



Barbican Centre Board

Date: WEDNESDAY, 22 JULY 2020
Time: 11.00 am
Venue: VIRTUAL PUBLIC MEETING (ACCESSIBLE REMOTELY)

Members*: Deputy Tom Sleigh (Chair)
Deputy Dr Giles Shilson (Deputy Chairman)
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
Judith Pleasance
The Rt Hon. the Lord Mayor, Alderman William Russell
Jenny Waldman

***MEMBERSHIP IS SUBJECT TO CONFIRMATION AT THE COURT OF COMMON COUNCIL ON THURSDAY 16 JULY 2020.**

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

Accessing the virtual public meeting

Members of the public can observe this virtual public meeting at the below link:

<https://youtu.be/IXSXwdGQVNA>

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. **ORDER OF THE COURT OF COMMON COUNCIL**
To receive the Order of the Court of Common Council dated 16 July 2020 appointing the Board and setting its Terms of Reference (TO FOLLOW).
For Information
4. **ELECTION OF CHAIRMAN**
To elect a Chairman in accordance with Standing Order No.29.
For Decision
5. **ELECTION OF DEPUTY CHAIRMAN**
To elect a Deputy Chairman in accordance with Standing Order No. 30.
For Decision
6. **BOARD MINUTES**
To approve the public minutes and summary of the Barbican Centre Board meeting held on 20 May 2020.
For Decision
(Pages 1 - 8)
7. **OUTSTANDING ACTIONS**
Report of the Town Clerk.
For Information
(Pages 9 - 10)
8. **BOARD APPOINTMENT**
Report of the Town Clerk.
For Decision
(Pages 11 - 14)
9. **APPOINTMENT OF SUB-COMMITTEES**
Report of the Town Clerk.
For Decision
(Pages 15 - 20)
10. **MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS**
Report of the Managing Director.
For Decision
(Pages 21 - 32)

11. **EQUALITY AND INCLUSION UPDATE**
Joint report of the Head of HR, Interim Artistic Director and Director of Innovation and Engagement.
For Decision
(Pages 33 - 52)
12. **VISUAL ARTS ANNUAL REPORT**
Report of the Interim Artistic Director.
(*N.B. – To be read in conjunction with the non-public appendices at Item 19*)
For Information
(Pages 53 - 58)
13. **PROJECTS UPDATE**
Report of the Director of Operations and Buildings.
(*N.B. – To be read in conjunction with the non-public appendix at Item 20*)
For Information
(Pages 59 - 68)
14. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
15. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
16. **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
17. **NON-PUBLIC BOARD MINUTES**
To approve the non-public Minutes of the Barbican Centre Board meeting held on 20 May 2020.
For Decision
(Pages 69 - 72)
18. **INFORMAL NOTE OF THE FINANCE COMMITTEE**
To receive the draft informal note of the Finance Committee meeting held on 6 July 2020.
For Information
(Pages 73 - 78)
19. **VISUAL ARTS: NON-PUBLIC SECTION AND APPENDICES**
To be read in conjunction with the report at Item 12.
For Information
(Pages 79 - 96)
20. **PROJECTS UPDATE: NON-PUBLIC APPENDIX**
To be read in conjunction with the report at Item 13.
For Information
(Pages 97 - 100)

21. **COVID-19 - SITUATION UPDATE**
Report of the Chief Operating and Financial Officer.
For Decision
(Pages 101 - 118)
22. **CAPITAL CAP PROGRAMME - ANNUAL REPORT (2020)**
Report of the Director of Operations & Buildings.
For Decision
(Pages 119 - 122)
23. **MARKETING AND COMMUNICATIONS ANNUAL REPORT**
Report of the Interim Artistic Director.
For Information
(Pages 123 - 140)
24. **UPDATE ON CATERING AND BARS 2019/20**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 141 - 146)
25. **UPDATE ON BARBICAN GUILDHALL CREATIVE ALLIANCE**
Report of the Director of Innovation & Engagement.
For Information
(Pages 147 - 150)
26. **RETAIL PERFORMANCE 2019/20 UPDATE**
Report of the Chief Operating and Financial Officer.
For Information
(Pages 151 - 160)
27. **PROGRAMMING RISK REGISTER**
Report of the Interim Artistic Director.
For Information
(Pages 161 - 170)
28. **RISK UPDATE**
Report of the Director of Operations & Buildings.
For Information
(Pages 171 - 242)
29. ***BARBICAN BUSINESS REVIEW - MAY 2020 (PERIOD 2 - 20/21)**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 243 - 248)
30. **NON-PUBLIC QUESTIONS RELATING TO THE WORK OF THE BOARD**
31. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT WHILST THE PUBLIC IS EXCLUDED**

BARBICAN CENTRE BOARD

Wednesday, 20 May 2020

Minutes of the meeting of the Barbican Centre Board held at Virtual Public Meeting.

