaurant is normally relatively quiet. On the first weekend they served 120 diners, which was significantly better than expected and is now being promoted on social media.</p>	De, In
<p><u>Bars</u></p> <p>Bars are operating a pop-up bar in the <b>Conservatory</b> on selected weekends adding value to Barbican audience experience, maximizing use of this valuable asset and increasing revenue.</p> <p>Barbican Bars are forecasting to end the year <b>40% above budgeted</b> contribution, much of this down to the extra commercial activities taken on by the team.</p> <p>Public water fountains have been installed in three Barbican bars and Benugo café on level G to further <b>reduce the use of single use plastics</b>.</p>	De, In
<p><u>Car parks</u></p> <p>New posters marketing season tickets are being installed imminently.</p>	De, In

<h2>6.2 Preview &amp; Planning</h2>	
<p><u>Business Events</u></p> <p>The sales focus is now on the 20/21 business period, and to date <b>44% of the target has been achieved</b> and we are pacing 21% year on year. The team are also currently looking at launching the <b>Spring and Summer events menus</b> with a greater influence on <b>sustainable produce</b> and menus designed to <b>reduce food waste</b>.</p>	De, In
<p><u>BIE</u></p> <p>We have approached venues across Asia to host <b>Virtual Realms</b> after the initial launch at Co-Producer venues in Singapore and Australia and have welcomed significant interest from venues in Thailand, Hong Kong, China and Australia. Discussions with venues in Brazil, Italy and Belgium are progressing well regarding the <b>AI: More than Human</b> tour. We are currently in negotiations to bring <b>Game On 2.0</b> to Barcelona, following the current slot in Madrid and hope to have confirmation soon. The outbreak of <b>coronavirus in Asian and Pacific territories is potentially harmful</b></p>	De, Au, In

<p><b>for our planned activity in the region.</b> We continue to assess risks for the upcoming year.</p> <p><u>Retail</u> There is a current focus on the <b>product development</b> for the <b>Michael Clark</b> exhibition, opening this June. Although further ahead, there is an urgent need to begin product development for the following Gallery exhibition of <b>Jean Dubuffet</b> in October. Following the success of merchandise sold during Jesus Christ Superstar, it is proposed that there will be a small range of merchandise developed, using the poster title treatment, for <b>Evita</b>, opening this summer. <b>Christmas planning</b> will begin in earnest this spring, which includes product sourcing, the look and feel of retail during Christmas and window designs. <b>A new retail EPoS system</b> is now being tendered for.</p> <p><u>Catering</u> Working with all caterers we are now <b>no longer purchasing single use plastic water bottles</b>. As stocks are used up during March, we will be moving to glass bottles and selling reusable water bottles that can be refilled using our new water fountains. All caterers are working on contingency plans to mitigate issues that might result from the coronavirus outbreak. We are working with them closely to assist as required.</p> <p><u>Bars</u> Work has begun with various departments to develop plans and financial models for <b>a series of commercial events</b> with the potential to deliver additional contribution.</p> <p><u>Car parks</u> Arrangements with <b>YourParkingSpace</b> to offer hourly pre-paid parking on their website are moving forward. Works have begun to link the Yourparkingspace booking system with the Barbican car park booking system. Once completed, it is expected they will be purchasing additional car park spaces to sell for their hourly booking slots.</p>	<p>De, In</p> <p>De, In</p> <p>De, In</p> <p>De, In</p>
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7. REPORT: DEVELOPMENT	Strategic Priority
<p><b>7.1 Progress and Issues</b></p> <p>The new Director of Development <b>Natasha Harris</b> started on 6 January. Natasha is working with Directorate and key stakeholders to develop a sustainable, long-term fundraising strategy, and finalise fundraising priority projects for FY 20/21 &amp; 21/22. With the growing need to secure increased philanthropic, corporate and trust &amp; foundation support to deliver the Barbican's mission, her plans will aim to embed fundraising into all areas of the Barbicans work.</p> <p>With a successful opening of Masculinities: Liberation through Photography in February, the team have been busy working with lead sponsor <b>Calvin Klein</b> to maximize the partnership. The Corporate Membership team have confirmed renewals from <b>Linklaters, Slaughter and May, Audible, AHMM, Newgate Communications and Bloomberg</b>.</p> <p>An event to launch the new <b>Directors Circle</b> programme took place at Mansion House on 03/02/20. <b>The RT Hon the Lord Mayor &amp; Lady Mayoress</b> hosted 32 guests, including those currently giving at Director's Circle level and prospective members.</p> <p>The <b>Embassy of the Kingdom of the Netherlands</b> are supporting the inclusion of works by two Dutch photographers, Rineke Dijkstra and Hans Eijkelboom, in Masculinities: Liberation through Photography. <b>The Italian Cultural Institute in London</b> are supporting two projects in 2020 - Sardegna Teatro and Compagnia Teatropersona's production of Macbeth (Macbettu) in May 2020 and a special season of Italian film in September 2020.</p> <p>After much time and dedication to the project, the team went live with the new fundraising &amp; ticketing system <b>Spektrix</b> in February. Following the migration, work continues on refining the system to meet fundraising requirements.</p> <p><b>7.2 Preview and Planning</b></p> <p>Planning for the upcoming <b>Lord Mayor's Breakfast</b> event on the 20/05/2020 is underway. This is the Barbican's annual flagship fundraising event at Mansion House hosted by the <b>RT Hon the Lord Mayor</b> and Nick Kenyon. The event showcases the wider role of arts and culture and the breadth of the Barbican's program with a view to encouraging increased support from individuals, corporates, trusts and grant makers.</p> <p>Prospecting and cultivation continues for the Visual Arts Exhibition Circles, with one member already pledged for the <b>Dubuffet</b> exhibition in the Autumn.</p>	De, Au, 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

<b>Committee:</b>	<b>Date:</b>
Barbican Centre Board	<b>25 March 2020</b>
<b>Subject:</b> Barbican Strategic Plan	<b>Public</b>
<b>Report of:</b> Nicholas Kenyon, Managing Director	<b>For Decision</b>
<b>Report author:</b> Laura Whitticase, Senior Manager (Organisational Development & Policy)	

## Summary

This report presents for approval the revised draft Strategic Plan.

## Recommendation

Members are asked to:

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

## Main Report

### Background

1. In 2019 Directors held two away-days in April and July to review the previous Strategic Plan and to agree a methodology to develop a revised Strategic Plan for the Barbican, within the context of the City's Corporate Plan, the evolving Fundamental Review process and the Barbican's own business model development.
2. A revised Strategic Plan was presented to the Barbican Board in December 2019, following several months of focused work by a cross-cutting team consisting of Directors and members of Management Team, which was approved subject to implementing feedback from Members and finalising the detail for a set of Business Measures and Change Initiatives.
3. The feedback from Members has now been incorporated (Page 1 of appendix 1) and new information has been added (page 2 of appendix 1), which details the Business Measures and a set of Change Initiatives.
4. The revised draft Strategic Plan has informed the development of the High-Level Summary Business Plan as part of the City's wider business planning process and it will inform the development of the forthcoming Barbican long-term Business Plan.

## Process

5. At the first Directorate away day in April 2019, it was acknowledged that the Barbican is in a strong position to build on the momentum gained during delivery of the previous Strategic Plan. It was also acknowledged that the Barbican is well-placed to develop a robust business model that will support the organisation through a challenging economic, political and social landscape, whilst ensuring we remain competitive within the cultural sector in London, the UK and internationally by capitalising on new opportunities for growth.
6. It was agreed that a small cross-cutting group made up of Directors and representatives from Management Team would take this forward, resulting in the draft revised Strategic Plan.
7. Alongside this process, the Barbican underwent a holistic brand health-check which tested proposals for refining and updating it with Directors, staff and the public. Although findings evidenced that the previous brand was strong, it was acknowledged that an updated approach to better reflect our changing positioning and focus was needed. This resulted in a new brand conviction, proposition and set of values, which informed the development of a framework for a revised Strategic Plan.
8. Six new strategic priorities were then agreed, along with a proposed structure for the revised Strategic Plan.
9. The draft Strategic Plan was presented to the Board in December 2019, with view to incorporating Member feedback and to undertake further work to refine and agree the Change Initiatives and Business Measures, which is now complete.
10. Directors have approved the final draft of the revised Strategic Plan following these updates.

## A revised Strategic Plan

11. The updated Strategic Plan is principally the same as the first draft brought to the Board in 2019 but incorporates Member feedback and Page 2 – detailing the Change Initiatives, Business Measures and additional cross-cutting strategies and initiatives.
12. The detailed changes are as follows:

### Page one --

Change of wording beneath the Open value to: *Striving to be inclusive, by, with and for all*

Underneath the six Strategic Priorities is a new line articulating our commitment to Equality & Inclusion, stating:



Equality & Inclusion - We are committed to ensuring the Barbican is a welcoming and inclusive space for artists, audiences, participants and staff.

## **Page two --**

Introduction of **21 Business Measures** - up to four under each Strategic Priority:

In-line with Corporate business planning processes, recommendations from an internal audit into our approach to strategic planning and to track our progress against the new strategy, These have been agreed as the top-level indicators that will enable us to monitor the progress and impact of the Strategic Plan on key areas of business across the organisation. They will be monitored and reported internally to Directorate and Management Team regularly across the year. These measures will be used to inform the twice-yearly updates on the Strategic Plan to the Board.

Introduction of **15 Change Initiatives** – up to three under each Strategic Priority:

The Change Initiatives have evolved from a set of projects identified at the Directorate Away-Days and from a long-list of ideas from staff across the organisation and been informed by the workstreams identified as part of the wider Barbican long-term business planning process. They will also be monitored and reported on internally to Directorate and Management Team regularly across the year and should positively impact the progress of the Business Measures. The Change Initiatives will also be reported to the Board as part of the twice-yearly updates on the Strategic Plan.

Introduction of **4 cross-cutting Strategies and Initiatives:**

These have been identified as organisation-wide strategies and initiatives that are required to support the organisation to deliver its ambitions. Each has its own separate action plan and strategy which underpins the aims below.

Equality and Inclusion: *We will deliver our Equality & Inclusion strategy to ensure the Barbican is a welcoming and inclusive space for all*

Sustainability: *We will deliver our Sustainability strategy to implement major improvements that will make all areas of Barbican operations more environmentally sustainable*

Alliance with Guildhall School: *We will develop our creative and operational alliance with the Guildhall School, exploring new artistic, commercial, educational and research opportunities*

Organisational Change: *We will conduct a skills audit, a strategy and policy review, develop new ways of working and improve our office space utilisation*

## **Process for delivery, monitoring and reporting**

13. In order to track progress against our Strategic Priorities, a new methodology which includes a new Project Initiation Process, timeline for project delivery and expected outcomes and Dashboard for reporting at Management Team, Directorate and the Barbican Board is being developed.
14. Key considerations for this process are to ensure alignment with the City's own reporting processes (which are still being defined). It was also agreed that a small central cross-departmental group is necessary to be responsible for overseeing progress at an active level throughout the lifecycle of the plan.

## **Corporate & Strategic Implications**

15. The Strategic Plan is linked to the development of the Barbican Business Plan and it underpins the High-Level Business Plan, delivered as part of the City's Corporate Performance work.
16. Following approval of the revised Strategic Plan and agreement of the Fundamental Review outcomes we will ensure this work is aligned with the Corporate Plan and associated outcomes and KPIs.

## **Conclusion**

17. This report presents the draft revised Strategic Plan, Business Measures and Change Initiatives for the Barbican, for Members to consider and approve.

## **Appendices**

- Appendix 1 – 2020-25 Strategic Plan

### **Laura Whitticase**

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We believe in **creating space for people and ideas to connect**

We're committed to **arts without boundaries**

**Our values:**

**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 future ways of working

**Our strategic priorities for 2020–2025 are:**

**Destination**  
Deliver an exceptional experience

**Audiences**  
Build lasting relationships

**Artists**  
Enable artists to realise their vision

**Income**  
Create sustainable growth

**Culture Mile**  
Be a lead partner

**Learning**  
Develop creative skills for life

**Equality & Inclusion**

We are committed to ensuring the Barbican is a welcoming and inclusive space for artists, audiences, participants and staff.

The City of London Corporation is dedicated to a vibrant and thriving City, supporting a diverse and sustainable London within a globally-successful UK

**We support the City to achieve its Corporate Plan aims to...**

**1 Contribute to a flourishing society**

**2 Support a thriving economy**

**3 Shape outstanding environments**

by strengthening the character, capacity and connections of the City, London and the UK for the benefit of people who live, learn, work and visit here.

# Business measures and change initiatives

Organised across our Strategic Priorities

<div> <div>Destination</div> <div>Business Measures</div> <ul style="list-style-type: none"> <li>Footfall</li> <li>Visitor satisfaction</li> <li>Average transaction value</li> </ul> <div>Change Initiatives</div> <ul style="list-style-type: none"> <li>Improve building usage to better utilise public and other under used spaces</li> <li>Revise restaurant and catering offer to increase income and improve customer experience</li> <li>Develop immersive, digital installation(s) that increases audience footfall</li> </ul> </div>	<div> <div>Audiences</div> <div>Business Measures</div> <ul style="list-style-type: none"> <li>Brand health</li> <li>Customer loyalty</li> <li>Event attendance</li> </ul> <div>Change Initiatives</div> <ul style="list-style-type: none"> <li>Review current and potential programming and commercial public space activities</li> <li>Deliver new digital projects to improve audience experience, efficiency and ways of working</li> </ul> </div>
<div> <div>Artists</div> <div>Business Measures</div> <ul style="list-style-type: none"> <li>Artists across programme</li> <li>New commissions / co-commissions &amp; co-productions</li> <li>Creative research &amp; development opportunities</li> <li>Critical impact</li> </ul> <div>Change initiatives</div> <ul style="list-style-type: none"> <li>Develop public programming in line with the Civic Strategy</li> <li>Implement the Artist Development Strategy</li> <li>Evolve process and deliver programme for 2020 and 2021 annual themes</li> </ul> </div>	<div> <div>Income</div> <div>Business Measures</div> <ul style="list-style-type: none"> <li>Ticket sales</li> <li>Commercial income</li> <li>Earned income to subsidy ratio</li> <li>Private fundraising contribution</li> </ul> <div>Change Initiatives</div> <ul style="list-style-type: none"> <li>Review and develop existing income streams to maximise return</li> <li>Test and implement potential new income streams to support future business model</li> <li>Embed fundraising across the organisation</li> </ul> </div>
<div> <div>Culture Mile</div> <div>Business Measures</div> <ul style="list-style-type: none"> <li>Culture Mile events delivered</li> <li>Attendances recorded</li> <li>New Barbican audiences cultivated through Culture Mile events</li> </ul> <div>Change Initiatives</div> <ul style="list-style-type: none"> <li>Transform Exhibition Halls into a creative and commercial destination</li> <li>Develop proposals to join up income streams and cultural offer across City of London</li> </ul> </div>	<div> <div>Learning</div> <div>Business Measures</div> <ul style="list-style-type: none"> <li>Participants reached through learning programme</li> <li>Schools worked with</li> <li>Short-term indicators of impact</li> <li>Long-term indicators of impact</li> </ul> <div>Change Initiative</div> <ul style="list-style-type: none"> <li>Deliver next phase of the national development programme</li> <li>Expand national curriculum education conference for 2022</li> </ul> </div>

## Organisation-wide change initiatives

<div> <div>Equality &amp; Inclusion</div> <div>We will deliver our Equality &amp; Inclusion strategy to ensure the Barbican is a welcoming and inclusive space for all</div> </div>
<div> <div>Sustainability</div> <div>We will deliver our Sustainability strategy to implement major improvements that will make all areas of Barbican operations more environmentally sustainable</div> </div>
<div> <div>Alliance with Guildhall School</div> <div>We will develop our creative and operational alliance with the Guildhall School, exploring new artistic, commercial, educational and research opportunities</div> </div>
<div> <div>Organisational Change</div> <div>We will conduct a skills audit, a strategy and policy review, develop new ways of working and improve our office space utilisation</div> </div>

<b>Committee:</b>	<b>Date:</b>
Barbican Centre Board	25 March 2020
<b>Subject:</b> Departmental high-level summary Business Plan 2020/21 – Barbican Centre	<b>Public</b>
<b>Report of:</b> Nicholas Kenyon	<b>For Decision</b>
<b>Report author:</b> Laura Whitticase	

## Summary

This report presents for approval the budget estimates and final high-level summary Business Plan for the Barbican for 2020/21.

## Recommendation

Members are asked to:

- i) note the factors taken into consideration in compiling the Barbican's Business Plan, including efficiency measures,
- ii) approve, subject to the incorporation of any changes sought by this Committee, the high-level summary Business Plan for 2020/21.

## Main Report

### Background

1. As part of the new framework for corporate and business planning, departments were asked to produce standardised high-level, 2-side Business Plans for the first time in 2017 for the 2018/19 year. Members generally welcomed these high-level plans for being brief, concise, focused and consistent statements of the key ambitions and objectives for every department.
2. For 2020/21, the high-level summary Business Plan has been further evolved to make use of the information now available and give a better overview of how the department's work contributes to the Corporate Plan. It provides an overview of departmental activity and resources, mainly but not limited to the forthcoming 12 months. As a high-level summary, this document does not capture the granularity of departmental work but gives the overall picture of departmental activity, trends where applicable and direction of travel.
3. The High-Level Business Plan is informed by the Barbican's refreshed Strategic Plan which has been developed with the City's Corporate Plan and Fundamental Review in mind. A draft of the Strategic Plan was presented to the Barbican Board, alongside a draft of the High-Level Business Plan at the end of 2019 and the final versions of both papers are being presented for approval at this meeting.

## Final high-level summary Business Plan for 2020/21

4. This report presents, at Appendix 1, the draft final high-level summary Business Plan for 2020/21 for the Barbican.
5. This section outlines the following areas, informed by the City's Corporate Planning requirements:
  - a. the factors taken into consideration in compiling the Business Plan,
  - b. changes made since the draft High-Level Business Plan was presented,
  - c. how resources are balanced across the organisation,
  - d. which activities will be reduced or stopped,
  - e. options for Members to consider and choose, with supporting arguments to aid debate, and
  - f. initiatives, programmes and projects identified through the Fundamental Review to be developed and delivered along with the expected timescales for doing so.
6. The Business Plan has been informed by the refreshed Strategic Plan for the Barbican, building on the previous plan approved by the Barbican Board in 2016. The refreshed plan was developed following a series of Directorate away-days, primarily in response to the Fundamental Review, but also within the context of the City's Corporate Plan and the Barbican's own business model development – which reflects shifts in the UK cultural sector and innovation in the wider business landscape.

A detailed breakdown of this process is articulated in the Strategic Plan paper.

7. Changes made since the draft High-Level Business Plan was presented to the Barbican Board in 2019 are as follows:
  - Refined set of KPIs following agreement of Business Measures in the refreshed Strategic Plan. The KPIs listed on the High-Level Business Plan are ten which have been selected to cover the topline performance of the organisation and are not intended to cover everything we do in detail
  - Updated list of Change Initiatives which reflect those detailed in the Strategic Plan
8. We continue to develop our business model alongside constantly improving our effectiveness and efficiency. We will manage and track progress against our Strategic Priorities through the set of agreed Business Measures (listed as KPIs on the High-Level Summary attached) and we will track and report on delivery of the identified Change Initiatives throughout the rollout of the revised Strategic Plan.

The Change Initiatives have been identified as necessary to support the Barbican to thrive within uncertain financial and political climates, whilst continuing to evolve its role as a major leading cultural institution in London.

