



Barbican Centre Board

Date: WEDNESDAY, 20 MAY 2020
Time: 10.30 am
Venue: VIRTUAL PUBLIC MEETING (ACCESSIBLE REMOTELY)

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
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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Accessing the virtual public meeting

Members of the public can observe this virtual public meeting at the below link
<https://youtu.be/l5Nbc2EovmA>

John Barradell
Town Clerk and Chief Executive

AGENDA

Public Agenda

1. **APOLOGIES**
2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**
3. **MINUTES**
To approve the public minutes and summary of the Barbican Centre Board meeting held on 22 January 2020.
For Decision
(Pages 1 - 8)
4. **MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS**
Report of the Managing Director.
For Decision
(Pages 9 - 18)
5. **BARBICAN ART GALLERY CHILLER REPLACEMENT**
Report of the Managing Director.
(N.B. – To be read in conjunction with the non-public report at Item 10).
For Decision
(Pages 19 - 30)
6. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
7. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
8. **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

Non-Public Agenda

9. **NON-PUBLIC MINUTES**
To approve the non-public minutes of the Barbican Centre Board meeting held on 22 January 2020.
For Decision
(Pages 31 - 36)
10. **NON-PUBLIC APPENDICES: BARBICAN ART GALLERY CHILLER REPLACEMENT**
To be read in conjunction with Item 5.
For Decision
(Pages 37 - 42)

11. **COVID-19 UPDATE**
Report of the Chief Operating & Financial Officer.

For Decision
(Pages 43 - 64)
12. **BARBICAN EXHIBITION HALLS - ENABLING WORKS**
Report of the City Surveyor.

For Decision
(Pages 65 - 92)
13. **NON-PUBLIC QUESTIONS RELATING TO THE WORK OF THE BOARD**
14. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT WHILST THE PUBLIC ARE EXCLUDED**

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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	- Principal 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

Chairman

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Agenda Item 4

Committee:	Date:
Barbican Board – for decision	20 May 2020
Subject: Management Report by the Barbican's Directors	Public
Report of: Managing Director, Barbican Centre	For Decision
Summary	
<ul style="list-style-type: none">• The Management Report comprises current updates under seven sections authored by Barbican Directors.• Updates are under the headlines of:<ul style="list-style-type: none">○ Strategy and Culture Mile○ Programming, Marketing and Communications○ Creative Learning○ Innovation and Engagement○ Operations and Buildings○ Business and Commercial○ Development.• 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.	
Recommendation	
Members are asked to:	
<ul style="list-style-type: none">• Endorse Management's approach to the future reopening of the Centre.	

Main Report

1. REPORT: STRATEGY AND CULTURE MILE	
	Strategic Priority
<p>Since the closure of the Barbican on the evening of Tuesday 17 March, staff have worked tirelessly to keep the building safe (see 5 Operations and Buildings), put in place the large number of necessary cancellations and refunds (see 2 Programming), and to take forward a large number of initiatives to carry on the offer of the Centre to its audiences, particularly in the digital arena (see 2,3, and 4 below).</p> <p>Working together, a phased approach to the potential re-opening of the building has been devised. The timing of these phases will depend on the lifting of current government restrictions, and also on public sentiment in terms of attending events. However, they provide a framework for planning:</p> <p>Phase 1: Building Mobilisation Cleaning, health and safety, digital streaming, staff mobilisation (ensuring the building is ready and suitable for occupation)</p> <p>Phase 2: Early/Limited Programme Free activities in public spaces, Gallery and Curve open Community usage, some food/beverage takeaway offers (a flexible offer, flexing programming in response to demand)</p> <p>Phase 3: Venue Mobilisation Testing of activities in the large venues with social distancing Potentially open for commercial activities, conference rooms etc (accepting that socially distanced events are not economically viable)</p> <p>Phase 4: Fully Open Building on public demand, opening the main venues ?post-distancing Re-scheduling of some cancelled events, while running the season (Income resilience could impact some activities)</p> <p>For all these phases, impact and costs are being measured in relation to potential income, the public benefit of the events and the digital offer. We are conscious that the reopened Barbican may have a very different feel, and the benefit we bring to the community will be at the forefront of our strategic plan to be a civic space for all.</p>	all