The meeting can be viewed at: <https://youtu.be/I5Nbc2EovmA> on Wednesday, 20 May 2020 at 10.30 am

Present

Members:

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

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
Natasha Harris	- Director of Development, Barbican Centre
Leonora Thomson	- Interim Artistic Director, Barbican Centre
Sean Gregory	- Director of Innovation & Engagement, Barbican Centre
Jenny Mollica	- Director of Creative Learning, Barbican Centre
Niki Cornwell	- Head of Finance and Business Administration, Barbican Centre
Joanne Hunneybell	- Senior Project Manager, City Surveyors
Ola Obadara	- Projects Director, City Surveyors
Andrew Buckingham	- Communications Team, Town Clerk's Department
Leanne Murphy	- Town Clerk's Department

1. APOLOGIES

There were no apologies received from Members.

The Chairman advised Members that Graham Packham stepped down as Chair of the Culture Heritage & Libraries Committee and had been subsequently replaced by the new Chair, Wendy Hyde, as the representative for this Committee. The Chairman thanked Graham for his input during his tenure on the Board.

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

There were no declarations.

3. **MINUTES**

The public minutes and summary of the Board meeting held on 22 January 2020 were approved as a correct record subject to one typo. Members were reminded that the Board's last meeting on 25 March was a non-public inquorate meeting and the meeting note did not require approval.

The Chairman advised Members that his term as Chairman had come to an end. Members were advised that due to the current pandemic restrictions, April Court had been unable to go ahead to reconstitute its Committees for the year and there would be no 2020 elections for the Chairman. Subsequently, the current Deputy Chair would become Acting Chair until the elections could take place. The Chairman thanked Members for their support during his tenure which had been a privilege and was sad to pass the baton on under the current circumstances. Members and Officers thanked the Chairman for his great support and leadership over the years.

The new Chair thanked the outgoing Chairman who was a privilege to work with. The Chair advised that these were difficult circumstances and the Barbican Centre had big challenges to overcome in the next few years.

Vote of Thanks to the Outgoing Chairman

Alderman Graves paid tribute to Giles Shilson, the past Chairman.

RESOLVED UNANIMOUSLY:

That the Members of this Board take great pleasure in expressing to:

DR GILES ROBERT EVELYN SHILSON, DEPUTY

their sincere gratitude and appreciation for the dedication he has shown in all aspects of work of this Board, and the exemplary manner in which he has presided over proceedings during the last three years as Chairman of the Barbican Centre Board.

HIS detailed knowledge of, and involvement in, the work of the Centre - together with his committed enthusiasm for the arts - have been of great value to the Board. During a time of increasing funding pressures for the arts, his keen financial acumen and eye for detail has been invaluable in balancing the artistic activities of the Centre with the transformation of the Barbican into a more commercially-minded organisation, generating significant income to ensure that the Centre can flourish as a world-class multi-arts centre in a new funding environment. As a member of the Barbican Centre Trust he has constantly supported the fundraising activities of the Centre, and his attendance at many artistic and fund-raising events has been deeply appreciated by all, and he has supported the establishment of the new post of Director of Development for the Centre.

HIS work with cultural partners, both within and beyond the City Corporation, has helped the Barbican's management team in all its work. He has been very

active in the work of the Board and has shown great leadership in steering the Board through a period of change. His engagement with others has also been invaluable in the ongoing work around developing the Centre for Music project which would transform the Barbican for the future and be a substantial legacy. Giles has chaired the Barbican Board's meetings with warmth, skill and efficiency, and Board Members would wish to thank him for involving them so fully in both decision making and information sharing.

SEVERAL important pieces of new strategic thinking have been developed in his time as Chairman, notably a newly revised Strategic Plan, strategies for each of the art forms and for Creative Learning across the Barbican and Guildhall School. A new International Strategy and an Arts and Learning Civic Strategy have been created and approved. Capital projects that have been approved and executed include those around fire, health and safety, and the refurbishment of level 4, with others currently in train.

THROUGHOUT his term of office, Giles has managed the Board's deliberations with a fair and firm hand to ensure that the Board executed its duties in a competent manner. It is only a matter of regret to all that the end of his tenure as Chairman takes place during the enforced closure of the Centre as a result of Covid-19, and the Board looks forward to expressing their thanks personally to him in the future.