9. Our strategy over the last few years has and continues to be to grow our income streams and to reduce reliance on City funding, rather than reducing our output. We have therefore decided not to reduce or stop specific workstreams, but to review existing activities and update them following prioritisation and refinement within the new context of the Fundamental Review and wider business model development for the Barbican.

We have been careful to ensure that our change programme does not outweigh the focus on delivering activities that run core to our fundamental business purpose, to mitigate against issues around resource and capacity.

10. We will continue to be proactive in contributing and responding to any new outcomes of the Fundamental Review, whilst maintaining a longer-term view on continuing to develop the Barbican's wider proposition to remain competitive as a major UK cultural and commercial operation.

### **Corporate & Strategic Implications**

11. The Strategic Plan and the High-Level Business Plan have been informed by the Corporate Plan. Following the next steps of the Fundamental Review we will adjust our plans as needed, whilst continuing to align our activities with the City's strategic objectives and outcomes.

### **Financial implications**

12. The High-Level Business Plan precedes the finalisation of the Barbican's full Business Plan which will be presented to the Board later this year. All financial modelling as part of this process is being developed in-line with the Strategic Priorities identified through the revised Strategic Plan.

### **Conclusion**

13. This report presents the High-Level Summary Business Plan for 2020/21 for the Barbican for Members to consider and approve.

### **Appendices**

- Appendix 1 – High-Level Summary Business Plan 2020/21

### **Laura Whitticase**

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## Our aims and objectives are...

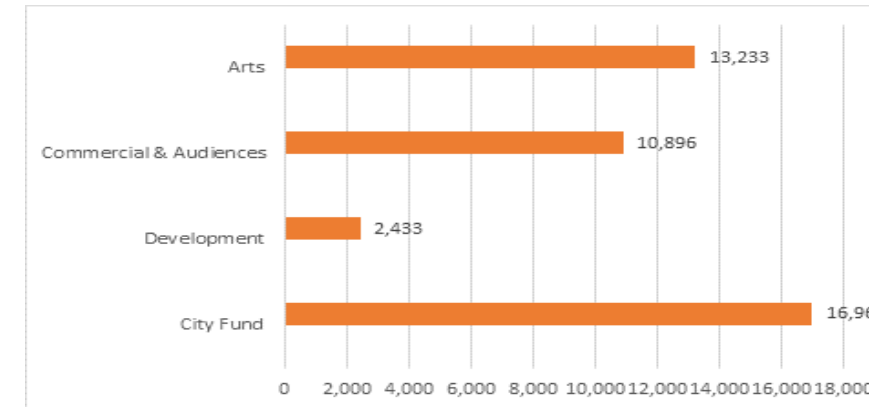
We believe in creating space for people and ideas to connect

We're committed to Arts Without Boundaries

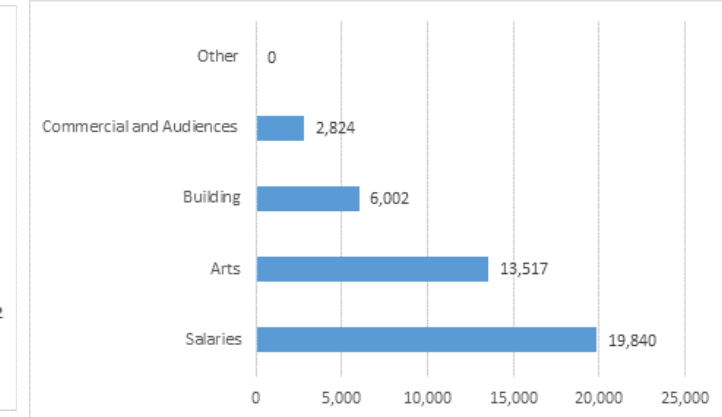
We are:

- 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 future ways of working

## Where our money comes from



## Where our money is spent



## Our six strategic priorities workstreams this year will be...

Destination	Culture Mile
Deliver an exceptional experience	Be a lead partner
Audiences	Learning
Build lasting relationships	Develop creative skills for life
Artists	
Enable artists to realise their vision	
Income	

## Our Impact

We contribute £54m in GVA to the City's economy every year—£2.86 of GVA for every £1 of funding for the Barbican from the City of London Corporation

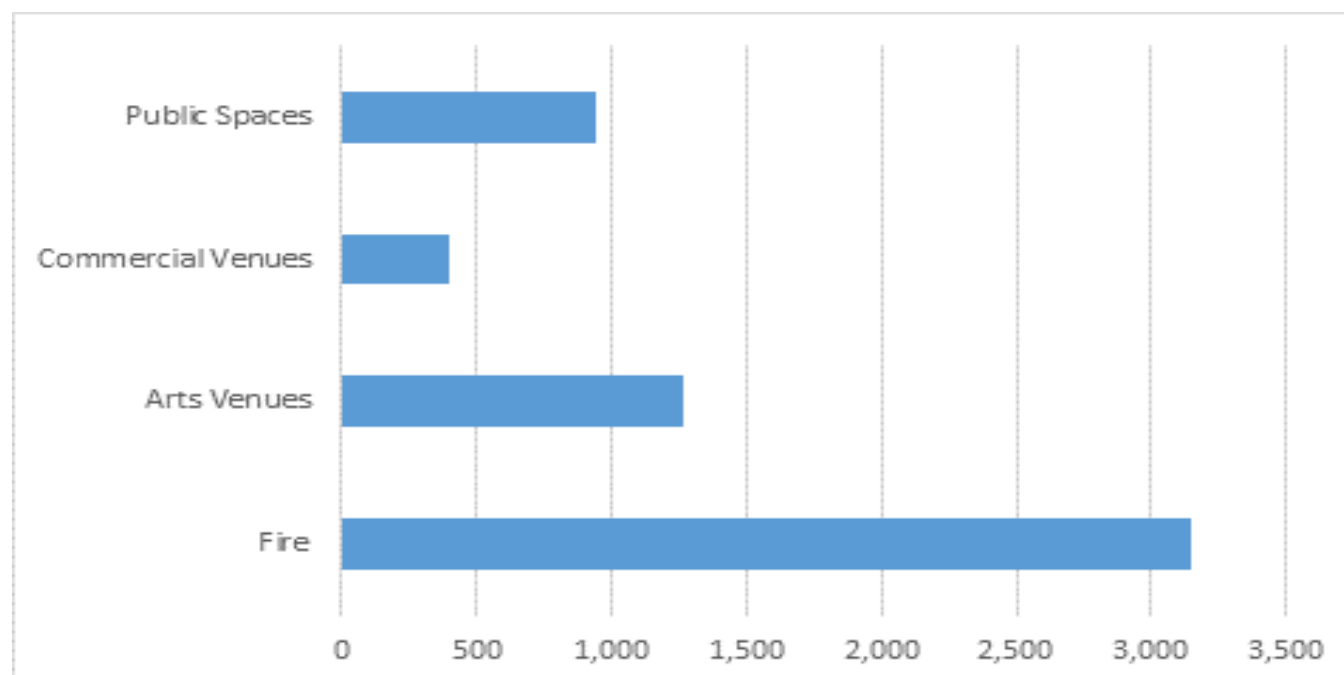
We deliver more than 5,000

Over 1 million attendances at Barbican events each year, plus many more

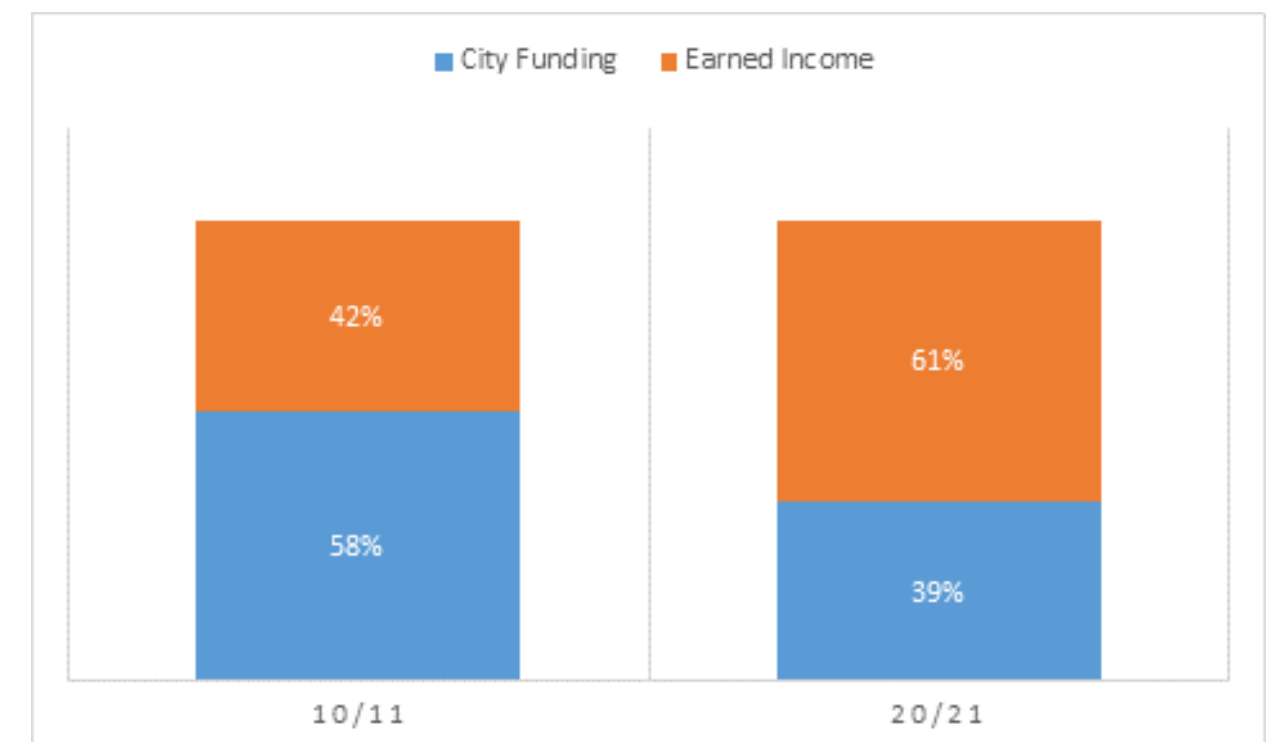
Since 2009 we have reached over 100,000 young people through Creative Learning programmes

700,000 people saw international Barbican touring exhibitions and productions in 8 countries last year

## Capital (CWP) Project Spending



## Where our money comes from



### What's changed since last year...

- ⇒ We were awarded a national award for our work with a Special Educational Needs and Disability (SEND) school in Hackney
- ⇒ Won the Most Sustainable Venue Award at a leading events show
- ⇒ Reached over 34,000 people through our free multi-arts festival in Waltham Forest, Walthamstow Garden Party
- ⇒ Delivered 4,618 arts events across music, dance, theatre, cinema and visual arts
- ⇒ Delivered a year-long annual season of Life Rewired - a multi-discipline programme on the intersection between the arts, science and technology
- ⇒ Became the London training centre for the world's first disabled-led youth orchestra, the National Open Youth Orchestra
- ⇒ Welcomed thousands of parents and babies to our bespoke artist-designed Squish Space and weekly cinema screenings
- ⇒ Expanded our flagship schools programme, Barbican Box, to reach schools and participants nationally
- ⇒ Hosted more apprenticeships, paid internships and work placements
- ⇒ Played a central role in the development and delivery of Culture Mile

### Change Initiatives

- Improve building usage to better utilise public and other under used spaces
- Revise restaurant and catering offer to increase income and improve customer experience
- Develop immersive, digital installation(s) that increases audience footfall
- Review current and potential programming and commercial public space activities
- Deliver new digital projects to improve audience experience, efficiency and ways of working
- Develop public programming in line with the Civic Strategy
- Implement the Artist Development Strategy
- Evolve process and deliver programme for 2020 and 2021 annual themes
- Review and develop existing income streams to maximise return
- Test and implement potential new income streams to support future business model
- Embed fundraising across the organisation
- Transform Exhibition Halls into a creative and commercial destination
- Develop proposals to join up income streams and cultural offer across City of London
- Deliver next phase of the national development programme

### Key Feedback

'The Barbican encompasses so much of what is great about London—it's bold, international, innovative and outward looking. Whether bringing the best of the world's arts to our doorstep or taking its programme to communities in its neighbouring boroughs, the Barbican has played a huge role in ensuring London is a world leader in arts

'I was able to get a new job almost entirely on the back of being a Barbican Young Programmer. For me the course has been priceless.' - *Barbican Young Programmer, 18/19*

### Top Level KPI Areas

KPI	Strategic Priority
Footfall	Destination, Audiences, Income, CM
Event attendance	Destination, Audiences, Artists, Income. CM
Earned income to CoL investment ratio	Income
Brand Health	Destination, Audiences, Income, CM
Staff, artists and audiences demographics	Destination, Audiences, Artists, CM, Learning
Creative Learning reach and impact	Income
Sustainability—progress to becoming carbon neutral	Destination, Income
Critical impact	ALL
Staff and audiences satisfaction	ALL
Culture Mile—event numbers and attendance	Culture Mile, Destination, Audiences

### Equalities & Inclusion

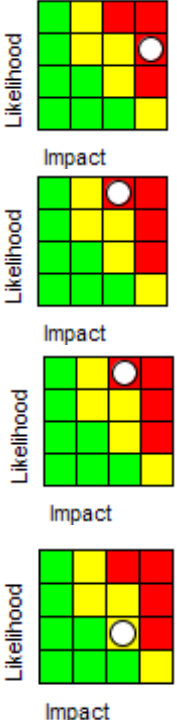
- 1 Develop and deliver our new workforce diversity plan
- 2 Improve artist equality monitoring data
- 3 Increase our access charter status from Silver to Gold (TBC)

### Our delivery partners and key stakeholders

- Barbican Estate (inc. Residents)
- Culture Mile
- Barbican Library
- Culture & Visitors
- Guildhall School of Music & Drama
- Museum of London
- LSO
- Plus over 300 other partners,

### Key Risks

- Ex Halls 003 – Exhibition Halls Compliance and Condition Risk
- Buildings 007 High Risk Hazardous Work Areas
- Commercial 003 – Impact of Brexit on the Movement of Talent, Technical and Production Staff + Movement of Cultural Goods + economic impact
- Arts 008 Box Office Targets not met



<b>Committee:</b> Barbican Centre Board	<b>Date:</b> 25 March 2020
<b>Subject:</b> Barbican Civic Strategy (Arts and Learning)	<b>Public</b>
<b>Report of:</b> Louise Jeffreys - Artistic Director; Jenny Mollica – Director of Creative Learning	<b>For Information</b>
<b>Report author:</b> Report author: Laura Whitticase Senior Manager (Organisational Development and Policy)	

## Summary

This report presents a new strategy which articulates the Barbican's ambitions around civic purpose across our Arts and Learning offer, alongside a set of priorities that we are committed to addressing to further the development of this proposition.

The new strategy is written in the context of the Barbican's updated Strategic Plan, the City's Corporate Plan, and the new Arts Council Ten Year Strategy. It is informed by the work across the art-forms and a specific programme of activity that has been developing for the last ten years across Creative Learning, Beyond Barbican and Level G (for which see later report in this meeting).

This work has been informed by examples of best practice and research across the sector around the civic role of the arts and culture in society to develop our thinking, alongside revisiting project evaluations and drawing on our own examples of effective models that help us to serve this agenda.

Appendix 1: Civic Framework

## Recommendation

Members are asked to:

- Approve the Civic Strategy (Arts and Learning)

## Main Report

### Background

In 2019's Performance Review, the Managing Director noted that 'our role is expanding, as we move from being a provider of arts events to reflecting a wider understanding of the place of the arts and learning in society'. Following this, it has been acknowledged that we now need to solidify and articulate our civic offer more than ever before.

The provision of a publicly accessible arts centre is inherently civic in nature. The investment in and promotion of art – in all its forms – is integral to our society. The development of a Civic Strategy for the Barbican has taken place within this context, taking into consideration our wider artistic offer, and following long-term focused work in the civic realm, starting with Creative Learning activity – which saw its ten year anniversary at the end of 2019; the development and refinement of the Beyond Barbican programme, including its role in Culture Mile; and the development of the Level G programme, which has been activating our public spaces since 2016/17.

Activities which reflect our civic role include working onsite, in the communities throughout target local east London boroughs (Waltham Forest and Barking & Dagenham) and increasingly across London and other parts of the UK through our partnerships with schools and other organisations.

With the agreement of the Board to the refreshed Barbican Strategic Plan and the City's Corporate Plan, alongside the announcement of the new Arts Council England Ten Year Strategy which will inform our future application to the next National Portfolio Organisation round in 2021 (for activity in 2022 onwards), it is an important moment for the organisation to state its position with regard to its civic purpose, so that we can confidently articulate the ways that we contribute to this agenda, continue to develop our models of delivery, strengthen our fundraising potential and increase the range of people we serve.

Defining and understanding the civic purpose of publicly funded cultural organisations is an increasingly important agenda across the sector, and the Barbican is in a strong position to make its contribution to this agenda clear, as well as identifying ways we can continue to develop this important component of our arts and learning offer.

This strategy has been created for the Arts and Learning Divisions at this point. It is anticipated that through delivery of this initial strategy we will develop an approach to developing our civic purpose for the organisation as a whole.

### Strategic Context

1. The Barbican's refreshed Strategic Plan states that the Barbican's conviction statement is to *create space for people and ideas to connect*, in order to deliver our vision of *arts without boundaries*.

The civic role of the Barbican is central to this premise, by facilitating opportunities

for learning and gathering to share ideas, creative practice and dialogue in our public spaces, schools and out in the community.

2. Our values state that we are *brave, open, connected* and *sustainable*. Solidifying our offer as a civic space and provider enables us to demonstrate our commitment to living these values in very tangible ways. More detail on this is provided in appendix 1.

3. Our strategic priorities for 2020-25 include Destination, Culture Mile, Audiences, Learning and Artists – all of which are clearly supported by the work carried out as part of the Civic Strategy. Through developing a clear Civic Strategy, we are also able to develop new fundraising strategies which will contribute to our priority to grow our income sustainably.

4. This work enables us to deliver the City of London's Corporate Aims, with focus on supporting aim one: *Contribute to a flourishing society* and aim three: *Shape outstanding environments*. Our work as a civic organisation also contributes to the City's cultural strategy, including delivery of Culture Mile through our contribution to year-round free and accessible arts and learning programming across Culture Mile sites.

## **Development Process**

5. The new framework was developed following a literature review of current research and findings on the civic role of the arts, focusing primarily on the Gulbenkian Foundation's *Enquiry into the Civic Role of Arts Organisations* (<https://civicroleartsinquiry.gulbenkian.org.uk/>) and the associated research carried out by Kings College London, Coventry University, Clore and others.

6. Following this, members of teams engaged with delivering the arts and learning programme collectively came up with a set of definitions, questions, principles, case studies and models for delivery using learning from their own work and the research carried out by others.

7. A set of aims and priorities for action were then agreed to ensure this area of work continues to develop sustainably. Key areas of focus initially include delivering a new funding strategy to support the continuation of programmes sustainably, developing clear public communication about these areas of work, brokering new research partners to help us to understand, evidence and articulate our civic role, and the refinement of evaluation processes to ensure ongoing collective reflection takes place to continue to enable continuous improvement.

## **Conclusion**

8. In a time of increasing polarity across the social, political and economic landscapes, both in the UK and internationally, the role of the public cultural centre is increasingly important to civic life. The Barbican is committed to continue to deliver its work in this area whilst asking questions to further interrogate and develop this offer along the way.

The new Civic Strategy sets out the conditions for teams involved in this work to

achieve our long-term ambitions, whilst providing the means to articulate its increasing value and relevance within the Barbican and across the sector.