2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS	
	Strategic Priority
<p>2.1 Progress and Issues</p> <p>In the weeks following closure, Marketing and Comms have worked with Finance and Audience Experience to manage the immediate issue of refunds for cancelled performances and screenings.</p> <p>The Arts Division is focused on maintaining the Barbican’s connection with audiences. Marketing is working with all teams to further develop the Centre’s digital offer, which is updated daily and includes social media-led campaigns, a curated weekly programme of content, as well as material from our archive linked to themes and exhibitions. The website reached 1.6 million people last week, traffic has increased by 250% and people are spending more time on the site. All content is free however, the division is also exploring new models of monetization. It is important that new digital material express the Barbican’s personality and stand out from the increase of web content from arts organisations. Further digital programming will be informed by:</p> <ol style="list-style-type: none"> 1. Big artistic ideas that cut through and compete with existing online material 2. Ideas / resources that directly respond to the health crisis. This includes useful content made with + for specific communities. 3. Ideas which express the personality of the organisation to help connect to the audience <p>Video content is captured on YouTube and Facebook and all podcasts are transcribed. Marketing is looking at best practice to create different types of content for audiences with specific access needs, such as BSL and audio described content.</p>	<p>Au</p> <p>Au, Ar, In</p>
<p>2.2 Preview and Planning</p> <p>All teams are preparing for a staggered reopening informed by government advice, audience confidence and the response of each art form’s individual sector. Art Gallery’s Masculinities and Toyin Ojih Odutola’s Curve installation are prepared to open when the centre enters phase two. Free activities on Level G will also be ready, and potentially some small events – which would use social distancing measures.</p> <p>Phase three will test events across venues and art forms. Currently, there is no sales activity for Theatre, but the autumn Music programme remains available to purchase. We will be deciding on that shortly. Considering the volume of music performances, the team feels that the programme will be dependent on the number of musicians on stage and the audience. Due to social distancing and the size of orchestras, Classical is likely to be the last to reopen. Teams are also preparing for phase four, in which the Barbican’s regular arts and learning programmes resume. We are also giving thought to how the Barbican can bring direct benefit to the community during this time and in the future.</p>	<p>Au</p> <p>Au, De, Ar, In</p>

3. REPORT: CREATIVE LEARNING	
3.1 Progress and Issues	Strategic Priority
<p>Barbican Box Cross-Arts Showcase This year's cross-arts Barbican Box, curated by performance duo Hunt & Darton, culminated in a showcase week from 10-13 March. The Green Room was transformed into a listening party and exhibition space, meanwhile the Barbican Pit Theatre hosted theatre performances. Over four consecutive evenings, the work of 600 young people was showcased to an enthusiastic audience of parents and teachers.</p> <p>Barbican Box: National Programme In March, the Hunt & Darton Barbican Box began in Manchester with the installation of the duo's pop-up performance café in partner venue, HOME. 178 pupils from 8 schools across Manchester visited the café over 2 days. The Barbican Box programme also began in Harlow for the first time with CPD training from theatre company Complicité for five new artist mentors. The first scheduled artist mentor visits to the four participating schools had just begun before the programme was halted due to the COVID-19 crisis. Creative Learning is currently working with both partners, HOME and Harlow Playhouse, to prioritise delivery of the programme for 20/21.</p> <p>Associate School Project with Store Store In March, we began a project with design company Store Store and two of our Associate Schools: Sydney Russell School in Dagenham and New Regent's College, a Pupil Referral Unit in Hackney. Two artists from Store Store held initial workshops with approximately 10 students from each school to make bespoke crayons inspired by the Barbican architecture. The plan was to sell them in the Barbican Shop (with any profits funnelled back to the school) and for the students to attend London Craft Week, now rescheduled for October.</p> <p>Masculinities Community Projects Throughout March Creative Learning facilitated several free community group visits to the Art Gallery exhibition, <i>Masculinities: Liberation through Photography</i>. Though the department had to cancel the Community Views for the exhibition, we are currently reimagining the planned activity to provide creative and participatory online content to community groups instead.</p>	<p>Le, Au</p> <p>Le</p> <p>Le, Au</p> <p>Le, Au, De</p>
3.2 Preview and Planning	
<p>Digital Learning Offer With the Barbican currently closed, Creative Learning is working collaboratively with a number of departments to help shape an interim programme of work that can respond to this challenging time. We are hoping to create vital employment opportunities for young creatives through a cross-arts digital commission and to work with our Culture Mile colleagues to deliver creative packs to isolated community members.</p>	Au, Ar, Le, Cm

4. REPORT: INNOVATION AND ENGAGEMENT	
	Strategic Priority
<p>Technology Programme We are using this unique situation to not only reassess our Technology Programme, reprioritising projects according to their need (e.g. Unified Customer Comms), but also as an opportunity since events have created the ideal circumstances to progress certain projects that are more difficult to deliver in the midst of our public programme. To assist the planning and governance of our Technology Programme we are further refining projects into distinct workstreams, which play into both the Strategic Plan and Business Plan:</p> <ul style="list-style-type: none"> • Business processes (engine room, value optimisation, efficiency). • Digital Output (value creation, creative content, digital presence) • Technology & Innovation (platform to incubate new ideas and income streams) <p>Archive Project – HLF Bid Following our proposal submitted at the end of February, the National Lottery Heritage Fund have made the decision to restructure their current funding programmes in order to facilitate an effective and timely response to COVID-19, to protect the heritage sector. As part of this they made the decision to stop the assessment of applications with immediate effect, therefore our application has now been closed and withdrawn. While disappointing news, we will continue to seek new opportunities to raise funds in support of this work. The Archive will continue to be a growing priority within the organisation, particularly around our Civic Responsibility as well as the value it will add to the Centre’s 40th anniversary in 2022.</p> <p>Barbican Guildhall Creative Alliance The newly developed Creative Alliance Framework remains very relevant although we have inevitably needed to adjust how we establish and manage the Change Programme, focusing on what is realistic and appropriate to take forward in the current environment.</p> <p>Of the six 5-Year Strategic Goals, these have particular resonance: <i>a. Incubate new collaborative initiatives and creative practices</i> <i>e. Strengthen our joint working culture</i> <i>f. Build a positive role in society</i></p> <p>Of the seven Change Objectives (2020–21), the immediate priorities are: <i>4. Agree framework for employing / working with students</i> <i>6. Develop a feasibility plan for collaborative learning courses</i> <i>7. Expand Joint Studentship model / research projects</i></p> <p>Conversations across the Barbican and Guildhall are ongoing as we explore different projects and generate relevant case studies to help inform our recovery planning and phased return to business.</p>	<p>De, Au, In</p> <p>De, Au, Ar, In, Cm</p> <p>De, Au, Ar, In, Cm, Le</p>

5. REPORT: OPERATIONS AND BUILDINGS	
	Strategic Priority
<p>Whilst this period has been dominated by the Covid-19 lockdown, it has been encouraging to see how staff across the Barbican and Alliance have worked as 'one-team'. On lockdown we conducted a 100% security and fire safety check. With minimum but flexible daily manning levels, we have continued to ensure the safety of staff, contractors and buildings whilst minimising the risk of the virus spreading between teams. Front of house staff, engineers and cleaning and security contractors have continued with essential inspections and works.</p> <p>Special thanks go to the management, staff and contractors who have continued to come in, with appropriate safety measures, to ensure that our buildings are safe and secure and that we have buildings to return to.</p> <p>In line with Government and City direction, we have continued to work to improve our asset, including for example the AECOM security project and others where safe. We have continued with the CWP paper submission process to ensure we maintain momentum and minimise any future business interruption risk.</p> <p>Our recently restructured ticketing team has been enabled to work from home. Working with colleagues in IT and Finance, we have processed many tens of thousands of tickets for refund, ensuring our customers feel valued and get a fair and speedy resolution to this unique situation</p> <p>We have supported colleagues at the City through our membership of Gold and Silver groups and are sharing best practice between departments. Closedown procedures and risks associated with closure and the impact of the pandemic have been recorded. We have worked with our Alliance colleagues at the Guildhall School and are also liaising with the City of London Girls' School and City of London Police to see if we might support them during the period.</p> <p>Teams are now focused on planning for a UK and sector phased re-opening, where the safety and confidence of staff and customers are paramount. We will deliver what is required over the coming 18 to 24 months in order to ensure that we all remain safe, maintain and enhance our buildings and further develop our recently restructured Alliance staff.</p> <p>We continue to maintain safe and compliant buildings. We continue to maintain momentum in improving our buildings. We continue to develop our staff. We continue to work towards the delivery of our agreed strategy and our 'Destination of the Future'. To quote our Chief Officer, 'we will be back, but not as we were'.</p>	<p>De, Au, Ar, In, Le, S/E</p>

6. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Priority
<p>Business Events: From mid-February through to the end of March, an unprecedented level of booking alterations occurred due to Covid-19. The team immediately targeted resilient markets, including photo-shoots and smaller meetings, to top up lost or postponed business. Coupled with the fact that Business Event has held firm on their prepayment policy, this resulted in a positive final outcome for 19/20 of 101% of room hire target. The team continue to maintain a profile in the industry (albeit taking a ‘keeping in touch’ stance rather than a full proactive sales approach) along with enquiry handling.</p>	De, In
<p>BIE: Covid-19 has resulted in the closure of two of our exhibitions, <i>Game On</i> in Madrid and <i>AI: More than Human</i> in the Netherlands. Incoming interest in the programme (new business) has also reduced significantly as a result. We are postponing the opening of our next exhibition, <i>Virtual Realms</i>, due to launch in Singapore in May and instead intending to launch at Melbourne Museum in December. The development of our 2021 exhibition (working title <i>Our Time on Earth</i>) remains on track. Neil McConnon (Head of BIE) is leaving the Barbican in mid-May. Two Associate Curators will act up in the interim.</p>	De, Au, In
<p>Commercial Development: All our catering partners have furloughed their staff. We are however, in regular informal contact with representatives from all companies, and are in early tentative discussions about what a return to business might look like. Our relationship with our partners is strong and we are confident that they are capable of restarting operations when required. The Commercial Development team are working on various projects, including longer term initiatives to grow the business model alongside day to day activity especially in the car parks. We have noted a recent trend of local businesses inquiring with regard to purchasing shorter term season tickets in preparation for staff to return to work. In light of this we have made the decision to begin offering short term season tickets (one month and six month) in addition to the current season tickets we offer.</p>	De, In
<p>Retail: Customer enquiries, supplier liaison and staff communications continue remotely. The EPoS tender project is going ahead with the support from IT. Tentative planning for Christmas 2020 is underway. Gallery Shop product development for the autumn Dubuffet show is also underway with an understanding that timings for the exhibition may change and development put on hold. During the closure further research and planning for the development of a Barbican design label is underway, as well as developing the 2022 ‘Legacy’ product range for the 40th anniversary. Sourcing and product ideas for the next BIE exhibition is also being considered.</p>	De, In

7. REPORT: DEVELOPMENT	Strategic Priority
<p>7.1 Progress & Issues: As a result of the COVID-19 pandemic, the fundraising landscape for arts organisations, and across the wider charity sector, is facing longer-term uncertainty. Face-to-face fundraising (such as through donor and cultivation events) will likely be unable to take place for some time, and many individuals, grantmakers and corporates are finding themselves in unforeseen financial trouble that will threaten their ability to commit to donations, grants or sponsorships. Therefore the Barbican Development fundraising activities, targets and long-term strategy has been heavily impacted.</p> <p>In terms of corporate fundraising, COVID-19 is causing immediate challenges to companies' workforces, customers and partners, creating immediate cash management challenges and broader resiliency issues. Although nearly half our Corporate Memberships renewed their support before closure, there has been an interruption to the delivery of membership benefits which we are looking to recreate on-line. Uncertainty about the interim programme offer, when the Barbican reopens and the type of programme that can be run may impact future corporate member renewals. Corporate Sponsorship is an area of concern for some organisations, who are seeing more transactional partnerships and advertisers pulling away from their contracts. Issues around sponsorship benefits during lock-down are also surfacing. However, the team are investigating a number of warm leads and prospects for future opportunities.</p> <p>COVID-19 has heavily impacted the potential of Trusts & Grants funding for 2020/21; many funders have closed to new applicants until later this year, some funders are focusing on organisations directly responding to communities impacted by the virus, and several Barbican projects have been cancelled or postponed (reducing possible fundraising avenues). The team are working to identify potential new funds that are being set up to support organisations adapting their work during the lockdown. This includes the London Community Response Fund's <i>Delivering Differently</i> fund, to which we are planning a proposal.</p> <p>Individual Giving has maintained some momentum in spite of the crisis. Since the closure of the Centre, we have received a 36% increase on online donations alone. No patrons have cancelled or delayed their patron support and income coming via direct debit remains the same, and have continued to be extremely supportive.</p>	De, Au, In
<p>7.2 Preview & Planning</p> <p>The COVID-19 pandemic, and the resulting lockdown enforced by the government in the UK, has had an unprecedented impact on the ability of arts and cultural centres to carry out their usual activities. As is the case for many other arts organisations and charities, fundraising at the Barbican has therefore been significantly impacted, as shown above.</p> <p>Targets will be revised in line with the Barbican's Covid-19 scenario planning (based on reopening in September 2020, December 2020 and April 2021). The team anticipate that these predictions will shift as we learn more about social distancing and the programming.</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