## **Appendices**

- Appendix 1 – Barbican Civic Framework

### **Laura Whitticase**

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# Barbican Arts and Learning Civic Strategy – 2020

## Our ambition

Our core purpose as a public arts centre has and continues to be to ensure that everyone can connect with and benefit from the arts as a fundamental civic right. Our programme remains centred on commissioning or presenting artists who tell stories. They fulfill an inherently civic role: bearing witness, stopping to take stock of what has shifted, and developing the appropriate aesthetic language for communicating their observations.

Our current social, economic and environmental context – of political change, economic uncertainty and climate crisis, presents an opportunity for cultural organisations to reframe their role and purpose. For the Barbican this means making a shift to reflect a wider understanding of the place of the arts and learning in society.

Our civic role, realised for example through our artistic programme, free events and Creative Learning fully reflects the aims of Culture Mile and the City's Corporate Plan. This refocused purpose has been solidified within our refreshed brand conviction, which states that *we believe in creating space for people and ideas to connect*; our new brand values – with particular focus on enabling us to deliver on our value to be *open: striving to inclusive, by with and for all*, and our strategic priorities for the next five years.

Over the last few years, an area of programming which has helped us to explore what an expanded purpose of an arts centre could be, has been the growth of our Beyond Barbican and free onsite offer. This has enabled us to refine and test our approach to co-creation and models of collaboration with artists, communities, local authorities and other local stakeholders, whilst recognising that we are part of a much broader cultural ecology serving civic purpose.

Our ambition now is to focus and strengthen our civic role in the City of London as a democratic space for people in London, the UK and internationally to share experiences and ideas. This is an opportunity to revisit our founding premise in post-war British society at another significant political, social and economic juncture. Through this work we are acknowledging the important role of artistic practice, expression, experience and cultural learning to our society through providing the space for people to make sense of themselves and the world around them.

## Purpose of strategy

This document articulates our aims and what we are going to do to deliver them. This strategy does not cover the ways in which the wider organisation might respond to our civic remit, however, through better understanding and developing our arts and learning work, we anticipate that we will be in a stronger position to clarify our wider commitment to the civic agenda, within an evolving and complex context.

- Our civic purpose is to develop innovative and inclusive public spaces – onsite and in our local communities
- Community is defined here as a group of people with a shared location, interests, characteristics, identities, beliefs and/or backgrounds

## Barbican's civic aims

- 1) *Ensure* our building, our programme and wider offer are more inclusive and open  
Commit to making our programme and related activities relevant and accessible to all
- 2) *Invite and share* different thinking and conversations around social questions  
Create a cultural environment to invite fresh perspectives on and conversations about, social questions
- 3) *Provide* opportunities for people to develop creative skills for life  
Develop creative skills for life through learning and participation programmes
- 4) *Develop* our ability to support people's health and wellbeing through participation in the arts  
Cultivate activities and spaces that contribute to the improvement of people's mental, physical and social wellbeing
- 5) *Collaborate* with people to help places thrive  
Bringing people together to develop inclusive projects and networks that grow communities

Areas for development, to continue to deliver these aims



- i) Clarify how we position, connect and articulate our free and public programmes  
Clarify and promote our public programmes offer including Level G, Beyond Barbican, Culture Mile and Creative Learning
- ii) Expand and diversify representation within creative decision-making  
Evaluate current models of best practice to improve and grow the ways we make creative decisions, collaborate and co-create work
- iii) Deepening our understanding of the impact of civic purpose in cultural spaces  
Develop a research and evaluation framework to gain insight into the role of cultural spaces as civic provision and provide mechanisms for reflection and improvement of our approach to this work
- iv) Building our capacity  
Agree an organisational approach to budgeting, allocation of resource, staffing, funding, and developing new and existing partnerships to deliver this work

Strategies this strategy supports

- City of London Corporate Plan 2018-23
- Barbican Strategic Plan 2020-25
- ACE 10 Year Strategy
- City of London Equality Objectives 2016-20
- Barbican Equality and Inclusion Strategy 2017-22
- Barbican Community Engagement Framework 2018-21
- City of London Cultural Strategy 2018-22
- Culture Mile
- Barbican Arts Divisional Plan 2020
- Barbican & Guildhall School Creative Learning Strategy 2019-24

Examples of work to date

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1) ***Ensure our building, our programme and wider offer are more inclusive and open***

This is part of our centre-wide Equality & Inclusion strategy and is reflected in our brand value to be *open – striving to be by with and for all*. Specific examples of this include:

- Changes to marketing and comms messaging and language ensuring our online presence is accessible to all
- Becoming a J9 venue – making the Barbican a Safe Space for victims, including the training of staff to recognise and respond to signs of abuse
- Young Barbican membership – offering discounted tickets to those under the age of 26
- Year-round free programme of activities including the *Curve programme*, *Sound Unbound*, *Open Fest*, *Level G*
- Ticket pricing strategy – reviewing our ticket-prices to ensure our work is accessible to those from all backgrounds
- Representation – reviewing programming content to ensure the artists we present are reflective of the communities we serve

2) ***Invite and share different thinking and conversations around social questions***

The artistic programme as well as individual exhibitions, concerts, screenings and performances, which all challenge audiences to think about the questions facing society today and into the future.

Programme examples:

- Level G: *New Suns* - independent feminist book fair with workshops, performances and talks; *Life Rewired Hub* - year-round free talks, workshops and installations from artists, researchers and scientists
- Curve: Richard Mosse: *Incoming* - free exhibition about the refugee crisis unfolding in the Aegean Sea
- BIE: *AI* – paid exhibition in the Curve and surrounding public spaces exploring the impact of artificial intelligence on global society
- Creative Learning: *Subject to Change* – Barbican Young Poets explored the shifting landscapes of the present through the art of poetry.

3) ***Provide opportunities for people to develop creative skills for life***



Creative Learning leads much of this work, however there are several key arts programmes which have and do contribute to this aim.

- Creative Learning: *Young Creatives* - opportunities to give 14 to 25 year olds the skills needed to progress in today's creative industries
- Cinema: *Chronic Youth* – film festival exploring contemporary issues developed by London based programmers and curators ages 15 to 25
- Theatre: *Pit Parties* - we invite arts practitioners to curate a programme that offers audiences and artists to interact in a relaxed environment.
- Gallery: Doug Aitken: *Station to Station* – interdisciplinary workshops and participation events throughout the exhibition
- Music: *Tune Into Access* – marking Disabled Access Day, the event delivered workshops, panel discussions around disabled artists and technology
- **Archive: *Laying the Foundations*** – year-round activity exploring the Barbican's archive culminating in a free exhibition in the foyers

#### 4) *Develop our understanding of and our offer to support people's health and wellbeing through participation in the arts*

This work is still in development and our understanding and focus on this strand is still nascent. However, we have delivered programmes in this area which we will take into consideration whilst defining a way forward to grow this area further.

Examples to date:

- Music: *Mindfulness Opera* which explored the ideas around the theory and practice of mindfulness, through a musical lens
- Gallery: yoga classes were delivered in the main Gallery as part of the Lee Krasner: *Living Colour* exhibition
- CL: *Headway East* partnership which includes development of programmes and activities that are designed for people with brain injuries in mind
- Guildhall School of Music & Drama development of a new research partnership exploring health and wellbeing in the arts
- Beyond Barbican: *Walthamstow Garden Party* – supporting community cohesion through local cultural activity

#### 5) *Enable people and places to thrive*

We deliver this aim through our work offsite, in schools and with communities. This is still being developed and will continue to develop iteratively over time. Some examples of this in practice to date include:

- Development and delivery of Walthamstow Garden Party, Barking & Dagenham schools festival and Leytonstone Loves Film, enabling us to test, review and deliver models of co-creation and community engagement work
- Development of new relationship with Harlow – this initiative builds on existing models of co-creation with local authorities, arts organisations and schools
- Creative Learning work with east London schools and colleges, enabling us to test and deliver new and existing models of co-creation and cultural education with local schools and college partners.

#### **Priorities for 2020/21**

##### i) Clarify how we position, connect and articulate our free and public programmes

- Unpack and clarify our terminology around e.g. 'public programme' resulting in a proposal for how to reposition this offer
- Agree messaging around public programmes, free activities and civic work, internally and publicly

##### ii) Expand and diversify representation within creative decision-making

- Development of workforce diversity plan, with focus on how to ensure diversification of programming/curatorial/producing roles
- Test, develop and establish new and existing models of co-creation and commissioning

##### iii) Deepening our understanding of the impact of civic purpose in cultural spaces

- Development of a new evaluation and research framework which focuses on civic work
- Attend, speak at and receive new insight from conferences and other cross-sector events to share and gain knowledge in this area

##### iv) Building our capacity

- Development of the next four year Arts Council England next NPO application

- Expansion of the Civic Strategy for the whole organisation, to include Marketing, Communications, Audience Experience, Buildings & Operations
  - Development of civic-focused funding strategy – to include development of potential partners / joining up of the offer across other organisations that share this agenda
  - Development of a carbon neutral strategy
  - Participation in the Julie's Bicycle Accelerator Programme
-

<b>Committee(s)</b> Barbican Centre Board	<b>Date(s):</b> 25 March 2020
<b>Subject:</b> Cinema Annual Presentation	<b>Public</b>
<b>Report of:</b> Louise Jeffreys, Artistic Director	<b>For Information</b>
<b>Report author:</b> Gali Gold, Head of Cinema	

## Summary

This report provides an overview of the Barbican Cinema Department's activity through 19/20 and sets out how this relates to the wider Barbican and City of London strategy. It is structured as follows:

1. Mission Statement and Strategic Objectives
2. Challenges and Opportunities
3. 19/20 programme review and highlights
4. 2020 programme highlights
5. Equality & Inclusion
6. Conclusion

## Recommendation(s)

Members are asked to note the report.

## Main Report

### 1. MISSION STATEMENT & STRATEGIC OBJECTIVES

We connect audiences with a curated programme of international cinema; from celebrated filmmakers to ground-breaking and underheard voices from past and present. Our programme ranges from thematic seasons that respond to today's world, to new releases, ScreenTalks, cross-artform collaborations, family events, access screenings, and event cinema that presents the performing arts on screen.

We showcase the work of emerging filmmakers, as well as less familiar work of exceptional filmmakers from the UK and around the world. We champion the work of Barbican young programmers and give stage to emerging musicians in our ongoing film & live music series which includes our flagship collaboration with the Guildhall School of Music & Drama. Our cinemas are a cultural space for people to share the viewing experience. We strive to be inclusive in everything we do; providing platforms for the widest possible range of filmmakers and ensuring we are an open, welcoming and accessible venue for all our audiences. We programme free offsite

events in east London and offer reduced price tickets to 14-25 year olds through Young Barbican membership and special student ticket prices.

#### **a) Cinema in Numbers for 19/20:**

This year cinema has achieved its best ever performance with very strong income and audience attendance figures across all of its programme strands.

- Over 2000 New Release screenings drawing an audience of 123,000
- 173 Arts Programme screenings with an audience of nearly 22,000
- 85 Event Cinema screenings with an audience of 10,500
- 135 Audience Development screenings across Family, Young Audiences and Access programmes, with an attendance figure of 8,000
- 23 New Release ScreenTalk events with talent and industry professionals bringing in an audience of 3,500, over 150 per screening

#### **b) How the Cinema Programme Contributes to the Barbican's Strategic Plan**

The Cinema Programme supports the Barbican's belief in '**creating space for people and ideas to connect**' and is committed to '**arts without boundaries**'.

Our cinema programme aims to deliver on our values by being **Brave** (programming innovative in-house curated programmes), **Open** (constantly increasing access to audiences and profiling underrepresented voices), **Connected** (building mutually beneficial partnerships and curating programmes that reflect world issues) and **Sustainable** (exploring new ways of making resources stretch further).

#### **c) Strategic Priorities**

##### **Income**

The careful planning of our programme, its unique offer, tailoring it to industry trends and audience interests, has enabled us to maximise income through ticket sales and partnerships.

Barbican Cinema has exceeded the ambitious targets set at the start of the financial year, thus contributing to an increase in Barbican's income through its arts programme.

Our innovative programmes have attracted external support through Wellcome Trust, Film London & The Arts Council.

##### **Audience**

The diverse characteristic of the cinema programme, from art-house New Releases to the increasing number of arts programmes championing the best of world cinema, invites a variety of audiences to make Barbican cinema their home for watching films on the big screen. In addition to the numerous initiatives encouraging young and diverse audiences, from pricing strategies to selected partnerships that bring in new and diverse audiences from a variety of communities across London, we invest a

great deal in developing our access offer to people with disabilities and conditions which require tailored screening set ups.

The Barbican's E&I strategy and our departmental E&I plan, updated annually, is at the core of our curatorial work which, in turn, translates to audiences from BAME, LGBTQ+ and other marginalised groups.

The work we've pursued through collaboration with Beyond Barbican and Level G programme has expanded our audience reach further to include communities in East London and Barbican visitors beyond cinema ticket buyers.

### **Destination**

Barbican cinema, together with The Projects team, has led the refurbishment plans for cinema 1/Pit foyer to increase dwell in this venue and improve audience experience area. The design draws on the Barbican original features and is aimed to create a seamless connection between level -2 and the rest of the centre. The same ambition is planned for Cinema 2/3 foyer on Beech Street in the course of 2020.

### **Artists**

The Barbican cinema programme champions the work of emerging filmmakers who are often invited to present their work in person in our ScreenTalks following screening of their films.

In addition, our *Silent Film and Live Music* series has been revised to focus on up and coming musicians to accompany the selected line-up, thus giving opportunity to artists at the start of their career to present their work in this prestigious programme and to a wider audience.

Barbican Cinema together with Creative Learning has continued its flagship Young Programmers (YPs) scheme, designed for 16-25 who are trained to become cinema curators. The scheme expanded and Chronic Youth Film Festival alumni curated and programmes for Sheffield International Documentary Film Festival in June 2019 and Leytonstone Loves Films in September 2019.

The impact of the YPs scheme and the festival has been powerfully expressed by Rory Flynn one of the 2018-19 Young Programmers, in an interview to the Barbican guide:

*"Being a part of the YP was an unparalleled asset," he says. "In pragmatic terms I got a job off the back of it... This job has found me, for the first time, in a stable financial position giving me the freedom to work on whatever I like. For this I am eternally grateful for being a part of the YP group."*

*"In many respects the course gave me purpose, a framework around which I could get much of my "career" on track. Getting to learn both theoretically and practically how a film festival is conceived and produced was fascinating and something I'd never had the opportunity to experience before. I feel as if much of my cynicism was dispelled during those seven months - I left with more optimism and a little less self-doubt."*

2020 will see the launch of our *Emerging Curators Lab*, aiming to widen access to film programmers and diversify gate keeping in the process of cinema curation. The

lab will result in 4 selected projects by emerging curators being exhibited as part of Barbican cinema programme in Autumn 2020.

### **Culture Mile**

Barbican cinema is exploring a variety of possibilities to expand its programme taking part in Culture Mile activities. Our participation in OpenFest is due to be expanded in 2020 through a variety of programmes that will be engaged with CM priorities. In addition, we are exploring ways to link our planned Outdoor Cinema programme in summer 2020 to CM activities.

### **Learning**

We continue our successful work with Creative Learning which includes special screenings for schools and young people as well as our bespoke ScreenTalk strand which gives opportunities for learning to a wide audience.

In the past year we have developed our school strategy and created a set offer which is communicated to primary and secondary schools across London. The offer includes ticket allocation for secondary school students in some of our bespoke programmes such as, *Science on Screen* and *Human Rights Watch Film Festival*.

## **d) How Barbican Cinema Contributes to the City of London Corporate Plan**

By aligning and contributing to the Barbican's own strategic objectives, the Barbican Cinema responds and promotes the City of London's aims.

In an evidence review undertaken by Arts Council England (The Value of Arts and Culture to People and Society), the findings overwhelmingly point towards the positive impact of the arts on the economy, health and wellbeing, society (inclusion and citizenship) and Education.

*"We know that arts and culture play an important role in promoting social and economic goals through local regeneration, attracting tourists, developing talent and innovation, improving health and wellbeing, and contributing to the delivery of public services. These benefits are 'instrumental' because art and culture can be a means to achieve ends beyond the immediate intrinsic experience and value of the art itself."*

### **Contributing to a Flourishing Society (CoL Aim 1)**

We are committed to contributing to a flourishing society. We do this by helping people to enjoy good mental health and wellbeing through our varied and engaging programming, ensuring equal opportunities across our work by removing barriers and promoting equality and inclusion.

Barbican Cinema continues to work on being inclusive to all in both its programme and its operations. We continue to look for the best and most diverse New Release cinema, as well as curating seasons of excellent work exploring the experiences of LGBTQI+ communities under oppression and hosting festivals celebrating female filmmaking talent.

We remove barriers of cost to these programmes for young people through Young Barbican membership scheme, offering discounted tickets across ALL our programmes; host the *Into Film Festival* which offers a series of free screenings and

programmes to young people aged 5-19, as well as educators, inspiring young people to watch, understand and make film in new and creative ways. Our *Family Film Club* offers significantly reduced ticket prices, lowering financial barriers for families whilst showcasing exciting and inspiring world cinema to our young audiences (3+).

We have significantly expanded our Access offer across our New Release and Arts Programmes and have taken part in placement schemes designed to diversify the film sector (see section 5 for more details about our Access offer).

### **Support a Thriving Economy (CoL Aim 2)**

Barbican cinema programmes have been particularly successful in the past year, demonstrating robust income and contributing, through growing audiences and income, to all the parties involved in its film exhibition programme.

This trend has been demonstrated back in April with ***Poetry in Motion: Contemporary Iranian Cinema***, a film season reflecting on how the tradition of storytelling, so deeply rooted in Persian culture, comes alive in cinema, through to September's ***Anime's Human Machines***, our most successful curated programme in many years. The season saw sold out screenings and visiting artists from Japan give ScreenTalks, workshops and introductions, bringing a new as well as returning audience to the Centre and showcasing us as cultural hub throughout the month.

Barbican Cinema initiates, develops and cultivates relationships with a variety of local, national and international partners, enabling diverse and unique opportunities for film programme collaborations.

Amongst our partners are: Kinoteka: the Polish Film Festival; The Czech Centre; Human Rights Watch Film Festival; Underwire: the UK's largest film festival celebrating female talent across the crafts; London Jazz Festival; Doc'n Roll - The UK's music documentary festival; Fringe - Queer Film & Art festival, London International; London International Mime Festival; London International Animation Festival; Dance Umbrella; Sheffield DocFest; Birds Eye View: Reclaim the Frame; Shubbak: Festival of Contemporary Arab Culture; London Indian Film Festival; The New Social for our New East Cinema strand; The Korean Cultural Centre; The Japanese Avant-Garde and Experimental Film Festival; The Bagri Foundation; AMPAS (The Academy of Motion Picture, Arts and Sciences) for Oscars Week and Oscar Creatives and, London Mathematical Laboratory for our Science on Screen programme.

### **Shape Outstanding Environments (CoL Aim 3)**

Beginning in February and ending in March 2020, the Cinema 1/Pit Foyer will be undergoing a refurbishment giving the space a much-needed lift.

This refurbishment will ensure that our spaces are secure for the future and comprised of high-quality, durable fixtures for style and longevity, whilst providing a space for our audiences to enjoy (see further details under 'venues' in section 2 of this report).

## **2. CHALLENGES AND OPPORTUNITIES**

### **Industry-wide**

#### **i) Improving Access**

Access is currently at the forefront of the film exhibition industry, from Relaxed Screenings for neurodiverse audiences to captioned screenings for the D/deaf and Hard of Hearing people, there are many new initiatives and technologies being championed, as well as many challenges being faced by an industry under scrutiny for the lack of provision it currently offers.

Late in 2019 the National Deaf Children's Society were the focus of several articles in the press regarding the lacklustre offer for D/deaf and Hard of Hearing children, condemning cinemas for not doing enough for this audience. The first article came just as the Barbican Cinema was finalising the offer for the D/deaf and Hard of Hearing in our Family Film Weekender. Barbican Creative Learning team engaged with community groups which saw some attendance by D/deaf groups for this programme, but outreach remains a challenge we need to address. We need to attend to the bias that historically excludes these families from the cinema by both developing the programme and marketing it to the relevant audience. There must be a sincere and considered plan for cultivating an audience for these events, not only at the Barbican, but industry wide, focusing on education and inclusion from a young age, ensuring a generation of children with hearing loss can enjoy cinema viewing.

The industry is finally starting to react and provide a more regular offer to neurodiverse audiences. Autism-friendly, dementia-friendly, and Relaxed Screenings are becoming more commonplace in cinemas. However, there is still much work to be done. Much of the offer is available at less audience friendly times or consists of family programme, contradictory to the recommendations of national charities like the National Autistic Society. We believe that audiences should be free to make their own choices in a screening format that suits their needs. This was a guiding principle in Barbican Cinema's *Relaxed Screening* offer which began in 2016, offering screenings within our new release programme.

Barbican Cinema has now taken its next pivotal step in this process by being awarded with the National Autistic Society's Autism Friendly Award. The award will further improve the provision including tailored outreach and messaging (See section 5 for more details about E&I programming).

#### **ii) Event Cinema – Bounce back**

In 2018/2019 it seemed like Barbican Cinema, together with the wider film exhibition sector, had hit a peak attendance for Event Cinema, and that it would begin to plateau, or attendance might start declining. This prompted Barbican Cinema to reflect on how to adapt to this changing landscape making the most of this part of our programme and tailor it to our audience.



Our agile approach to exploring new content for new audiences proved very effective. Together with the carefully curated Afternoon Arts programme, selecting the most suitable content for Barbican audiences, from exhibitions to International theatre productions, we have demonstrated an increase in audiences for event cinema and a renewed appetite for diverse content.

After the popular TV adaptation, the National Theatre Live run of Phoebe Waller-Bridge's *Fleabag*, drew a large new audience with an appetite for both live and encore screenings. We've capitalised on this popularity to sell out 9 screenings plus 7tilizing higher than usual audiences at our Parent & Baby screenings which were met with real excitement, the first time we presented an event cinema title to this usually New Releases audience.

The success of other theatre productions such as *Present Laughter* and *The Lehman Trilogy* saw extended runs coupled with one-off box office hits like *Guardian Live: Margaret Atwood*, and the continuing success of the Met Opera screenings, meant that Event Cinema at the Barbican saw a strong bounce back. This trend was reported in industry press, highlighting that after the seeming stagnation of growth, the sector adapted and engaged new audiences, setting it up for a positive long-term future.

A strong year does not mean that this boom will continue however – the challenge for 20/21 is to continue to be measured and vigilant of the Event Cinema landscape and respond accordingly.

### **iii) UK Cinema Audience Attendance and 2020 Projections**

2018 was a record year for UK cinema, seeing the highest admissions figures since 1979. Though 2019 was another superlative year, there has been a 0.5% fall in admissions from 2018 and the 2020 projections suggest a further drop in numbers this year, despite the return of blockbuster titles like James Bond.

Notwithstanding this national trend, Barbican Cinema experienced a remarkable year for admissions and grew from its 2018 numbers, with both our arts and new release programme performing very well.

However, the projections for the industry in 2020 must be considered and mitigated against as there is no guarantee that New Release titles will continue to be so strong.

We plan to draw on the success of 19/20 by again carefully planning our programme as far ahead in advance, 7tilizing7 every opportunity across our New Release and Event Cinema programmes while 7tilizing the full potential of our spaces for income generation.

We project our arts programming to continue to perform as strongly as ever with some unique highlights planned for the coming year.

#### **iv) Streaming – a new landscape for cinemas operations**

With the launch of Disney+ in March 2020 set to add another streaming giant to a list which already includes the likes of Netflix and Amazon, we must continue to be mindful of increasing alternatives presented to cinema goers for their viewing experiences. The MHM research presented to us in 2018 suggested that a high percentage of Barbican cinema bookers (67%) had streamed or downloaded a film in the last year, concluding that although Barbican cinema bookers were likely to use streaming services, they were also likely to attend the cinema. So, while we must remain vigilant, our most recent research suggests that streaming services do not have a huge impact on our audience numbers.

#### **Netflix particular challenges**

In the last year, Netflix has entered the UK distribution landscape, bringing a small selection of titles into cinemas. This has created controversy as unprecedented challenges have arisen.

Netflix demands venues not to report its box office figures, despite the fact this is a routine process which is followed by all other distributors and keeps the process of programming transparent. This disruptive act has been met with great consternation: major cinema chains have refused to screen Netflix titles and distributors are asking for long term advanced bookings for any site taking a Netflix title.

The latter presents considerable challenges to our programming given our limited 3-screens operation.

So far, we have managed to screen popular Netflix titles without needing to compromise other demands. As Netflix becomes more established in the sector Barbican Cinema will maintain vigilance and plan accordingly.

### **Barbican Specific Challenges and Opportunities**

#### **i) New Competition Sets In**

After much anticipation, October 2019 saw the opening of the new Everyman Cinema in the Broadgate complex near Liverpool Street Station. This opening presented the first real competition that the Barbican has had on its doorstep and the development of this site was tracked closely by the Cinema Department. On opening it revealed that the site was somewhat smaller than initially thought, the largest screen holding 145, less than the Barbican's two smaller screens in Beech Street. The other two screens hold 87 and 26 respectively, lowering the potential challenge faced by this new competition.

Cinema Department tracked the site's programme and audience figures and the initial data suggests reduced risk. Everyman's programme diverges from our own in their focus on New Release titles, while their audience numbers do not seem to be causing much of an impact on titles that we share in that strand. This will be in part due to the size of their screens, but also to their higher ticket price and more luxurious offer. We will keep tracking their progress in order to be aware of any impact they are having and how we may adjust accordingly.

## **ii) High Attendance**

So far, in financial year 19/20, Barbican Cinema has performed very well, beating targets for 9 out of the 11 months to February 2020. The reasons which have led to this surge include:

- The strength of the New Release programme with many titles being a perfect fit for our audience.
- The long-term planning and careful curation of this strand, including special previews and ScreenTalks which elevate our offer.
- The popularity and critical acclaim of our Arts Programmes which have continuously performed above set targets.

Despite the limited control we have over the New Release landscapes going forward, we will exercise careful and considered planning to maximise our potential of New Release screenings alongside our consistently well performing Arts Programmes.

It is important to note that this year's strong figures present a positive precedent, maximizing the effect of our limited resources. We should focus efforts on maintaining this success and cultivating it with suitable resources, rather than assume this could be a continuous growth.

## **iii) Venues**

### **Foyers refurbishment**

Beginning in February 2020, Barbican Cinema foyers in both the main centre and Beech Street venues will be undergoing a refurbishment designed by Ruff Architects. Cinema 1/Pit Foyer, which has long been neglected, will see new lighting, furniture and signage, bringing it stylistically in line with the rest of the centre. This facelift is designed to increase dwell time in the area, by calming the lighting and highlighting the impressive vertical space, improving the furniture to facilitate a more comfortable and attractive area to spend time before and after screenings. The current, unused DDA ticket desk will be replaced by a new window which will double as an access ticket desk and cloakroom, making the space more efficient and providing an adequately staffed desk for any guests in wheelchairs.

At completion, the work will move on to Beech Street cinema foyer, linking it with the same design as the Cinema 1/Pit Foyer. The final stage will be a full refurbishment of the Cinema 2 and 3 seats, which currently are in a poor state and are not fit for purpose.

This refurb is vital for our wraparound offer. To compete in an industry which continues to improve the spaces and food and beverage choices, Barbican Cinema must have an attractive offer which will draw audiences to spend more time in our venues, feel welcomed and at home. With a very restricted budget but a lot of attention to detail, a significant difference and important first step will be made in edging closer to what is now the industry norm.

### **Food & Beverage offer**

Much effort has been put into working closely with Benugo to improve the cinema food & beverage offer. While some progress has been made in the range and display of the offer, there is still work to be done in order to achieve best audience experience, align with our competitors and maximise potential income.

## **Heating**

One persistent and significant issue is the heating in the Beech Street cinemas & Café as the heating system in this space is not fit for purpose. During winter there are some temporary measures put in place, but these do not resolve the issue which results in customers not able to take off coats while in the area and unlikely to dwell before and after events. The issue is a source for numerous customers comments and complaints during the winter months. If we are to improve our audience experience, we need to address the problem before any further reputational damage is done.

## **Beech Street Cinema License**

The license for our Beech Street venue presents an ongoing challenge. Currently films must end no later than 23:05 in order to meet the 23:30 license cut off time.

The implication of this is that any films which last over two hours would require us to start the first house before 6pm which has a knock-on effect on audience figures. As a result, long films in Beech Street can see diminished income.

In addition, the limited license affects the operations of the café/bar which has to close before the second house is out, therefore not being able to provide the desired wrap around offer.

## **Technical**

During 2019 there were no capital projects allocated to our Projection team, so no large-scale improvements were made.

One upgrade that is vitally important to the accessibility of Cinemas 2&3 was made to the infra-red headset system, which now allows for Audio Description on all films where the distributor has made it available, catering more fully to visually impaired audiences.

There is now a new UPS power system in place as a backup should the power to the satellite receiver ever be lost, mitigating against possible disruption to our popular live event cinema screenings.

Further upgrades to our projection and sound systems should be considered in the near future so that we keep offering the best cinema viewing experience, on par with our competitors.

## **iv) Programme**

### **Arts Programme Increase**

For the financial year 19/20, the Cinema department increased the number of Arts Programme screenings to both resonate its unique curatorial voice and increase audience and income. This has proven to have been an astute decision as Cinema's in-house curated programmes and partnership programmes have performed very well and are on course to reaching the higher targets assigned to them for this financial year, with a highlight being our **Anime's Human Machines** season which saw an astounding 84% average capacity across all the screenings, most of which were in Cinema 1.

This increased activity has put a strain on our Marketing and Press teams and their resources which were stretched very thin. We believe that in order to maintain this level of activity and give it the marketing and press support it requires, further resources should be allocated. In any case, if cinema resources remain as they are, we should not expand this strand any further.

### **New Releases: The shifting landscape of blockbuster cinema**

In the past, we have handpicked high-quality blockbuster films such as the most recent *Star Wars* trilogy and the *Harry Potter* film series. Although these films are not frequently screened at the Barbican, they have historically been big income generators at certain points; particularly in November/December each year. With Disney taking a break on cinematic outings for the *Star Wars* universe, we do not have this guaranteed peak for the foreseeable future. For instance, December 2020 will see the release of *Dune*, a big budget adaptation of Frank Herbert's seminal science-fiction novel. As *Dune* is an unknown entity, the peak in attendance and income we would normally experience at this time of year is by no means guaranteed.

### **v) Press**

The Barbican Cinema's programme has been the focus of a number of outstanding pieces in the national press and has achieved significant and consistent coverage throughout the year, with particular highlights such as Ryan Gilbey's feature in The Guardian for the launch of our *Forbidden Colours* season. *Anime: Human Machines* has struck a chord with the UK media and garnered positive coverage including: BBC Culture, Sight & Sound, New Scientist, Hyperallergic, Hero magazine, Culture Whisper, Anime News Network, Little White Lies, Radiant Circus and Time Out.

Claire Armistead interviewed Lina Wertmüller, the maverick Italian filmmaker, for the Guardian, ahead of her season *Love and Anarchy: The Films of Lina Wertmüller* at the Barbican in March, while Renowned Broadcaster & Vlogger Jo Good interviewed Barbican Cinema Curator Alex Davidson about the *Nightlife: Ourselves, Our Spaces on Film* season (in October) for her BBC London Radio afternoon show.

Arts writer Lanre Bakare wrote a news item in the Guardian about Cinema's *Borders and Boundaries* season marking 30 years since the fall of the Berlin Wall.

Drawing this positive and wide media coverage was not without its challenges as resources are a continuous issue. Cinema does not currently have a full-time, in-house press officer, meaning that the pressure on the small team intensifies and is often unsustainable. Though we have managed to achieve good press coverage for 19/20, this level will not be consistently achievable, and our media profile could be compromised.

### **vi) Marketing**

Across the autumn, our brand campaign *Watch this Space* ran for a second iteration, actively concentrating on our USP of 'independent curation' – a direct response to the findings of the research in early 2018. Incorporating outdoor advertising, e-

marketing and online search for Barbican Cinema, this awareness campaign was designed to encourage better perception of our unique offer.

Based on the strong conversion and Return on Investment of over 8 times the budget invested in search for Barbican as a whole achieved from the first tranche of the campaign in 2019, Marketing will dedicate significant budget for 2021 in Cinema search so that it runs seamlessly across the year and continues to raise awareness of Barbican cinema and to drive traffic to our website.

Following the integration of the new Box Office system, Marketing will be making use of the newly developed segmentation system - Barbican's Audience Mindsets – to prioritise new potential audiences and to explore ways of engaging with them.

20/21 promises to be another exciting year for Cinema and a key challenge will be in maintaining our creativity, reach and innovation in marketing within a reshaped financial landscape.

### 3. 19/20 PROGRAMME REVIEW AND HIGHLIGHTS

*'Whoever is in charge of programming the film seasons @BarbicanCentre is doing an amazing job in 2019. Bebop New York followed by After the Wave. I will be broke (but happy) by August.'*

Michelle Johansen – London historian & lecturer, June 2019 Twitter

Our objective to forefront Barbican Cinema offer with bespoke In-House curated programmes has been extremely successful. Through thematic programmes throughout the year as well as through new film series and our 'hands-on' collaboration with external partners, we have achieved both critical acclaim and exceeded audience attendance targets.

Some of our most successful programmes have been those part of the Barbican year long season: *Life Rewired: What it Means to be Human when Technology Changes Everything* to which we've responded with 5 curated programmes:

1. We have reached out to our youngest audiences Through our themed **Family Film Weekend**.
2. We have attracted Cinephiles and International film enthusiasts, through **Anime's Human Machines** exploring how Anime has imagined the future relationship between humans and technology.
3. **Smart Robots, Mortal Engines: Stanislaw Lem on Film**, a film season devoted to cinematic adaptations of the work of Polish science fiction author Stanislaw Lem, in collaboration with Kinoteka, the Polish Film Festival.
4. Our on-going series, **Science on Screen**, a partnership with the London Mathematical Laboratory, focused on the annual season, inviting scientists to select and discuss films which explore the ways changing technologies affect human experience and the relationship between humans and machines.
5. **Cyber Feminism**, a series of rare films looking at Gender, Sexuality, & Technology as part of Level G New Suns, a Feminist Literary Festival.

Other highlights included our curatorial team's fore fronting a special summer offer, mitigating against the traditional periodical slowdown in art house reputable output. It included:

**Heat of the Moment:** a selection of films where the boiling heat of summer is a catalyst for personal, political and social change, such as *Do the Right Thing* and *Stonewall*.

**Get Together:** a season of popular concerts on film: From *Woodstock* to *Fela Kuti*.

The programmes offered a unique thematic attraction over the summer and were marketed as part of a food & drink offer, focusing on the particular challenges of this time period in getting audiences into the cinema.

Another way to draw attention the artistic uniqueness of Barbican Cinema was to be proactive in making our curatorial team visible and known to the public. Our end of year *Curators' Pick* programme, highlighting the Barbican Cinema team's favourites of 2019, is a case in point. While best film lists dominated the end of year cinema coverage, we gave our own input, imbued in personal taste and expertise. The series enjoyed healthy audience figures in the challenging period of the run up to Xmas.

In the autumn and as part of our emphasise on the way cinema relates and responds to topical matters of the day, we have curated **Border & Boundaries**, a series marking the 30th anniversary of the Fall of the Berlin Wall contemplating, through film, man-made borders and boundaries, then and now. The series, which was opened with a cultivation event for industry, press and the public, enjoyed both media and audience acclaim.

Our **New Release programme** enjoyed exceptional attendance in the reported period which resulted in exceeding our overall targets. The careful curatorial approach to our offer meant that opportunities for increased income were identified and used while careful attention was given to artistic quality of content as well as Barbican cinema's championing of International cinema, new talent and Equality & Diversity.

The **New Release ScreenTalks programme** has attracted some very high-profile, award-winning names to the Barbican; from **Pedro Almodóvar** (*Pain and Glory*) and **Waad Al-Kateab** (*For Sama*) to **Bong Joon-ho** (*Parasite*) and **Armando Lannucci** (*The Personal History of David Copperfield*) - with Bong Joon Ho go on to winning the first ever Best Feature Oscar given to foreign language film, as well as a record number of Oscars in other categories, while *Pain and Glory* and *For Sama* being nominated for Oscars.

A diverse range of talent was welcomed to our stages; from **Kim Longinotto** (*Shooting the Mafia*) and **Mati Diop** (*Atlantics*), to **Asif Kapadia** (*Diego Maradona*) and **Joanna Hogg** (*The Souvenir*).

This year we have also used our new release ScreenTalk programme to engage with topical issues. In January 2020, we partnered with The New Black Film Collective on a screening of **Queen & Slim + Black British Talent in the US Panel Discussion**, in which our panellists explored issues of structural bias within the British film industry, opportunities for black British talent in the US, and issues of representation

across cultures. The screening was a sell-out success which attracted an extremely diverse audience.

### **Other highlights include:**

#### **Hidden Figures**

In early 2019 we launched *Hidden Figures*, a Barbican cinema strand celebrating brilliant filmmakers who, despite directing ground-breaking films, have been unjustly neglected in the UK.

The strand presents highlights of filmmakers' oeuvres in tight programmes throughout the year. Our first programme, dedicated to the provocative comedies of Italian filmmaker **Lina Wertmüller**, enjoyed sold out screenings and received national press attention, including a Guardian interview with Wertmüller. The next Hidden Figures programme celebrated selected works by Martinique filmmaker **Euzhan Palcy**, who was also interviewed by the Guardian. We partnered with the London Korean Film Festival for a Hidden Figures programme on satirist **Ha Gil-jong**, whose films are near-impossible to see in the UK.

#### **Bebop New York**

*'Starting this week, a new season at the Barbican is celebrating the birth of indie counter-culture cinema in late-50s and early-60s New York. Charting the rise of avant-garde filmmakers, this festival reveals the birth of American indie cinema as we know it. Maybe give the Odeon a miss and check it out? Who cares who Thanos kills anyway, tbh.'*

Roisin Lanigan, i-D magazine

In early summer 2019, Barbican Cinema curated **Bebop New York**, a film season complementing the Lee Krasner exhibition in the Gallery. It highlighted the filmmakers at work in New York in the years Abstract Expressionism was at its height, many of whom were reaching for the same spontaneity and immediacy on film as the painters were on canvas. It presented the occasion to revisit classic feature films of the period, including *Shadows* (John Cassavetes, 1959) and *The Cool World* (Shirley Clarke, 1963), and to present programmes of experimental and artists' film. Much as the Gallery exhibition drew Krasner out of the shadow of her more famous husband, *Bebop New York* gave prominence to women directors at work in 50s and 60s New York: Shirley Clarke, Marie Menken and Storm de Hirsch. Many of the films were real rarities, screening from precious 16mm and 35mm prints held in archives in the USA. An example of cross-arts programming, this season was deeply researched and well-attended.