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Agenda Item 5

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<p>Committees: Corporate Projects Board - for decision Barbican Board – for decision Projects Sub - for decision</p>	<p>Dates: 06 May 2020 20 May 2020 27 May 2020</p>
<p>Subject: Barbican Art Gallery Chiller Replacement</p> <p>Unique Project Identifier: PV ID 12216.</p>	<p>Gateway 2: Project Proposal Regular</p>
<p>Report of: Managing Director, Barbican Centre</p> <p>Report Author: Cornell Farrell (Head of Engineering and Projects)</p>	<p>For Decision</p>
<h1>PUBLIC</h1>	

Recommendations

<p>1. Next steps and requested decisions</p>	<p>Project Description: To remove existing, failing art gallery chiller and replace with a new chiller to ensure critical environmental conditions are maintained.</p> <p>Next Gateway: Gateway 3/4 - Options Appraisal (Regular)</p> <p>Next Steps: Tender for an M&E (design) consultant Undertake feasibility study, determine possible options and complete initial design stage and costings for each option. Undertake an asbestos RnD survey (only if required for feasibility study) Undertake any asbestos removal (only if required for feasibility study – this is a CRP request only) Consult with CoL Energy Team Complete options appraisal and prepare G3/4.</p>
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	<p>Requested Decisions: See appendix Non-Public for financial information</p>												
<p>2. Resource requirements to reach next Gateway</p>	<table border="1" data-bbox="528 434 1390 719"> <thead> <tr> <th data-bbox="528 434 762 577">Item</th> <th data-bbox="762 434 1007 577">Reason</th> <th data-bbox="1007 434 1198 577">Funds/ Source of Funding</th> <th data-bbox="1198 434 1390 577">Cost (£)</th> </tr> </thead> <tbody> <tr> <td colspan="4" data-bbox="528 577 1390 645">See appendix Non-Public for financial information</td> </tr> <tr> <td data-bbox="528 645 762 719">Total</td> <td data-bbox="762 645 1007 719"></td> <td data-bbox="1007 645 1198 719"></td> <td data-bbox="1198 645 1390 719"></td> </tr> </tbody> </table> <p>Costed Risk Provision requested for this Gateway: See appendix Non-Public for financial information</p>	Item	Reason	Funds/ Source of Funding	Cost (£)	See appendix Non-Public for financial information				Total			
Item	Reason	Funds/ Source of Funding	Cost (£)										
See appendix Non-Public for financial information													
Total													
<p>3. Governance arrangements</p>	<ul style="list-style-type: none"> • Barbican Board is the Service Committee responsible • Jonathon Poyner, Director of Operations and Buildings is the Senior Responsible Officer • A project Board is not required because this is a “Regular” project with limited foreseeable risks. There are limited stakeholders (Barbican art gallery team, Barbican Management and CoL Energy team) and there are unlikely to be any major issues to be considered outside the governance of the CPB and PS committee 												

Project Summary

<p>4. Context</p>	<p>1 The Barbican art gallery exhibits art works, often of great artistic significance reaching audiences from around the world.</p> <p>2 A steady temperature and stable humidity levels are critical to the preservation of the artworks and reduces the risk of damage.</p> <p>3 The chiller is the essential plant that generates chilled water to generate the cool temperature and equally importantly ensures the relative humidity levels are kept within set parameters.</p> <p>4 The chiller is no longer able to provide the required temperature and humidity levels. The Centre, therefore, relies on the Citigen district network to ensure the correct environmental conditions. This is inefficient and extremely expensive in comparison to running the chiller.</p>
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	<p>5 The current incapacity of the chiller exposes the art gallery to significant risk as there is no back-up/alternative supply of chilled water in the event of an outage of the Citigen supply</p>
<p>5. Brief description of project</p>	<p>1 Remove the old end of life, failing art gallery chiller.</p> <p>2 Replace with a new chiller to ensure critical environmental conditions are maintained.</p> <p>3 Replace any associated plant and/or controls deemed to be end of life</p> <p>4 Investigate and consider opportunities to reduce energy use and consumption of resources, including chilled thermal storage within the scope of this project</p>
<p>6. Consequences if project not approved</p>	<p>1 The chiller was installed in 2006 and is showing signs of end of life. The CIBSE (Chartered Institute of Building Services Engineers) state the life expectancy of this plant (screw chiller) to be 15 years and above.</p> <p>2 Risk of substantial closure while parts are sourced, and repairs are arranged or worse if complete failure occurs and the replacement is required</p> <p>3 Loss of income of potentially £hundreds of thousands</p> <p>4 Customer dissatisfaction</p> <p>5 Potential of damage caused to loaned artworks</p> <p>6 Immediate removal (or return) of artworks may include international pieces</p> <p>7 Insurance costs against the City and potential claims for breach of contract and or damaged artworks</p> <p>8 Poor publicity in press and social media</p> <p>9 Hand competitive advantage to competitors</p> <p>10 Damage to business and reputational risk</p> <p>11 Inability to secure future loans/exhibitions further impact on reputation and income</p>
<p>7. SMART project objectives</p>	<p>Reduce the use of the Citigen chilled supply (volumes to be confirmed at G3/4 options appraisal)</p> <p>Reduce the cost paid to Citigen (value linked to the volumes above - potentially up to £100,000 per annum)</p> <p>Reduce the electricity consumption and costs. To be determined at final design stage because this is only achievable if the new chiller uses less power (KW) than the existing chiller and/or if it is run for less time</p>

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<p>8. Key benefits</p>	<p>Remove and reuse or dispose of refrigerant gas in the old existing chiller with zero impact to the environment (Dismantle and) reuse or dispose of the old existing chiller with zero impact to the environment Provide reliable and consistent art gallery conditions Installation of more efficient plant Use of environmentally friendly refrigerant to meet likely compliance for the foreseeable future</p>
<p>9. Project category</p>	<p>6. Improvements in productivity/efficiency</p>
<p>10. Project priority</p>	<p>B. Advisable</p>
<p>11. Notable exclusions</p>	<p>There are no exclusions at this stage</p>

Options Appraisal

<p>12. Overview of options</p>	<p>1 Do nothing 2 Replace chiller like for like (capacity) 3 Option 2 plus replace associated plant and/or controls e.g. heat exchanger 4 Replace chiller with increased capacity (this will allow for resilience and ability to undertake maintenance/repairs without interrupting gallery supplies. Dependent on the capacity may allow the ability to supply other critical part of the centre e.g. curve gallery and IT server rooms) 5 Option 4 plus replace associated plant and control e.g. heat exchanger A full system condition survey will be required now to determine the most sensible option</p>

Project Planning

<p>13. Delivery period and key dates</p>	<p>Overall project: August 2021</p>
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	<p>Key dates:</p> <p>G3/4 November 2020</p> <p>G5 February 2021</p> <p>Construction Mar/April 2021</p> <p>G6 Mar 2022 (After review period)</p> <p>Other works dates to coordinate:</p> <p>None, but note the existing chiller is housed on the Barbican art gallery roof (level 5), so specialist lifting equipment will be required to remove the old plant and to get the new plant into position</p>
<p>14. Risk implications</p>	<p>Overall project risk: Low</p> <p>The existing chiller is located in housing on the level 5 art gallery roof. It is therefore essential that the replacement can fit into the same location without a requirement to modify the housing to prevent the need for either planning permission or listed building consent. A requirement for planning permission (PP) and Listed Building Consent (LBC) is likely to prove problematic and would severely delay or prevent successful completion of the project.</p> <p>There is potential for the existence of asbestos that would have to be identified and removed but this is not uncommon and would only mean a small delay dependant on the locations, quantity and condition of ACMs (asbestos containing material)</p> <p>The nature and design of the Barbican Centre can mean that there are added health and safety risks when working between floors particularly for running services in shafts and risers. The design consultant and the contractors will require site specific RAMS (risk assessments and method statements) for working in these areas.</p> <p>The level 5, roof location of the chiller will require a specific lifting plan and specialist lifting gear (i.e. a crane) to remove the old chiller and locate the new chiller in position.</p> <p>These items add to the complexity of the build and increase the risk slightly, but they are not uncommon in building projects and the risk is still considered to be low.</p>
<p>15. Stakeholders and consultees</p>	<p>1 Barbican art gallery team</p> <p>2 Barbican senior management team</p> <p>3 CoL energy team</p>

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	<p>4 Barbican estates team for purpose informing residents when works are scheduled to take place</p> <p>5 Chamberlain's - Finance</p> <p>6 Chamberlain's - City Procurement</p>
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Resource Implications