#### **Forbidden Colours**

The series which started in July 2019, celebrates rarely seen queer-focused films from places where LGBTQ+ people still suffer societal oppression and struggle for equality. The strand received national attention, including a feature in the Guardian. Our first screening, of Peruvian drama *Retablo*, sold out, and a second screening was added due to popular demand. Our second screening, of Romanian lesbian romance *Several Conversations about a Very Tall Girl*, was followed by a panel



discussion about queer rights in Eastern Europe. January's screening of Guatemalan award-winner *Jose* also sold out.

### **Anime's Human Machines**

In September 2019 Barbican Cinema presented a *Life Rewired* highlight: *Anime's Human Machines*. The series was programmed by guest curator, Anime expert Helen McCarthy. It examined the challenge of the man-machine interface through eight films on various aspects of humanity's response to technological change; it included celebrated cross-over titles such as *Ghost in the Shell* (Mamoru Oshii, 1995) and *Paprika* (Satoshi Kon, 2006), alongside fan-favourites such as *Patlabor the Movie* (Mamoru Oshii, 1989). The season included: specialised introductions; an in-depth panel discussion; manga illustration workshops for children and, it was attended by renowned anime director, writer and designer **Shoji Kawamori** who delivered a sold-out masterclass and specialised intros.

The programme received high media and audience acclaim and boasted record audience numbers. It drew funding from the Japan Foundation, The Sasakawa Foundation and Wellcome.

### **Alternate Realities**

In Collaboration with Level G programmes, we have showcased highlights from Sheffield Doc/Fest's pioneering digital art strand, presenting interactive installations: *Echo* (Australia, Georgie Pinn) & *Through the Wardrobe* (Rob in Beech street cinemas foyer).

Exhibiting as part of our 2020 annual season: *Inside Out*, the two exceptional works explored deep personal experiences concerning identity, inviting audiences to explore empathy through new modes of storytelling. The installations were available free of charge and accompanied by a film programme touching upon relevant themes and demonstrating the way innovative documentary methods enable new voices and perspectives to be brought onto the screen.

### **Family Film Club**

In 2019, we have implemented the thematic approach to our family offer, whereby each month we curate a bespoke line-up of international titles presented to our audiences under one thematic thread. These programmes are presented in bi-monthly butches to enable focused marketing campaigns and better audience engagement and reach.

Our increased activity has included a short 'Show & Tell' introduction before the first film of the month. The focus of these bespoke talks, by professional guest speakers, were to connect the films' themes to relevant topics in the world or to enhance a certain aspect of the film craft or story. These family-friendly introductions have been incredibly popular – particular highlights included BBC Weather presenter, Lucy Martin, introducing *Cloudy With a Chance of Meatballs*; Greenpeace's Head of Oceans, Will McCallum, introducing *March of the Penguins*; and Dr Amoret P Whitaker, forensic entomologist and Senior Lecturer at Winchester University, introducing *A Monster in Paris*.

We have seen a fantastic increase in our Family Film Club attendance figures with over 1000 people attending in comparison to 2018 and an average audience size increase from 79 people per screening in 2018 to 117 people per screening in 2019, with many sold out events.

### **Family Film Weekender**

In 2019, the *Family Film Weekender* took inspiration from the Barbican's annual theme, *Life Rewired*, a move from the traditional focus on new international features for children. The programme offered an opportunity for discovery around what it means to be human in a landscape of constantly changing technology. In partnership with Creative Learning we delivered a full weekend of free workshops and exciting programme of film introductions and special live events.

The opening event welcomed acclaimed Carnegie winning children's author **Frank Cottrell-Boyce** to talk about his latest book, *Runaway Robot*, alongside a screening of *The Iron Giant*. Other highlights included our first interactive silent film play along 'Join in on *A Trip to the Moon*' which saw musicians and audience members creating a live score to Melies classic. We expanded our work with BAFTA Kids and designed an event showcasing Oscar winning Visual Effect powerhouse, Framestore.

Audience feedback was universally extremely positive and we are planning to continue with this thematic approach going forward.

### **Chronic Youth Film Festival**

A new cohort of Barbican Young Programmers has researched, programmed, marketed and delivered an international film festival themed around issues and topics that resonate with young people. Combining their screening programme - which included UK premieres, archive classics and short films with live events, including discussions and free live poetry events, the festival was a fantastic celebration of young curatorial vision.

### **Guildhall School of Music & Drama**

In June we partnered with the Guildhall School of Music & Drama for a *Silent Film and Live Music* event featuring a selection of early Japanese animation with live accompaniment by the Guildhall's Electronic Music Studio. Most of the animated short films featured live Benshi narration by Tomoko Komura. The sold-out screening received high audience praise.

This collaboration continued in January 2020 with *The Slapstick Home*: a trio of superlative American slapstick comedies of the 1910s and 20s by silent masters: Buster Keaton, Charlie Chaplin and Lauren & Hardy with live accompaniment by Guildhall School Jazz Musicians. The astounding success of this sold out event prompted us to bring it back to the Barbican as part of OpenFest in May 2020, giving GSMD students further opportunity for live performance as part of our regular public programme.

### **Leytonstone Loves Film**

A highlight of our work with communities in East London, Barbican Cinema, in collaboration with Beyond Barbican, oversaw, planned and curated a free weekend of films in a variety of non-cinema venues around Leytonstone Town Centre.

Barbican-curated film programme was weaved alongside the local curatorial work, tailoring it to the local audience makeup, while echoing Barbican cinema's voice, covering everything from Anime's renowned *Paprika*, hard-hitting cultural commentary in *BlackKkKlansman*, vintage Agnès Varda and a packed lineup of films for young audiences, from our Family Film Club oeuvre.

The weekend achieved fantastic engagement by local communities and has introduced an innovative model of co-curation which we are planning to continue developing with Beyond Barbican and the local stakeholders.

#### **4. 2020 PROGRAMME HIGHLIGHTS**

Several of our arts programmes in throughout 2020 are part of *Inside Out*, Barbican's cross arts year-long season that explores the relationship between our inner lives and creativity. Highlights include:

##### **Autism and Cinema & UK Tour**

Barbican Cinema and scholars from the Centre for Film and Ethics at Queen Mary University of London have joined forces to present *Autism and Cinema: An Exploration of Neurodiversity*; a season that debates new ideas arising from the relationship between autism and cinema. Bringing together a diverse selection of films, ranging from documentary to animation, and genre-twisting fiction to experimental filmmaking from within the autistic community, this programme asks how the language of cinema can be challenged and changed by autistic perspectives.

All screenings are Relaxed and include live introductions and post-screening discussions involving members of the autistic community, artists, activists, and academics. They will take place in Barbican Cinema 2&3 and Café which has recently been awarded the Autism Friendly Award by the National Autistic Society. Highlights from the programme will tour to selected UK venues.

##### **Inner States**

A programme dedicated to first person films that harness the medium to express an interiority rarely achieved on film. Every film in this series is a journey to the inner sanctum of the self: be it the experience of loss, attachment, displacement, loneliness, madness, creativity amidst political censorship, or just the simplicity of keen observation from a unique vantage point. These films make visible what is usually abstract or overlooked, refusing the boundary of the private by making public the most intimate and personal human experiences. In the process, each film, in its own way, also connects to broader social, cultural, and political themes that can be traced through its intimate outlook.

##### **Out in the Shadows - Queer expression in times of cinema censorship**

Some of the greatest films have been made by LGBTQ+ directors, although many were working at times of history when identifying as queer was taboo, and even a criminal offence.

Despite creating films which featured no explicitly queer content, which would have led to their films being banned or heavily censored, a number of LGBTQ+ filmmakers

created work that managed to express their sexuality, through coded storytelling, symbolism, aesthetic and inventive technique.

The programme focuses on such pivotal work and includes films from US, the UK, the Soviet Union and the Middle East.

### **Emerging Curators' Lab**

4 selected projects by participants in Barbican's Emerging Curators Lab will be exhibited as part of the Cinema programme - all relating to Inside Out season focus.

## **5. EQUALITY AND INCLUSION**

From film programming, to on stage talent and hosts, E&I have been at the forefront of our activity. Our work priorities equality of representation within our programme, promoting the work of **women, LGBTQI+, BAME** and other marginalised voices. Every programme we curate and every event we take on must be considered against the E&I strategy and objectives.

Though the UK New Release offer is not within our power to change, we carefully curate the programme we screen, being brave with our choices and highlighting the best work of women, LGBTQI+ and BAME filmmakers, both established and emerging, for our engaged audience. Our New Release programme has included several key mainstream titles which feature diverse talent both in front of and behind the camera; from *Us* (dir. Jordan Peele) and *The Farewell* (Lulu Wang), to *Queen & Slim* (Melina Matsoukas), to name but a few.

In addition to this, we have screened many new release titles in which women, people of colour and those from within the LGBTQI+ community are the focus of the film; including *Booksmart* (Olivia Wilde), *The Last Black Man in San Francisco* (Joe Talbot), *Happy as Lazzaro* (Alice Rohrwacher) and *The Chambermaid* (Lila Avilés).

Across our programme, circa one third of all screenings are by women filmmakers or include LGBTQI+ content. Though there is still improvement that can be made here, our programme is more reflective of society than the vast majority of the New Release slate would otherwise make possible. The direction of our Arts Programming focuses on unheard and marginalised voices, with strands like **Hidden Figures** and **Forbidden Colours**. Women make up over 50% of our programme's live elements which include: ScreenTalk hosts & guest speakers, introductions, presentations and performances.

We are committed to removing barriers to cinema, whether this is through the reduced price for young audiences, subsidised family offer or accessible screenings.

As part of our commitment to improving access and inclusion, 19/20 has seen a concerted effort to expand access across the entirety of the Barbican Cinema programme.

Barbican Family Film Weekender was the launch for the inclusion of D/deaf and Hard of Hearing (HoH) access in the family programme, with the entire second day of films captioned with BSL interpreted presentations and workshops. Community groups of D/deaf children and teachers as well as families attended with the support of the Creative Learning team. In January 2020 we held the first Family Film Club

BSL interpreted “Show & Tell” following a captioned film came. This is now a regular offer of access screenings occurring every other month within our Family Film programme. This will help the hearing children better understand what the provision is and why it is there, whilst giving D/deaf children the opportunity to see something from their own culture on stage in a mainstream setting.

Barbican Cinema has been hosting monthly **Relaxed Screenings** of the New Release programme since 2016, in a Friday matinee slot. After some thought-provoking training, this was increased to include a further monthly screening in a weekday evening slot. This was then part of a drive towards Cinema attaining the National Autistic Society’s Autism Friendly Award.

In February 2020 Beech Street venue received the Autism Friendly Award on, ahead of our Relaxed Screening of the Oscar winning film *Parasite*. This award is a milestone for the Relaxed programme and will push for continual improvements in the provision and format, as well as increasing outreach.

In April 2020, a landmark culmination of this work will be our *Autism & Cinema* season, co-curated with the Centre for Film and Ethics at Queen Mary University of London. This season will explore neurodiversity in film and all screenings will be Relaxed. The expansion of our Relaxed Screening programme will include, *Human Rights Watch Film Festival*, which will host two Relaxed Screenings as well as 3 screenings + ScreenTalks accessible to D/deaf and Hard of Hearing.

As part of our efforts to diversify the workforce we take part the Independent Cinema Office FEDS scheme, designed to offer people from disadvantaged backgrounds the chance to work in film exhibition, distribution or sales. The aim is to make the industry more inclusive and representative of people of colour and disabled people, who are currently grossly underrepresented. The placement will begin in April 2020 and will run until January 2021.

## 6. CONCLUSION

In the past year, cinema has achieved fantastic results in attendance, income and critical acclaim. Careful planning and a remarkable year of art house New Releases, alongside increased number of bespoke programmes, fore fronted by our team of curators, reached out to loyal and new audiences and received unprecedented media attention. Much emphasis was put on our E&I strategy, expanding and diversifying our access offer, positioning diversity at the heart of our programming and our partnerships, as well as investing in workforce diversity through our work with Creative Learning and apprenticeship placements. This was further developed through our growing collaborative work with Beyond Barbican and the flagship project *Leytonstone Loves Film*.

Resources remain a challenge and our ambitious programming with its elevation of bespoke events, made heavy demands on the cinema team and our marketing and comms teams. We will need to address these issues in order to maintain the level of activity and the quality of our international programme.

We have been pleased to make significant progress on the improvement of our venues and look forward to completing these in the coming year, with the ambition of

improving audience experience and contributing to making Barbican Cinema a place for people to connect with films and ideas, in the unique Barbican locale.

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<b>Committee(s)</b> Barbican Centre Board	<b>Date(s):</b> 25 March 2020
<b>Subject:</b> Level G & Beyond Barbican	<b>Public</b>
<b>Report of:</b> Louise Jeffreys, Artistic Director	<b>For Information</b>
<b>Report authors:</b> Siddharth Khajuria, Senior Producer (Incubator & Level G) Rachel Smith, Senior Producer (Culture Mile & Beyond Barbican)	

## Summary

This report provides an introduction to and overview of the work of two Barbican public programming teams: Level G and Beyond Barbican. It reflects on the relationship between these teams' programmes and the wider strategic direction of both the Barbican and City of London Corporation. It also reviews performance in 2019 and identifies immediate challenges and opportunities in both areas.

It is structured as follows:

1. Introduction
2. Level G
3. Beyond Barbican & Culture Mile
4. Conclusion

Appendix A: Level G Project Photos

Appendix B: Beyond Barbican Project Photos

## Recommendation(s)

Members are asked to note the report.

## Main Report

### 1. INTRODUCTION

In the Managing Director's 18/19 performance review, he reflected upon the fact that "...our role is expanding, as we move from being a provider of arts events to reflecting a wider understanding of the place of the arts and learning in society. Our social role, realised for example through free and community events, creative learning and the animation of our foyers, fully reflects the aims of Culture Mile and the City's Corporate Plan..."

The Level G and Beyond Barbican teams are both particularly concerned with (and a product of) this development of the Barbican's wider civic and social role. As an organisation, we believe in *creating spaces for people and ideas to connect*, and these two teams fully embrace and embody the values of our updated strategic plan which compel us to make new connections, invite multiple perspectives, build shared purpose and learn our way into a more sustainable future.

It is important to note that both teams are – in the context of the Barbican – relatively new, responding to recent shifts in the strategic focus of the organisation, most clearly articulated in the 2015-2020 strategic plan. This report marks the first time the Board has received a detailed report on these areas of activity, and accordingly we dedicate significant portions of sections 2 and 3 to an outline of how each team reflects and responds to the Barbican and City of London Corporation's strategic priorities.

The work of these teams is also responsive to a number of strategies and initiatives which shape the work of the arts and learning divisions. These include the following: civic strategy, artist development framework, annual programming themes, and the equality and inclusion strategy.

Further, a number of external factors continue to impact upon and shape this work: the Gulbenkian Foundation's *Inquiry into the Civic Role of Arts Organisations*; the Arts Council's new strategy *Let's Create* (as well as the *Creative Case for Diversity*); Wellcome's approach to public engagement – these are just a handful of examples, and implicit throughout this report is a sense of an organisation and sector in flux, interrogating our own sense of purpose and direction.

## **2. LEVEL G**

*"If you're going to make a claim that the arts should have a more civic function it is important that you do things like this... As arts organisations go, [the Barbican] was definitely the right partner. I think the space was perfect, because it was a real thoroughfare...it was very much part of the foyer. I loved witnessing people just having their graduation photos, taking snaps with their family, and the kids going nuts in the space!"*

**Sarah Douglas, Director, The Liminal Space**

### **2.1 Overview**

The Level G programming team consists of three people: a senior producer (Siddharth Khajuria), producer (Razia Jordan), and assistant producer (Liz Daramola). The team is led by the artistic director, Louise Jeffreys.

We are responsible for a public programme of arts and learning projects designed to create space for conversations about social and cultural questions, and their effects on our lives. Primarily taking place across the Barbican's foyer spaces, the programme comprises a changing series of installations, artist residencies, architectural commissions and a range of events and talks.



The programme is central to the Barbican's mission to nurture new forms of cultural activity and uses the arts centre's public spaces and other venues as platforms to create moments for people and ideas to connect. We often develop work in collaboration with people and organisations from a range of sectors, looking to build relationships with practitioners from beyond the arts. We aim to produce accessible and experimental projects which offer fresh perspectives on social questions.

Our team has grown as part of the Barbican Incubator, which was established in late-2015 as a cross-organisational strategy, policy and programming function charged with ensuring progress against the new strategic plan.

Animating and drawing audiences to our foyer spaces with an arts programme formed a key part of the strategic plan from 2015-2020 – and the creation and growth of our programme and team was the artistic director's response to this imperative.

Additionally, the 'Level G' identity for our foyer spaces as an *always open, always free* venue and destination in their own right was the product of work led by our marketing team in early-2018, in collaboration with design agency North.

For those new to the work commissioned and developed by our team, section 2.4 below outlines projects from the 2018 and 2019 programmes in greater depth, whilst Appendix A contains a selection of project photographs.

## 2.2 Values and themes

Our approach to programming is informed by a combination of:

- **Values** – which shape our approach to the production and development of work, and who we work with
- **Themes** – which shape the decisions we make about the topics our programme explores

### 2.2.1 Values

The four organisational values are reflected in our approach to developing the Level G programme:

#### **Brave**

We develop experimental public programme formats. The multi-use context of the Barbican foyers requires an inventive and responsive approach to developing projects. In particular, we seek to build unlikely and surprising experiences or aesthetics which draw people towards the questions being explored within a project.

#### **Open**

We collaborate with practitioners whose perspectives bring something new to the Barbican programme. We regularly ask ourselves whose voices are being platformed, and whose are missing. We develop programming models which expand and diversify both the group of people who are making the creative decisions during the production phase, and those who are participating in public events.

## Connected

Our role as producers entails creating and holding space for a socially-focused, cross-sector dialogue to shape public programme projects. Collaborative dialogue between any combination of practitioners – be they researchers, artists, curators, public engagement specialists, or others – is at the heart of how our programme is developed. This commitment to new connections is naturally an open-ended process, as partners from different backgrounds build a shared language and understanding.

## Sustainability

Sustainability is an increasingly central concern to our programme, both in terms of environmental, and financial, viability. As we look toward the Barbican's future seasons, we are examining the reusability and environmental impacts of the materials and production processes behind our projects, particularly built installations.

### 2.2.2 Themes

In addition to the four values above, our programme responds to one or more of these themes:

- The Barbican's **annual programming theme** in any given year, i.e. *Life Rewired* in 2019 or *The Art of Change* in 2018. The senior producer in the Level G team has jointly-led on the development of the Barbican's annual programming theme in recent years.
- The impacts of **digital culture** on how we live, work and create in today's increasingly fluid creative landscape. For example, our collaborations with the *Lumen Prize for Digital Art* have resulted in co-commissioned projection-based work across Level G, whilst the *New Suns* book festival has explored feminist notions of technological progress.
- The **future of the arts and creative industries**, including explorations of how we create a more equitable sector, through to experiments in bringing cross-sectoral and research-driven practice to the forefront of an arts centre's public programme. For example, our *In Focus* event in 2018 built on our team's support of a rigorous AHRC-funded examination of social class inequalities in the creative industries workforce.

Our team often works closely with other art form teams to shape and realise specific projects (e.g. Music with the *Life Rewired* programme or *Openfest: Art 50*, and Cinema with *Alternate Realities*).

## 2.3 Strategic priorities

### 2.3.1 Barbican Centre

The Level G Programme responds to, and supports, each of the Barbican's strategic priorities:

## Destination

At the heart of the organisation's 2015-2020 strategic plan was an ambition to transform and draw audiences to the Barbican's foyer spaces. This was to be achieved through the combined introduction of a public programme and improvements to the physical environment (e.g. furniture, carpets, lighting). The Level G Programme forms one half of this shift:

- In 2019, our team's projects across the Barbican foyers were attended by more than 65,000 people:
  - *Unclaimed*: 21,600
  - *Life Rewired Hub*: 29,357
  - *New Suns*: c. 5,000
  - *Openfest Art 50*: c. 9,000
  - *We Will Replace All Men With Machines*: c. 1,000
  - *Insulae [Of the Island]*: not counted – it is not possible to count audiences of projection-based work sited in a public space.
- As we discuss in more depth below, our producers are working closely with colleagues in other teams to consolidate and further enhance the quality of experience in our foyer spaces.

## Audiences

The scope and shape of projects in the Level G programme have become increasingly responsive to the range of people who spend time in the foyers. These projects are designed to invite people into conversations about a breadth of social and cultural questions which affect our lives:

- after a visit to *Unclaimed*, our installation about ageing, the interpretation manager of Historic Environment Scotland wrote:  
*"I made a point of seeking [Unclaimed] out when down in London this weekend and was not disappointed. To combine the playfulness of the media with the seriousness of the themes and message was so impressive. That it was packed with visitors engaged, surprised, amused and (crucially) listening was testament to the success of your approach and creative detail. I'm back in Edinburgh now, inspired and enthused by what you and your team have achieved. I had become somewhat jaded with colleagues telling me that good interpretation can "change the world". Unclaimed makes me think again."*
- comments from audiences to *New Suns* feminist literary festival in 2018 included:  
*"It was an amazing day! When I booked my ticket I didn't actually realise it was a full festival with lots of talks and a book fair. It was such a brilliant morning to turn up and find so much else going on and so many excellent booksellers and books to choose. Thanks so much for making it happen!"*  
*"I thought the speakers were excellent, the Feminist Mythmaking event was the best literature event I've been to in ages (and I go to a lot)... I thought the Barbican was the perfect place for a festival of this type."*
- Following *Girls can, do and will*, our 2018 day of workshops and performances for over 200 Girlguides from across London and the South East, a group leader wrote to us to remark:

*"I could clearly see that the Guides that attended really enjoyed the day... it was simply a joy to be part of! The musicians, poets, artists, all the staff, the amazing surroundings of the Barbican all added value to the day as well seeing a diverse range of people from different backgrounds & making it all relatable/achievable to the Guides (& quietly myself too)... I LOVED IT & my unit left feeling totally empowered! Keep up this amazing work & we look forward to more future events like this, embracing change, breaking down barriers, empowering young girls/women - all things that GirlGuiding has done & will continue to do!"*

## **Artists**

Almost every aspect of the Level G programme supports independent practitioners – including artists, curators, researchers, and public engagement specialists – to develop new forms of creative practice and work:

- Our collaborations with independent curators has led to the creation of our feminist literary festival *New Suns* (external curator: Sarah Shin) and experimental listening cinema *Soundhouse* (external curators: Nina Garthwaite and Eleanor McDowall). The quote below is excerpted from the evaluation interview with the two *Soundhouse* curators:

*"We both felt very trusted... it was open and discursive and I think, through that kind of exploring, there were things that helped us make certain decisions... And it speaks to... maybe the Level G programme that we were a part of. That ethos, interrogating where things sit within artistic institutions, where things sit within artistic space, what's valued and what's not. Even though we were coming from different places, it felt sympathetic in terms of building a structure."*

- We worked for over 18 months with public engagement specialists The Liminal Space to develop *Unclaimed*, the installation about ageing. Director of The Liminal Space, Sarah Douglas, led on the project and remarked:

*"For us the collaboration on Unclaimed was incredibly successful. It was a complex project with lots of stakeholders and moving parts and the team at the Barbican gave us support, guidance and crucially, the freedom we needed to develop a creative solution together. As well as the impact on participants and visitors to Unclaimed, a major impact of the project has been to demonstrate how arts organisations, researchers, participants and independent creatives can work collaboratively to deliver a unique solution - something we feel is increasingly necessarily to engage audiences in the many challenges we face today."*

- Indian design studio Quicksand took up residence in the *Life Rewired Hub* to explore the future of humanitarian work through a process of speculative design in response to a fictional water-shortage crisis in Southern India in 2035. After visiting the project, a member of staff from Médecins Sans Frontières' Manson Unit in London contacted Quicksand with questions about their *Hub* residency, and the two organisations are now working together, building on the design tools first used in the Barbican residency to support organisational planning and change within MSF. The below is from the co-founder of Quicksand, Avinash Kumar:

*"... 'seeding collaborations' is possibly the most important phase in the journey of ideas that need to encompass art and social responsibility. Our collaboration with the Barbican was highlighted by a fluid process that allowed for exciting partnerships to be built in a short time. The Barbican team enabled our team to think freely and act intuitively; the ongoing success and longevity of the project is*

*testament to that... Our ongoing work with MSF is a wonderful outcome to examine the possibilities of this process."*

## **Income**

One measure of this programme's success in the last 24 months is the series of creative and financial collaborations with institutional partners which have underpinned and enhanced our projects:

- The *Life Rewired Hub* was the product of support from three programming and funding partners: the Royal Society, British Council, and Wellcome. Collectively, they provided £94,475 to realise the *Hub*. In addition, a significant number of the 90+ events within the *Hub* programme relied on provision of support and self-funding from partners such as the Orwell Foundation, Bartlett School of Architecture, and Royal College of Art.
- Strands of health-related programming in the *Life Rewired* and *Inside Out* annual themes, the development of which was jointly-led by the senior producer in the Level G team, were both supported by Wellcome's Public Engagement Fund, with £86,715 in 2019 and £91,540 in 2020 across all arts and learning teams.
- *Unclaimed*, our installation about experiences of ageing in British society, was made possible with the support of a £125,000 public engagement grant from Wellcome to Dr Daniel Davis (UCL unit for lifelong health & ageing), whose research formed the basis for the project.
- Our projection-based programme, including the co-commissions with Lumen Art Projects, has been made possible as a result of our five-year relationship with Christie Digital.
- Alongside Sage Gateshead, BALTIC Centre for Contemporary Art, and Storyvault films, we worked very closely with Sky Arts over the best part of two years to develop *Art 50*, which invited 50 artistic responses to the question of what it meant to be British following the triggering of Article 50. On 23<sup>rd</sup> February 2019, we hosted *Openfest: Art 50* across our Level G spaces (production of which was led by our Music team) and Sky Arts provided £50,000 towards the realisation of the one-day festival.
- *Fieldwork*, our residential lab in India exploring alternative infrastructures for cultural production (produced in collaboration with the British Council, Abandon Normal Devices, and Quicksand design studio), was supported with £20,000 of funding from the British Council's Creative Economy team.

Our work also supports the Barbican's strategic priorities pertaining to **Creative Learning** and **Culture Mile**:

- **Creative Learning:** Our team often works closely with Creative Learning on public programming in the foyers. For example, we facilitated and co-funded the process by which the site of the Barbican's old shop was transformed into an under-5s offer, which began as *Barbican Blocks* and has since become *Squish Space*. Another example came at the end of 2018 when we supported the display of the twelve films comprising *Subject to Change*, in which *Barbican Young Poets* responded to topical issues as part of *The Art of Change*.
- **Culture Mile:** Our programme represents a significant expansion of the Barbican's free offer, enhancing the attractiveness of the Barbican's foyers as a compelling civic space within the context of Culture Mile.

### 2.3.2 City of London Corporation

Our programme also supports the City of London Corporation's wider objectives:

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

The cross-sectoral dialogue that is integral to Level G programming is rooted in a conviction that a particular kind of shared conversational space — which builds bridges across traditionally discrete disciplines within society — is increasingly vital to engaging with complex social problems. For example:

- *Unclaimed* brought together practitioners from UCL, Francis Crick Institute, Age UK and beyond to explore the societal narratives about ageing in the UK.
- The *Life Rewired Hub* programme was shaped by institutional partners from the worlds of Science (Royal Society, Wellcome) and Research (UCL, National Psychosis Unit, Humanitarian Leadership Academy, Indian National Institute of Design) as well as practitioners from fields as varied as engineering, journalism & media, food production, and many others.
- *In Focus*, our 2018 event exploring social class inequalities in the creative industries built on our support of an AHRC-funded research report to convene participants from the University of Edinburgh, City University, University of Portsmouth, LSE and others.

#### **Support a thriving economy**

The presence of a mostly-free, topical, and accessible public programme is central to our provision of a vital civic space. The programme itself is part of a rare ecosystem in the Barbican's foyers, combining work, play, and public programming. Research into our unticketed visitors commissioned by the Marketing department in 2019 revealed four main reasons for people making unticketed visits to the Barbican:

- **Attending a specific activity** (30%): library, free installation, Curve
- **Social time** (27%): looking after children, meeting friends
- **Killing time** (17%): lunch breaks, spending free time
- **Work** (14%): freelancers, students revising

The Level G Programme forms part of the first of these categories ('attending a specific activity') but deliberately complements the wider range of activities which comprise the Level G experience.

#### **Shape outstanding environments**

The Barbican's foyers are where many people form their first impressions of our iconic building. For this reason, the Level G Programme producers are working increasingly closely with colleagues in Audience Experience, Communications, and Marketing to further consolidate and improve the overall clarity, coherence and sense of 'welcome' for people in the space.

Additionally, a number of Level G projects make temporary architectural interventions to create intimate environments within the larger foyers. For example:

- Architects Dyvik Kahlen designed the *Life Rewired Hub* as a 12-month micro-venue located outside the Barbican Kitchen.

- Public Engagement specialists Liminal Space worked with architect David Macdiarmid to design the lost property office which housed *Unclaimed*, our installation about ageing.

## 2.4 Programme highlights

The majority of our 2019 programme formed part of the Barbican's annual theme, *Life Rewired*, and included:

- **Life Rewired Hub / Royal Society, British Council, Wellcome / 5 Feb – 15 Dec 2019**
  - an experimental and temporary venue, home to a programme of talks, performances, workshops and residencies throughout 2019.
  - funded and programmed in collaboration with the British Council, Royal Society, and Wellcome.
  - a platform for conversations that tend to exist outside the traditional spaces of cultural organisations and research institutions.
  - Nearly 30,000 people visited the Hub and its programme of over 90 events, which explored topics including: the future of humanitarian work in India; the link between genetics and schizophrenia; the future of food consumption; dating in an age of technology, and much else.
- **Unclaimed / The Liminal Space / 11 Feb – 3 May 2019**
  - an unusual lost property shop (shoes that talked, binoculars that let you see through someone else's eyes, and books that read to you) expressing untold stories of what it's like to grow old in the UK today.
  - led and delivered by public engagement specialists The Liminal Space, the project conducted interviews with hundreds of participants during its research + development phase (which lasted over a year), as well as data from collaborators: UCL and the Centre for Ageing Better.
  - funded by Wellcome, featured in Time Out, Evening Standard, BBC London News, and attended by over 20,000 people.
- **Art50: Openfest / Sky Arts and others / 23 Feb 2019**
  - a day of free art, film, music and performances exploring what it means to be British today, attended by over 9,000 people.
  - free showcase of works from Sky Arts' *Art 50* project, inviting artists to create a piece of work which says something about national identity.
  - production led by Music team, with collaboration from art forms and Creative Learning.
- **Insulae (of the Island) / Nye Thompson / 23 Feb – 1 May 2019**
  - co-commissioned with digital arts organisation Lumen Art Projects, Thompson was invited to produce a new piece of work in response to our 2019 programme *Life Rewired*.
  - projected onto the vast portrait wall outside the Hall, Thompson's work contemplated the impact of island geography on our identity in a perpetually looping virtual tour of the waters just off the British mainland. Flying low over

digitally-rendered waves, those watching were taken on a lonely journey patrolling our borders.

- **New Suns / Sarah Shin / 5 Oct 2019**

- the feminist literary festival returned to the Barbican for a second year. Comprising a bookfair and day of talks, workshops and screenings this year's edition explored the relationships between contemporary feminism and technology.
- over 5,000 people spent time on Level G during the day, with speakers in the talks programme including writer Reni Eddo-Lodge and joint winner of the 2019 Turner Prize Tai Shani. Publishers present at the bookfair included: Feminist Library, Granta, Hachette, Independent Alliance (including Scribe, Daunt and Faber), London Review Bookshop, Penguin Random House, Peninsula Press, Semiotextl / MIT and dozens of others.

- **Fieldwork / British Council, Abandon Normal Devices, Quicksand / 1-6 December 2019**

- c.20 producers, artists, designers, curators and thinkers from across the UK and India participated in a residential lab across Mumbai and rural Goa to explore alternative infrastructures for cultural production. Topics included: the future of food, mental health + climate crisis,
- building on a 2017 edition, we co-produced the project with Abandon Normal Devices, Quicksand Design Studio and the British Council.
- format has been developed to respond to the emergent needs of cultural institutions and actors to participate (and demonstrate leadership) in shaping international and cross-sectoral collaborations which explore social questions and their effects on our lives.

A number of partnerships and subjects from the 2018 programme will also be built upon in 2020, be it interrogating the make-up of the cultural sector's workforce or working once again with specialist partners such as Sheffield Doc/Fest and award-winning radio producers Falling Tree and In the Dark.

- **In Focus (part of *Panic! It's an Arts Emergency*) / 27 June 2018**

- following our collaboration with the researchers behind the *Panic!* Report into social class inequalities in the arts, we hosted an afternoon of panel discussions and conversation to reflect on the report.
- panel discussions covered topics including: meritocracy and leadership, the tastes and attitudes of the workforce, and the reality of working class representation in the arts today, as well as a look at the role young people play in this debate.
- 353 people attended the event, and it is also worth noting that the *Panic!* Report itself was widely covered upon publication. It has continued to be referenced by arts journalists (including most recently with reference to the news that funded organisations will have to report on the socio-economic backgrounds of its employees to the Arts Council). This excerpt is from the *Guardian's* coverage: *"Working-class people continue to be hugely under-represented in the arts, and the people at the top – mostly well-paid, middle-class white men – are least likely to see it. This conclusion was reached in a new report published today, billed as the first sociological study on social mobility in the cultural industries."*



- **Girls can, do and will / Girlguiding London and South East England / 1 September 2018**
  - over 200 Girl Guides aged 10-14 came together at the Barbican for a day of making noise and music, led by Jessie Maryon Davies, co-founder of Girls Rock London and musical director of LIPS Choir.
  - harnessing the power of singing, lyric writing, percussion and chanting, the day comprised a series of performances and skills-building workshops that celebrated exploring new things, expressing oneself and making mistakes.
- **Soundhouse / In the Dark and Falling Tree Productions / 6 Sept – 4 Oct 2018**
  - pop-up venue exploring what a 'cinema for audio' might look like, hosting a curated collection of audio works in a radically reimagined collective listening space.
  - installation and accompanying programme of experimental listening events attended by over 2,000 people. The project catalogue is now included in UCL Anthropology Department's *Radio* modules, and has also been used in teaching at other higher education establishments here and in the US.
- **Alternate Realities / Sheffield International Documentary Festival / 20-27 August 2018**
  - collaboration between the Level G and Cinema teams, showcasing four works from Sheffield Doc/Fest's strand of VR and interactive non-fiction work. Projects included *Terminal 3* – by US-based artist Asad Malik – an augmented reality experience of contemporary Muslim identities in the USA, through the lens of an airport interrogation.
  - installation programme was accompanied by three screenings curated by our cinema team, and total attendance across screenings and the exhibition was in excess of 1,700 people.
- **More than Two / Jasmine Johnson / 11-16 Dec 2018**
  - after participating in *alt.barbican*, our 2017 artist development project for a cohort working at the intersection of art, technology and entrepreneurship, Jasmine Johnson transformed the Level G Studio into a recording facility to develop a new audio work.
  - Level G audiences were invited to witness and listen to the process unfold. The project was part of Johnson's ongoing work, *More Than Two*, centred on a real community of London-based queer and polyamorous identifying individuals conversing about their future prospects.

As you will have noted, the team's on-site public programme regularly extends beyond Level G and the public foyer spaces. Over the coming months, we are keen to explore how this programme might further explore the utilisation of space across the Centre (e.g. Conservatory, lakeside, Frobisher auditoria) to convene and create space for conversations about social and cultural questions, and their effects on our lives.

### 3. BEYOND BARBICAN

*“When you get to adulthood you just think ‘I couldn’t go and do that – I’m not a dancer’, but what’s so great about this project is the way it says to everyone – us and people watching, that anyone can do this. I really hope that more projects like this happen and people who aren’t ‘dancers’ get the chance to explore dancing in all its forms.”*

**Participant – Move Culture Mile**

#### 3.1 Introduction

Beyond Barbican is a small team of five people, working on projects that happen outside the main Barbican venues and building in both East London, through our **Arts Council England** funding, and in the City of London as part of **Culture Mile**. For the period 2019-2021 our work is focused on long term partnerships with four key neighbourhoods: **Leytonstone**, **Walthamstow** and **Dagenham** in East London and **Culture Mile** in the northwest of the City.

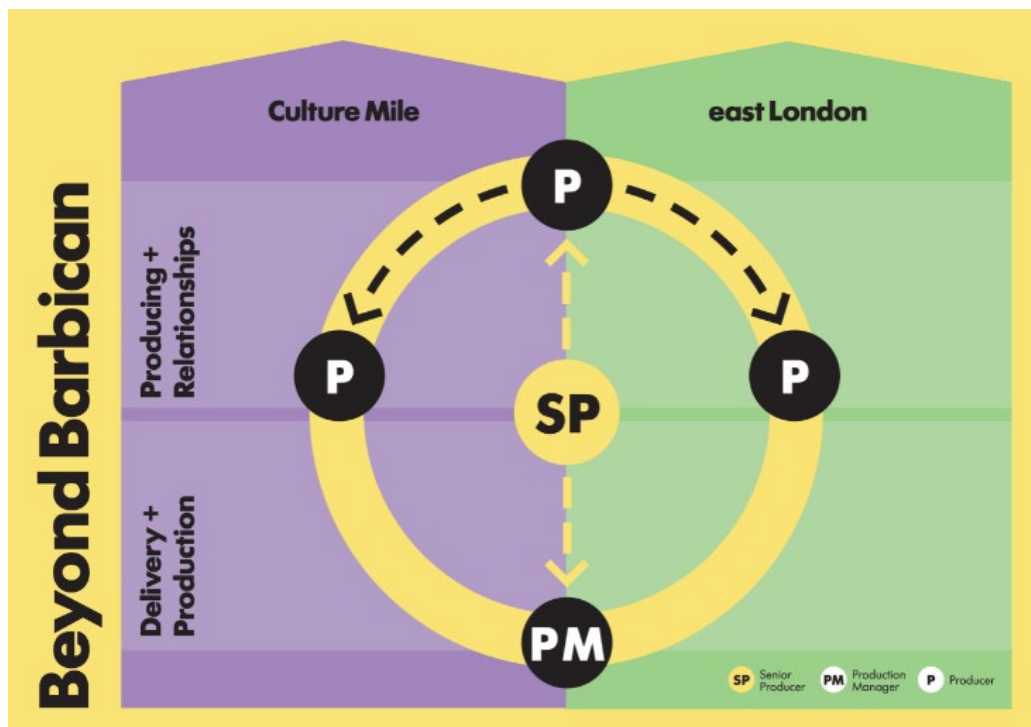
The genesis of the team’s work stems from the legacy of the London 2012 Olympics and in particular the 2013 Open East Festival that marked the opening of the Queen Elizabeth Olympic Park. The work has been underpinned since 2014 by the Arts Council England’s commitment to the Barbican as a National Portfolio Organisation and has been closely connected to the development of our Creative Learning work in East London. Alongside this, in 2018 Beyond Barbican took on responsibility for delivering programming for Culture Mile and in 2019 we worked with partners from across the area to deliver our first series of events.