16. Total estimated cost	<p>Likely cost range (excluding risk): See appendix Non-Public for financial information</p> <p>Likely cost range (including risk): See appendix Non-Public for financial information</p>							
17. Funding strategy	<p>Choose 1: All funding fully guaranteed</p>	<p>Choose 1: Internal - Funded wholly by City's own resource</p> <table border="1" style="width: 100%; margin-top: 10px;"> <thead> <tr> <th style="width: 70%;">Funds/Sources of Funding</th> <th style="width: 30%;">Cost (£)</th> </tr> </thead> <tbody> <tr> <td>See appendix Non-Public for financial information</td> <td></td> </tr> <tr> <td> </td> <td> </td> </tr> </tbody> </table>	Funds/Sources of Funding	Cost (£)	See appendix Non-Public for financial information			
Funds/Sources of Funding	Cost (£)							
See appendix Non-Public for financial information								
18. Investment appraisal	None required as this is substantially a maintenance project to replace end of lifecycle plant.							
19. Procurement strategy/route to market	<p>The Centre's preference is to have an MEP consultant for the duration of the project to act as principal designer, working on all design stages, assisting with the specification, tender and evaluation and contractor management and contract administration.</p> <p>The selection of the MEP consultant will be through a single stage tender process. The tenderers will be asked to cost for all stages and duties above on the understanding the project could be terminated at any stage and therefore the contract will be per phase and ergo payments will be on the completion of each phase.</p> <p>The asbestos survey will be low cost if required at this stage and will be undertaken by the City of London's Corporate asbestos survey contractor.</p>							

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	The Centre will continue to work closely with City Procurement, following advice for the best route to market and to achieve best value.
20. Legal implications	None
21. Corporate property implications	None
22. Traffic implications	A road closure is not anticipated. Lifting gear, will however, need to be manoeuvred on to site for the works.
23. Sustainability and energy implications	A new like for like chiller (i.e. with the same output) will inevitably be more efficient and use less energy helping us to reduce carbon emissions in line with the City of London Carbon Reduction Strategy
24. IS implications	None
25. Equality Impact Assessment	An equality impact assessment will not be undertaken
26. Data Protection Impact Assessment	The risk to personal data is non-applicable and a data protection impact assessment will not be undertaken

Appendices

Appendix 1	Project Briefing
Appendix 2	Risk Register
Appendix 3	Non-Public Financial Information

Contact

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Telephone Number	020 7382 7322 / 07718 972370

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Appendix 1

Project Briefing

Project identifier			
[1a] Unique Project Identifier	PV ID 12216	[1b] Departmental Reference Number	N/A
[2] Core Project Name	Barbican Replacement of Art Gallery Chiller		
[3] Programme Affiliation (if applicable)	N/A		

Ownership	
[4] Chief Officer has signed off on this document	Nick Kenyon
[5] Senior Responsible Officer	Jonathon Poyner
[6] Project Manager	Cornell Farrell

Description and purpose
[7] Project Description
To remove existing, failing art gallery chiller and replace with a new chiller to ensure critical environmental conditions are maintained.
[8] Definition of Need: What is the problem we are trying to solve or opportunity we are trying to realise (i.e. the reasons why we should make a change)?
The Barbican Art Gallery provide a programme of World class Exhibitions, it displays collections worth £hundreds of millions including sometimes priceless/irreplaceable art works. Lenders and insurers demand stable environmental control within the gallery space 24/7 during set up, the exhibit window and set down. The art gallery chiller is the crucial component in keeping the temperature and more importantly the relative humidity levels within set tolerance levels. Last summer during an important exhibition, the chiller was unable to maintain the required humidity levels, even at night with low ambient temperatures. This presents a serious business risk and is currently mitigated by utilising the Citigen District Cooling supply for our cooling and humidity control. This is effective but comes at a price. Citigen supplies the entire centre but during the winter and at night, we switch off the Citigen supply to the Centre and switch on the art gallery chiller to maintain the conditions in that part of the building. The art gallery can no longer give the required output so we have to supply the entire centre just to cool the gallery 24/7. This is particularly inefficient, increases our energy use, carbon footprint and is costing an estimated additional £100,000 to our utility bill per annum. The chiller is also required as the business contingency plan for the gallery whenever there is an interruption in the Citigen supply, but this can only be for very short periods before the environment suffers. This, again, increases both business and reputational risk for the Gallery and ergo the Barbican Centre. We request the replacement of the chiller in from the 2020/21 capital funds.
[9] What is the link to the City of London Corporate plan outcomes?
[2] People enjoy good health and wellbeing. [3] People have equal opportunities to enrich their lives and those of others and reach their full potential. [4] Communities are cohesive and have suitable housing and facilities. [5] Businesses are trusted and socially and environmentally responsible.