For more information about the programme, our 2019 projects are detailed in section 3.4 of this report and a selection of photos from projects can be found in Appendix 5b.

The team is structured as follows:

- The team is currently made up of a 1ft Senior Producer, 2.6ft producers and 1ft production manager. The team reports directly to the Artist Director.
- The team has emerged over the last two years and all post holders, with the exception of the Senior Producer, are on fixed term 1yr contracts.
- 0.5ft of the Senior Producer and 1.6ft Producers are dedicated to working in East London.
- 0.5ft of the Senior Producer, 1ft Producer and 1ft Production Manager are dedicated to working in Culture Mile.
- Outside the salaried team, we build large freelance festival teams that come together to make the events happen. At Walthamstow Garden Party the team grows to more than 30 contracted staff and includes in kind support from the Barbican Music Team.

The diagram below illustrates the above approach:



### 3.2 Mission, values and approach

#### 3.2.1 Beyond Barbican Mission Statement

Inspired by the bold ideas and creativity of communities, we believe that working and learning in partnership with our neighbours is vital for developing brave, inclusive, sustainable projects and networks that grow communities and *create spaces for people and ideas to connect*.

Working year-round, we build relationships and connections with and between local partners, developing the space for people with different skills, backgrounds and expertise to come together to make creative projects happen in their neighbourhoods.

Our projects take place in venues and spaces in the heart of each community including parks, streets, libraries and pubs. We work together to bring these everyday spaces to life through free festivals and events which showcase the extraordinary creativity and cultures of local people and places and include the award-winning **Walthamstow Garden Party, Leytonstone Loves Film, OpenFest and a year-round programme in the Culture Mile area.**

#### 3.2.2 Values

The four organisational values are core to our approach, projects, competencies and capabilities:

### **Brave**

Over the last two years, we have grown from managing two events in East London to overseeing a huge portfolio of offsite work attended by 87,783 people in 2019. We collaborate to create ambitious, new projects, experimenting with new ways of working and learning iteratively. We build our events from scratch, involving thousands of local people in the process and transforming everyday places into unique event sites.

### **Open**

Our events are open to everyone, using local venues and spaces at the heart of each neighbourhood and offering free, un-ticketed access. At **Leytonstone Loves Film**, **130 free films** were screened in venues up and down the high street including the library, church, community hall, pubs, working man's club, car park and more. We commission performances and activities that invite people of all ages, abilities and backgrounds to get involved. Projects like **Move Culture Mile**, which brought together 60 residents from both East London and the City to take part in a participative dance performance, encourage our audiences to develop and share their own creativity.

### **Connected**

We use festivals and commissions as a catalyst and an anchor for our collaborations, building trust and connections through a shared aspiration to create something together. Our producers work year-round in neighbourhoods to build relationships, cultivate connections, convene conversations and develop networks with artists, residents, businesses, organisations, institutions, local authorities, venues and schools in each place. We work with our partners to develop co-creation models which hold space for people with different backgrounds, expertise and interests to come together and be part of a shared conversation, purpose and outcome. Our projects grow out of these networks and are unique to each place.

### **Sustainable**

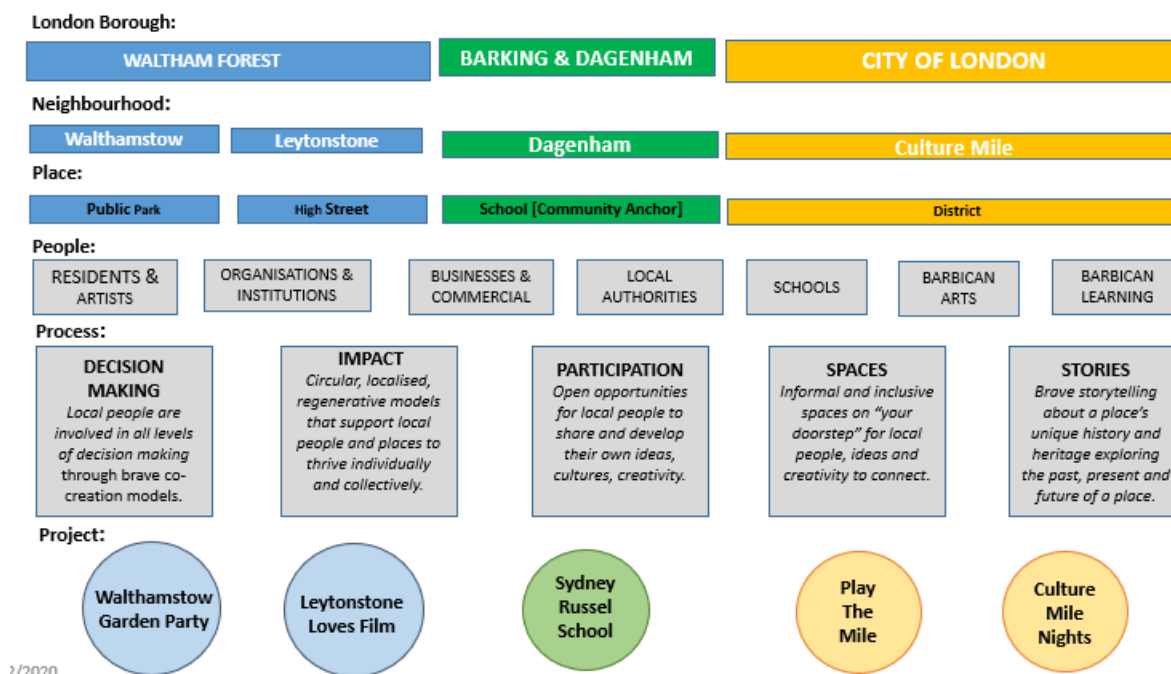
We are committed to becoming leaders in localised, sustainable festival models. In 2019, Walthamstow Garden Party was one of 36 festivals from 15 countries around the world to receive an award from **A Greener Festival** achieving "outstanding" in 3 of the 7 categories. We were also successful in our application to take part in Arts Council England's new **Accelerator Programme** supporting 10 national organisations to advance the cultural sector's environmental practice through our **Local Futures** cohort proposal. We are working with **Festival Vision 2025** to reduce our carbon footprint by 50% in the next five years and embedding circular & permaculture design principles into all our thinking. We want to explore how festivals can envision, advocate for and demonstrate what a sustainable, localised lifestyle and system looks like and inspire our partners, the arts sector and local authorities to come together to take urgent action.

### **3.2.3 Approach**

Our work is focused on developing long-term partnerships (>three years) with neighbourhoods. For the period 2019-2021 these neighbourhoods are Walthamstow, Leytonstone & Dagenham in East London and Culture Mile in the north west of the City. Each neighbourhood has a different set of stakeholders and a unique strategic context, demanding different approaches. As a team we focus on applying a local

approach to five priority areas: 1) Decision making 2) Impact 3) Participation 4) Spaces 5) Stories.

The below diagram illustrates **where** we work, **who** we work with, **how** we work and **what** our projects were in 2019.



### 3.3 Strategic Priorities

#### 3.3.1 Barbican Centre

The Beyond Barbican team responds to, and supports, each of the Barbican's strategic priorities:

#### Destination

- We commission work which connects audiences with the **history, heritage and architecture** of the area. MusiCity x Culture Mile featured ten new music commissions for the area including Barbican Lakeside, Barbican Sculpture Court and Barbican Level attracting additional unticketed footfall to the centre.
- We work with partners to tell a joined-up story about what is happening across the area, increasing our audience's confidence to visit. Last summer **Culture Mile Kids Club** provided weekly activities for families every Saturday, joining up Barbican Family Film Club, LSO Discovery events, Junior Guildhall and Museum of London with new outdoor kid's activities and increasing family's dwell time in the area.
- Every day almost half a million people come to work in the Culture Mile area, we are working closely with Barbican Music, LSO and Guildhall to join up and enhance our **lunchtime and afterwork** offers aimed at local workers.

## Audiences

- In 2019 we created **free events attended by 87,783 people**.
- Our East London festivals attract **new audiences**, last summer 42,560 people attended of which 67% were local to the borough, 17% were under 25yrs old and 33.4% were BAME background.
- The **digital reach** of our festivals is expanding and now includes stand alone websites viewed by over 100,000 people across event weekends and festival mailing lists signed up to by 40,000 people.
- Walthamstow Garden Party was awarded a Bronze award from Attitude is Everything for improving **accessibility** at Walthamstow Garden Party which included distributing 350 advance access passes, BSL interpreted workshops and wheelchair accessible stages, audience areas, bars and food concessions.
- 45% of the audience at Culture Mile Nights were under 34 with associated **broadcasts** on platforms including NTS radio, Resonance FM and Vibes FM reaching more than 15,000 **young people**.

## Artists

- In 2019 we worked with a total of **3450 creatives** to deliver activities and performances as part of our festivals and programmes.
- We run regular open calls and open planning meetings in each of our neighbourhoods to help us **identify new talent** and establish transparent ways for people to get involved.
- We work with local decision-making panels to **widen our reach**. At Walthamstow Garden Party we have four local panels including a **Family Panel** made up of local parents & children, a **Young Producers** panel focused on selecting projects by under 25yr olds, a **Park Panel** creating opportunities for everyday users of the park and a **Creative Citizen** panel focused on participatory performances and workshops.
- Our platforms **nurture emerging talent** alongside established artists. At Leytonstone Loves Film, twenty-one films by local filmmakers were screened alongside international films, supporting emerging film-makers to connect with new audiences and platform their work.
- We support artists to develop **new work** – For MusiCity x Culture Mile, 10 composers were commissioned to create new music for 10 architectural sites around CM including students from Guildhall School and composers from LSO's Sound Hub network.
- We build long term relationships with local artists and organisations supporting them to be more **resilient**. In 2020 local partner Artillery will be joining us on the ACE Accelerator Programme, including taking part in a 5-day residency with 10 national partners, raising their profile and supporting them to develop and grow as an organisation.

## Income

- Our projects are supported by **£220,000 of funding from Arts Council England** through our NPO grant.

- We generate **£207,000 of income through partnerships** including London Borough of Waltham Forest, Film Hub London, Create London.
- We raise **£65,000 of commercial income** from food and bars concession at our festivals
- Our events are all free to attend so we don't make any income from ticket sales but there is huge scope to explore flexible **audience giving** models at our festivals and this will be a priority for 2020 and 2021

## Learning

- Our long-term commitment to neighbourhoods is aligned with Creative Learning's 3-year **Barbican Associate School** model, with one associate school located in each of our neighbourhoods, of Walthamstow, Dagenham and Culture Mile.
- All of our events provide platforms for Young Creatives from our learning programmes to showcase their work. The Earthly Paradise Tent at Walthamstow Garden Party featured **593 young people** in 2019.
- We work closely with the Creative Learning **Community Engagement Manager** to tackle barriers to participating in our projects. At Leytonstone Loves Film we partnered with care homes to set up remote screenings for people who would not be able to attend the festival, hosting screenings in five different homes for over 100 residents.
- **Family activities** are a key part of our programmes. At Leytonstone Loves Film, Barbican Family Film Club hosted an area at the event promoting our regular family film offer. In Culture Mile, we worked with learning teams, from across the core partners, to deliver a joined up family offer at Sound Unbound and to develop a regular weekend offer as part of Culture Mile Kids Club. In 2019 Walthamstow Garden Party was nominated for **Best Family Festival** at the UK Festival Awards.

## Culture Mile

- Our team plays a critical role in Culture Mile taking on responsibility for delivering the project's programming workstream as part of the **Culture Mile Team** managed by the Culture Mile Manager.
- We work with Barbican teams to produce an annual large-scale festival, presented across the area in partnership with Museum of London, Guildhall School and LSO which alternates biennially between **Sound Unbound** (2019/ 2021) and **OpenFest** (2020/2022).
- We chair and manage the **Culture Mile Content Group** bringing together producers from across the core partners to connect up and amplify what already happens in the area, and support partners to expand their offers into Culture Mile. In 2019 the Museum of London, Barbican and Guildhall all developed and delivered content that was supported by our team and featured as part of our summer programme Play The Mile.
- We develop new projects and commissions that are unique to Culture Mile, building stronger relationships with our neighbours here in the city. In 2019 we worked with over 200 local workers and residents on projects including Coney's pub quiz, **We The People (of Culture Mile)** designed by residents from Barbican and Golden Lane Estates, Joshua Idehen's **Oi Barman**, inspired by local bar workers in Smithfield and **Move Culture Mile** performed by local residents.

### 3.3.2 City of London Corporation

Our programme also supports the City of London Corporation's corporate plan:

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

*"Festivals are not audience engagement strategies. They are critical acts of community building and can be an extraordinarily emotional platform."*

Anna Reece, The Relationship Is The Project

Our collaborative models bring people together to share, learn and work on a common project, building local networks and supporting stronger communities.

We commission work that invites people of all ages, abilities and backgrounds to get involved in regular creative activity, reducing loneliness, supporting physical and mental health and wellbeing and strengthen social ties.

*"Absolutely loved it and will miss it immensely! I enrolled to perform and to meet people and both goals have been achieved. The people element is priceless: living in the Barbican we hardly meet our neighbours and I still can't believe that I've met some lovely people I am already planning to catch up with. The project is very important in bringing communities together and also in empowering people to try new things – no matter what age, gender, size, ability"*

Barbican Resident – Move Culture Mile

#### **Support a thriving economy**

Our work champions the unique ecosystem of an area supporting local businesses, creatives and residents to thrive individually and collectively. At Walthamstow Garden Party local investment has increased by 286% since 2014 with £50,450 invested into 174 local creative organisations in 2019. The secondary spend of a festival like Walthamstow Garden party is estimated at around £400,000 creating a unique opportunity for local food, drink and market traders to develop their businesses models and access new opportunities.

*"Walthamstow Garden Party presents an incredible opportunity for local businesses - it is a major London event and an incredible platform to showcase the best that Walthamstow has to offer. The opportunity to run the Craft Beer Bar for the past 4 years has allowed us to expand our knowledge and expertise as a business, and by reinvesting any profits made back into the business, it has also generated local job opportunities"*

Wildcard Brewery

#### **Shape outstanding environments**

*"Festivals, with their creativity, entrepreneurship and temporary nature, can themselves serve as the living lab for innovation and experimentation. Within a very tight timescale, they must provide all basic needs including sanitation, food, shelter, waste disposal and more. The festival scale is ideal for providing the insights needed to further research, experiment, and improve the most promising circular interventions"*

Harald Friedl CEO at Circle Economy

The environments we create are temporary, but we believe in the power of festivals to create a microcosm of wider society and we're committed to exploring how



festivals can experiment with and advocate for systems & environments that can be scaled to neighbourhoods, towns and cities in the future.

Through Culture Mile we are contributing to the transformation of the area into a vibrant, distinct and welcoming new destination by bringing the core partner offering outside of its buildings and encouraging exploration through an evolving programme of inspiring events in unexpected places.

### 3.4 2019 Programme Overview

#### 3.4.1 Barbican in Waltham Forest

Over the last six years, Barbican and London Borough of Waltham Forest have worked together to jointly fund and produce the annual festival, **Walthamstow Garden Party**. In 2019 this relationship expanded to include a new jointly funded festival **Leytonstone Loves Film**, commissioned by Borough of Culture and produced by Barbican. In 2019 we established a **new strategic board** to oversee all of our work in the borough, including our work in schools. The board includes councillors and reps from the local Creative Education Partnership and local climate committee and supports an increase in the scope and impact of our work.

#### **Walthamstow Garden Party – 13<sup>th</sup> & 14<sup>th</sup> July 2019**

**Attendance:** 34,560

<https://walthamstowgarden.party/>

East London's biggest community powered festival now in its seventh year, celebrating creativity, culture, community and local heroes. In 2019, 174 Waltham Forest-based partners and nearly 3,000 participants took part in the event alongside music artists such as Amadou & Miriam from Mali and Carleen Anderson from the USA. Last year there were four stages: **Barbican Music Stage**, for international music, **News From Nowhere Stage**, for dance, physical theatre and circus, **Earthly Paradise Tent**, for young people specialised in music, spoken word, poetry and **Glittering Plains Dance Tent** for DJs. As well as four zones: **Useful & Beautiful**, for making, **Fellowship Island** for community, **Art For All** for families and under 7s and **The Oasis** for reflection.

One recent measure of this project's relationship with its community is the decision by the Cllr Clare Coghill (the Leader of London Borough of Waltham Forest) to award a blue plaque to our Artistic Director Louise Jeffreys for: "her leadership working with communities to create Walthamstow Garden Party".

***"The team have pushed boundaries and shown exemplary efforts and actions to include the local community and ensure social inclusion and creativity, showing a clear determination to continue to break ground going forwards."***

*Claire O'Neil – A Greener Festival Awards*

#### **Leytonstone Loves Film – 27<sup>th</sup>-29<sup>th</sup> Sept 2019**

**Attendance:** 8,000

<https://www.leytonstone lovesfilm.com/>

A weekend movie spectacular which saw film pop up in unexpected places across Leytonstone. As a site of early film production and the celebrated birthplace of Hitchcock, Leytonstone has a rich cinema history. At Leytonstone Loves Film, we celebrated film culture, filmmaking and the area's rich local film heritage with 130 films screened as part of 66 events up and down the high street including a screening of Hindi classic Pyassa in the church hall, SmartPhone Film Festival in the local pub The Birds, a live scoring Buster Keaton Picture Show in St Johns Church and Women of The World Film Festival screenings in local care homes.

***“Bucking the trend of dominant culture, art clique – you connected, convened and considered so many people and their stories, platformed local talent and really delivered a festival that does what film does best, bring past, present and future together.***

Local Partner – Leytonstone Love Film

### **3.4.2 Barbican in Barking & Dagenham**

Over the last four years Beyond Barbican has worked in Barking & Dagenham on a number of festivals, events and professional development programmes including **Barking Town Square Street Party** in partnership with London Borough of Barking and Dagenham in 2015, **Barbican at The Broadway** with the The Broadway Theatre in 2017 and **Change Makers** in partnership with Creative Learning and Barbican Associate School, Sydney Russell School, in 2018.

In 2019 we supported Creative Learning to expand their work with Sydney Russell School and to develop a new festival, due to take place in the school in March 2020. As part of this event we are working with the school and **Creative Barking & Dagenham** to launch the recruitment process for **Everything That Rises Must Dance**, a participative dance performance for 200 women of all ages, backgrounds and abilities produced by Complicite and to be rehearsed and performed in Dagenham in July 2020 as part of Dag Fest. Much of our work in 2019 has been focused on working with local partners to develop this project for 2020.

### **3.4.3 Barbican in Culture Mile**

In 2018 Beyond Barbican took on responsibility for delivering programming for Culture Mile and in 2019 we delivered our first series of events.

#### **Play The Mile - 18th May - 26th Aug**

**Attendance** 39,800

Play the Mile was Culture Mile's first Summer Season of activity, celebrating the value of play and creativity in our everyday lives. Including two major festivals (Sound Unbound & Smithfield Street Party), outdoor installations, commissions for public space, workshops and live events, the programme told a joined up story about the people, organisations and places that make up Culture Mile.

<https://www.culturemile.london/playthemile>

#### **Culture Mile Nights - 21st- 23rd Nov**

**Attendance** 1,050

Culture Mile Nights was a 3-day programme of after-dark events, working with local venues & partners to explore the night time economy of Smithfield, from the wild debauchery of Bartholomew's Fair to the 20th anniversary of one of London's most influential night clubs, fabric.