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[8] We attract and nurture relevant skills and talent.					
[9] Our spaces are secure, resilient and well-maintained.					
[10] Our physical spaces have clean air, land and water and support a thriving and sustainable natural environment.					
[12] Our spaces inspire excellence, enterprise, creativity and collaboration.					
[10] What is the link to the departmental business plan objectives?					
Objective A: Transform Public Space - transform our public spaces to create a world class sense of destination and welcome within Culture Mile					
Objective C: Develop a Creative Commercial Operation - grow commercial revenue in ways which reflect our values and enable our vision					
Objective E – Pioneer Learning and Engagement in the Arts - grow an innovative programme of activity which supports young people, artists, art workers and communities					
We aim to create an environment that inspires others to achieve their best – part of this statement relates to the look and feel but equally environmental conditions which requires operational and effective plant.					
[11] Note all which apply:					
Officer: Project developed from Officer initiation	Y	Member: Project developed from Member initiation	N	Corporate: Project developed as a large-scale Corporate initiative	N
Mandatory: Compliance with legislation, policy and audit	Y	Sustainability: Essential for business continuity	Y	Improvement: New opportunity/ idea that leads to improvement	N

Project Benchmarking:	
[12] What are the top 3 measures of success which will indicate that the project has achieved its aims? <These should be impacts of the activity to complete the aim/objective, rather than 'finishes on time and on budget'>>	
1) Existing chiller (and gases) is dismantled and disposed of	
2) New chiller is lifted on to the roof and fitted within existing enclosure (planning consent)	
3) Art Gallery can run business as usual with no disruption/interruption	
[13] Will this project have any measurable legacy benefits/outcome that we will need to track after the end of the 'delivery' phase? If so, what are they and how will you track them? (E.g. cost savings, quality etc.)	
New chiller to use less energy and helps us to reduce carbon emissions in line with the City of London Carbon Reduction Strategy New chiller has the capacity to deliver art gallery conditions at all times (except during maintenance and breakdown) Art Gallery staff are confident and able to prove consistency of the environment to the most demanding of lenders and exhibitors	
[14] What is the expected delivery cost of this project (range values)[£]?	
Lower Range estimate: See appendix 3 Non-Public for financial information Upper Range estimate: See appendix 3 Non-Public for financial information	
[15] Total anticipated on-going revenue commitment post-delivery (lifecycle costs)[£]:	

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Life cycle costs, every 15 years: See appendix Non-Public for financial information Ongoing maintenance and mandatory compliance to be funded from the local revenue.
[16] What are the expected sources of funding for this project?
Barbican Centre is a City Fund Property, and the budget for works is requested from Capital funds.
[17] What is the expected delivery timeframe for this project (range values)? Are there any deadlines which must be met (e.g. statutory obligations)?
Lower Range estimate: Nov 2020 -Dec 2020 Upper Range estimate: Jan 2021-Feb 2021 <Critical deadline(s):>Listed Building Consent, Building Control, System Design

Project Impact:	
[18] Will this project generate public or media impact and response which the City of London will need to manage? Will this be a high-profile activity with public and media momentum?	
Unlikely	
[19] Who has been actively consulted to develop this project to this stage? <(Add additional internal or external stakeholders where required) >	
Chamberlains: Finance	Officer Name: N/A
Chamberlains: Procurement	Officer Name: N/A
IT	Officer Name: N/A
HR	Officer Name: N/A
Communications	Officer Name: N/A
Corporate Property	Officer Name: N/A
External	N/A
[20] Is this project being delivered internally on behalf of another department? If not ignore this question. If so: Please note the Client supplier departments. Who will be the Officer responsible for the designing of the project? If the supplier department will take over the day-to-day responsibility for the project, when will this occur in its design and delivery?	
Client	Department: N/A
Supplier	Department: N/A
Supplier	Department: N/A
Project Design Manager	Department: N/A
Design/Delivery handover to Supplier	Gateway stage: Design – Post Options Appraisal. Delivery: Post Authority to Start Work

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