<https://www.culturemile.london/festivals/culture-mile-nights>

***“The place can seem like a ghost town at times and it’s a shame because its utterly wonderful. I wish every night in Smithfield was the same as the Culture Mile Nights, I was so impressed.”***

***Eloise Harris, St Bartholomew the Great***

#### **4. CONCLUSION**

Over the course of the last strategic plan (2015-2020), the Barbican has committed the organisational resources needed to sustain a period of research and experimentation which has nurtured the teams and programmes detailed in this report.

The civic strategy now catalyses the important and complex process of integrating this work into the core activity of the arts centre. In doing so, it seeks to make the Barbican a natural home for a rare breadth of cultural programming: within the art forms and beyond, and within our venues and beyond.

In this conclusion, we briefly look at five questions and contexts facing both teams in over the coming year: funding; audience mindsets; integration; team welfare; destination.

**Funding** - the external income generated in 2019 suggests that these activities are core to attracting significant non-Corporation funding to the Barbican, and will increasingly be so in the coming years. However, it ought to be noted that existing business models and level of subsidy mean that external funding to these two teams has tended to be project-enabling, rather than budget-relieving.

**Audience mindsets** - The new Barbican audience mindsets are based on people's motivations for engaging with arts and culture. They provide the insight we need to understand the breadth of our offer and attract new people to it. Both the Level G and Beyond Barbican teams are concerned with developing programmes which attract new audience mindsets; both the 'family centric' and 'next generation' sets present opportunities for significant growth, and will require shifts in cross-organisational collaboration to be realised.

**Integration** - Both teams are at an inflection point. They are on a journey from being new teams who have developed organically, to more formally becoming part of the Barbican's structures. To date, these new initiatives have rightly been resourced within existing staffing structures; the next phase will entail an examination of how they are reflected within, and collaborate with, the wider set of teams (e.g. marketing, comms, development, audience experience, catering) which come together to conceive, deliver, and evaluate a project.

**Team welfare** - These are two very small teams, leveraging significant additional income and driving audiences. Staff within both areas are energised by the values which inform each programme but are undoubtedly stretched – balancing the

competing demands of project development and delivery with the process of integrating their areas of work into the wider Barbican.

**Destination** - ownership of the Barbican's shared spaces (e.g. the foyers) is still diffuse. We have made significant progress in recent years through, for example, the Foyers Working Group, but we have an opportunity to interrogate how our foyers and other spaces (e.g. conservatory) can be sustainably harnessed in pursuit of our new conviction and values. Successfully establishing the ways of working to do so will be imperative to our ambitions around destination.

As we approach the Barbican's 40<sup>th</sup> anniversary, our new strategic plan and civic strategy present an opportunity to reflect on and renew the organisational structures which enable us to *create spaces for people and ideas to connect*.

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## APPENDIX A – LEVEL G PROJECT PHOTOS

*Unclaimed (Feb – May 2019)*

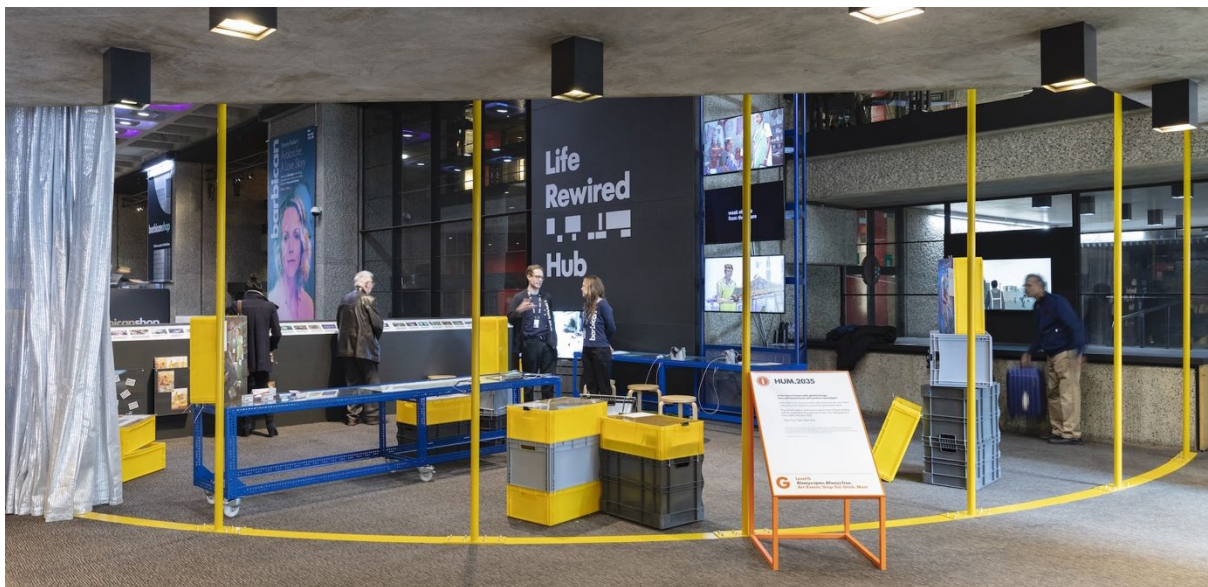


*New Suns: A Feminist Literary Festival (3 Nov 2018)*





*Life Rewired Hub (90+ events from Feb – Dec 2019)*





Jasmine Johnson, *More Than Two: Omnibus* (11-16 Dec 2018)



Nina Wakeford, *We Will Replace All Men With Machines* (9-17 Mar 2019)



*In Focus* (27 Jun 2018)





## APPENDIX B - BEYOND BARBICAN PROJECT PHOTOS

### Walthamstow Garden Party 2019





## Leytonstone Loves Film 2019





## Culture Mile



<b>Committee(s)</b>  Finance Committee of the Barbican Board – For information Barbican Board – For information	<b>Date(s):</b>  9 <sup>th</sup> March 2020  25 <sup>th</sup> March 2020
<b>Subject:</b> Barbican Centre Projects Update Report	<b>Public</b>
<b>Report of:</b> Jonathon Poyner – Director of Operations and Buildings	<b>For Information</b>
<b>Report author:</b> Cornell Farrell – Head of Engineering and Projects	
<b>PUBLIC</b>	

## Summary

This paper is intended to provide members with a progress and financial status report on Barbican refurbishment and maintenance projects. The majority of current projects are funded through the Cyclical Works Programme (CWP) budget. The budget for the remaining projects are either Additional Funds for City Fund Properties, Non-Cap or the Corporate Security and Investment Project (Capital Reserves).

The Centre currently has 66 CWP projects approved. The funding for the latest 24 of these will become available from 1st April 2020.

There were eighteen projects requested in the 2017/18 CWP budget. All projects are scheduled for completion when funding ceases on 31 March 2020 with the exception of one which is unlikely to be completed due to manufacturing issues.

Progress on all the 2018/19 and 2019/20 CWP projects is satisfactory.

The City Surveyor has recently agreed to manage the outstanding fire safety projects to ensure completion in a timely manner.

The financial information on each project is given in a separate appendix for the non-public section due to commercially sensitive information

## Recommendation(s)

Members are asked to note the contents of this report.

## **Main Report**

### **Background**

Each year, the budgets for refurbishment and maintenance projects at the Centre are funded from the Cyclical Works Programme (CWP). The CWP process replaced the former ring-fenced Capital Cap System, ensuring projects are funded and managed consistently and in the same way as other properties across the Corporation.

### **Current Position**

#### **CWP projects**

CWP projects must be completed within three years from when the budget becomes available. The Centre has 66 approved CWP projects; 18 commenced in April 2017, 10 in April 2018 and a further 14 in April 2019. The Barbican had an additional 24 CWP projects approved in the latest bid, where funding will be available in April 2020. In total, 19 of these projects are complete\*; the status of the remaining 47 CWP projects is detailed in the tables below.

\*Project main works complete but snagging outstanding.

<b>CWP PROJECTS APPROVED 2017/18</b>			
<b>(Completion required March 2020)</b>			
<b>Ref.</b>	<b>Project Title</b>	<b>Last Gateway</b>	<b>Comments</b>
107	Public Spaces Carpet Replacement	2	Contract awarded. Manufacture of carpet has delayed programme. Latest sample to be produced and received by 21 <sup>st</sup> February 2020 for Directorate sign off. Dates for works to take place TBC.
108	Lorry Lift Refurbishment	5	Project complete.  Outcome report to be drafted and final account to be verified by Chamberlains.
109	Curve Gallery Refurbishment Phase 2	5	The project was completed in September 2018.  There are some snags which are scheduled to be resolved in February/March 2020.

110	Theatre Safety Curtain	5	Project complete.  Outcome report to be drafted and final account to be verified by Chamberlains.
111	Art Gallery Environmental Controls**	5  5	Phase 1 – environmental monitoring – work is now complete.  Phase 2 - environmental conditions – main works are complete. Final accounts to be agreed with consultant and main contractor.
112	Concert Hall Stage Timber Cladding	5	Project complete.  Outcome report to be drafted and final account to be verified by Chamberlains.
113	AHU Replacement (1)	5	Project complete. Final account verified. Outcome report to be drafted.
114	AHU Replacement (2)	5	Project complete. Final account verified.  Outcome report to be drafted.
115	Fan Replacement	5	Project complete. Final account verified. Outcome report to be drafted.
116	Conservatory Terrace Refurbishment	5	Project complete.  Outcome report to be drafted and final account to be verified by Chamberlains.
117	Cinema 1 Refurbishment	2	Tenders awarded with Gateway 5 by 24/2/20. Works due to complete by 31/3/20.
118	Pump Replacement	5	Project complete. Final account verified. Outcome report to be drafted.
119	Concert Hall Control Booth Windows	N/A	Project is now complete.  Outcome report to be drafted and final account to be verified by Chamberlains.
120	Green Room Refurbishment	5	Phase 1 - Works complete. Phase 2 – Works complete. Phase 3 – Final phase involves minor works to toilets. Works to take place in March 2020.
121	Art Gallery Disabled Lift**	5	Project is now complete.

			Outcome report to be drafted and final account to be verified by Chamberlains.
122	Catering Block Internal Redecorations	5	Project is now complete.  Outcome report to be drafted and final account to be verified by Chamberlains.
123	BEMS Controls (Art Gallery)**	5	Project is now complete.  Outcome report to be drafted and final account to be verified by Chamberlains.
124	Art Gallery Lighting Track**	5	Project is now complete.  Outcome report to be drafted and final account to be verified by Chamberlains.
124A	Art Gallery 2019	5	This project combines various CWP works listed in this report. These works are now complete except for some minor snagging. Outcome report to be drafted and final account to be agreed.

### CWP PROJECTS APPROVED 2018/19

(Completion required March 2021)

Ref.	Project Title	Last Gateway	Comments
126	Replace Stage Risers – Concert Hall	5	Project is now complete.  Outcome report to be drafted and final account to be verified by Chamberlains.
127	Reverse Engineering Exercise	1/2	Some works completed following Art Gallery Environmental Controls project.
128	Main Art Gallery Flooring**	5	Project is now complete.  Outcome report to be drafted and final account to be verified by Chamberlains.
129	Main Art Gallery Walls Resurface**	5	Project is now complete.  Outcome report to be drafted and final account to be verified by Chamberlains.
130	Sand & Seal Concert Hall Woodblock Flooring	0	Project at initiation stage
131	Electrical DB Replacements	0	Project at initiation stage

132	Redecorate Foyer Walls	0	Project at initiation stage
133	Redecorate Concert Hall Walls	0	Project at initiation stage
134	Replace Doors to BK Restaurant.	0	Planning application to be submitted.  Consultant has been appointed and discussions have commenced with Planning Officers. Planning application progressing.
135	Theatre Fume & Dust Extract	5	Project complete. Final account verified. Outcome report to be drafted.
<b>** Projects combined to form 'Art Gallery 2019'.</b>			

<b>CWP PROJECTS APPROVED 2019/20</b> (Completion required March 2022)			
<b>Ref.</b>	<b>Project Title</b>	<b>Last Gateway</b>	<b>Comments</b>
145	AHU's Phased Maintenance	n/a	Project not started.
146	Staircase 8 Refurbishment	n/a	Project not started.
147	Auditoria 1&2 Seating	n/a	Project not started.
148	Garden Room Flooring	n/a	Consultation with Facilities and Business Events to identify most appropriate replacement flooring.
149	Exhibition Halls BMS System Replacement	n/a	Project has been placed on hold following the agreed Capital funding for Exhibition Halls Safety Works.
150	Sound Recording Studio Refurbishment	n/a	The full scope of this project is still to be fully determined. Any works will be programmed for 2020 Concert Hall 'dark period'.
151	Heating Feasibility Study for Level 0&1 Restaurants	n/a	Consultant appointed. Feasibility Report produced. Consultant to ascertain whether planning permission is required.
152	Kitchen Ventilation Feasibility Study for Restaurants	n/a	Consultant appointed. Feasibility Report produced. Consultant to ascertain whether planning permission is required.
153	Level 4 Heating Replacement	n/a	Consultant appointed. Feasibility Report produced. Consultant to ascertain whether planning permission is required.



154	Cinemas 2&3 Internal Decorations & Minor Works	n/a	Scope to be agreed. Consultation with stakeholders has commenced.
155	Electrical Distribution Boards	n/a	Project not started.
156	Sunken Bars Refurbishment	n/a	Project not started.
157	Toilets Refurbishment	n/a	Project not started.
158	Cinemas 2&3 External Decorations	n/a	Scope to be agreed. Consultation with stakeholders has commenced.

<b>CWP PROJECTS APPROVED 2020/21</b> (Completion required March 2023)			
<b>Ref.</b>	<b>Project Title</b>	<b>Last Gateway</b>	<b>Comments</b>
159	Frobisher Crescent Level 4 Environmental Controls	n/a	Funding available from 1 <sup>st</sup> April 2020.
160	Lakes De-silting	n/a	Funding available from 1 <sup>st</sup> April 2020.
161	Concert Hall Refurbishment choir room, crew rooms and orchestra managers office	n/a	Funding available from 1 <sup>st</sup> April 2020.
162	Theatre Lighting, wiring and controls	n/a	Funding available from 1 <sup>st</sup> April 2020.
163	Concert Hall Lighting, wiring and controls replacement	n/a	Funding available from 1 <sup>st</sup> April 2020.
164	Lift refurbishment - 1st phase	n/a	Funding available from 1 <sup>st</sup> April 2020.
165	Diverter solid pumps	n/a	Funding available from 1 <sup>st</sup> April 2020.
166	Public spaces replacement lighting, wiring and controls - 1st phase	n/a	Funding available from 1 <sup>st</sup> April 2020.
167	Phased programme - replace valves &	n/a	Funding available from 1 <sup>st</sup> April 2020.



	pneumatic actuator and controls		
168	Public toilets refurbishment (include equality access)	n/a	Funding available from 1 <sup>st</sup> April 2020.
169	Theatre Toilets/changing rooms refurbishment	n/a	Funding available from 1 <sup>st</sup> April 2020.
170	Cinemas 2/3 Refurbishment Cinemas seats	n/a	Funding available from 1 <sup>st</sup> April 2020.
171	Commercial - refrigeration plant	n/a	Funding available from 1 <sup>st</sup> April 2020.
172	Dock floor repairs	n/a	Funding available from 1 <sup>st</sup> April 2020.
173	Sculpture Court Repairs to damaged sculpture court tiling	n/a	Funding available from 1 <sup>st</sup> April 2020.
174	Theatre Fly Tower Roof Replacement	n/a	Funding available from 1 <sup>st</sup> April 2020.
175	Barbican Kitchen – Repair to Floor Damage and Redecorate	n/a	Funding available from 1 <sup>st</sup> April 2020.
176	Frobisher Crescent (4,5 & 6) Replace Metal Doors and Floor Springs	n/a	Funding available from 1 <sup>st</sup> April 2020.
177	Replace Shutters in Level 1 Bars	n/a	Funding available from 1 <sup>st</sup> April 2020.
178	Goods Lift Replacement (Service Art Gallery)	n/a	Funding available from 1 <sup>st</sup> April 2020.
179	Level 2 - Replace non fire-retardant wall covering	n/a	Funding available from 1 <sup>st</sup> April 2020.
180	Lakeside – Refurbishment of External Furniture	n/a	Funding available from 1 <sup>st</sup> April 2020.
181	Conservatory – Heat Exchanger Isolation Valves	n/a	Funding available from 1 <sup>st</sup> April 2020.
182	Curve Gallery Humidifier	n/a	Funding available from 1 <sup>st</sup> April 2020.

The table below sets out the current position of the Centre's 9 Additional Capital Fund for City Fund Properties projects:

<b>Additional Funds for City Fund Properties</b>			
<b>Ref.</b>	<b>Project Title</b>	<b>Gateway Stage</b>	<b>Comments</b>
136	Emergency Lighting Systems	2	City Surveyor is now managing project, following handover in February
137	Fire Stopping/Compartmentation	2	City Surveyor is now managing project, following handover in February
138	Upgrade/ Replacement of Fire Doors	2	City Surveyor is now managing project, following handover in February
139	Fire Safety Plant Interfaces	0	City Surveyor is now managing project, following handover in February
140	Fire Safety Signage	2	City Surveyor is now managing project, following handover in February
141	Sprinkler Systems	2	City Surveyor is now managing project, following handover in February
142	Fire Alarm Systems	0	City Surveyor is now managing project, following handover in February
143	Fire Precaution Works (part of Art Gallery 2019)	5	This project was integrated into the Art Gallery 2019 and is now complete (see project no 124A above).
144	Electrical Infrastructure	0	City Surveyor is now managing project, following handover in February

### **Current position (Non-CAP, Security and Investment projects)**

A summary of the Centre's Non-Cap, Security and Investment projects are set out in the table below:

<b>Project Title</b>	<b>Gateway Stage</b>	<b>Comments</b>
Concert Hall Seating	5	Project is now complete. Outcome report to be drafted and final account to be verified by Chamberlains.
*Anti-Shatter Film	5	Project is now complete.

		City Surveyor to draft and submit outcome report and final account.
*CCTV	5	Survey and design works are now complete. Works are on site and expected to be complete by May 2020.
*Access Control	5	Survey and design works are now complete. Works are on site and expected to be complete by May 2020.
*Hostile Vehicle Mitigation	5 3-4	Silk Street Entrance bollards – Works complete.  Remaining works - design in progress. Start on site date not yet confirmed.
Level 4 Frobisher (Investment)	7	Outcome report approved.  Final account to be agreed.
New Retail Unit (Investment)	5	Final account signed. Outcome report drafted, awaiting stakeholder feedback on success of project

*\* These projects are managed by the City Surveyor.*

## Options

This report provides a general update on the Centre's programme of projects. There are no options for members to consider.

## Proposals

There are no proposals. Members are asked to note the information provided in this report.

## Corporate & Strategic Implications

Projects delivered at the Centre consist of major repairs to building fabric and plant or major improvement schemes. These projects contribute to the City's aim to 'shape outstanding environments' by ensuring 'our spaces are secure, resilient and well maintained'.

## Implications

Any project implications are specified in the comments section in the above tables.

## **Conclusion**

The Centre currently has 66 live CWP projects. In total, 19 of these projects are complete; the status of the remaining 47 CWP projects is detailed in the above report.

The status of Barbican Projects funded from the Additional Fund for City Fund Properties (i.e. fire projects) is also detailed in the above report along with any Investment, Non-CAP and Security projects.

## **Appendices**

- Appendix 1 – **Project financial information (Non-Public)**

## **Background Papers**

Barbican Centre Project update reports from September 2017 – January 2020.

### **Cornell Farrell**

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