FINALLY, in congratulating their former Chairman upon a most successful term of office, his colleagues on the Board wish to convey their thanks to him for his extremely dedicated service to the Barbican Centre during his tenure, and to his wife Dorothy for her constant support and attendance at the Centre. It is hoped with continued good health and happiness he can continue to serve the Barbican Centre and the wider City Corporation for many years to come.

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

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

- The Managing Director stated that the Covid-19 pandemic was the biggest issue that the Barbican Centre had ever experienced. The Centre officially closed on 17 March 2020 leading to a total loss of income and cancelled events. The Managing Director highlighted the impressive ongoing commitment be undertaken to keep the Barbican safe ready for when it can reopen. The recent Government guidance included step 3 which would allow re-opening but no timeline of when that would be.
- Members welcomed Leonora Thomson back to the Barbican in the new role Interim Artistic Director.
- Members were advised that issuing refunds had been a main focus since the lockdown.

- Within Creative Learning, two responses to the lockdown had been developed. The first was a local response and the team were working with Culture Mile and the London Borough of Islington to help families without internet (one in ten families). The other was a digital response including work with the National Youth Orchestra and young sessions.
- With regards to Innovation and Engagement, Members were advised that digital/technology was the key focus. Good business processes and digital outputs had been developed and technology and innovation were the next area focus with some Members already inputting and pushing this workstream.

Despite the Joint Barbican/Guildhall School Away Day being unprecedentedly cut short, work was pressing ahead on the Creative Alliance framework, particularly with regard to connecting both organisational civic strategies.

- The Director of Operations and Buildings thanked staff, Members, Officers and local residents for their ongoing support as the Projects Team continued with plans to develop the Barbican as a destination for the future. It was confirmed the building was safe and staff continued to ensure the Centre remained compliant even whilst closed. The team were currently preparing for the reopening of the Barbican which would be in a phased approach and PPI advice had been sought from the City Corporation.
- The Business Events team continue to work with clients to move booked dates or transfer business in the future. A stream of enquires had also been received for events in autumn.
- Members were advised that an online Barbican retail offer should be available from June.
- It was noted that the catering offer at the Barbican had been particularly hard hit and Officers were working with contractors to help them open as soon as possible.
- BIE were also struggling to deal with the complexity of exhibitions worldwide. It was noted that the Head of BIE (Neil McConnon) had left the Barbican in mid-May which was a big loss.
- Members were advised that whilst applications were continuing, the pandemic had caused a significant impact on arts funding and scenario planning had begun. Corporate support and donors had been impacted but were remaining loyal and a virtual programme was in development to keep everyone connected.

RESOLVED – That Members endorse Management's approach to the future reopening of the Centre.

5. **BARBICAN ART GALLERY CHILLER REPLACEMENT**

The Board considered a Gateway 2 report of the Managing Director regarding Barbican Art Gallery Chiller Replacement, noting the non-public appendix at Item 10.

Members were advised that the current unit was at the end of its life, was already failing and required replacement to reduce risk to the gallery and maintain the conditions for the artwork. The new unit would not be reliant on a district system, would be better for the carbon footprints and reduce risk and costs. Members were supportive of the new unit.

RESOLVED - That Members:

- Approve a budget of £14,000 to reach Gateway 3/4 (staff costs, consultant fees and surveys);
- Note the estimated cost range of £300,000 (excluding risk);
- Approve a costed risk provision of £4,000 to be drawn down via delegation to Chief Officer.

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

There were no questions.

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

Thanks to the Director of Creative Learning

The Chair gave thanks on behalf of the Board to Jenny Mollica as this was her last meeting. The following speech was given:

Jenny joined the Barbican in December 2008 as an Education Officer and following the creation of the Creative Learning department she worked as a Theatre and Cross-Arts Producer. She has been one of the most important people in working out the whole agenda of our creative learning department with the Guildhall School, and we are much in her debt for her continual commitment to that Alliance, and to developing the strategy and purpose of the Creative Learning department - as can be seen in today's Board report for information.

As Head of Creative Learning from 2016 and then Director from 2018, she has contributed much to the overall direction and strategy of the Barbican in this time. The Board would like to thank her and send her all our good wishes as she moves to her new role as Director of the Baylis Programme at English National Opera.

Members thanked Jenny for her significant impact developing creative learning at the Barbican and wished her all the best in her new role.

External Membership

The Chair stated that the Board's external members were hugely important in bringing a range of expertise and skills to the Board. The Chair felt that now, more than ever, was an important time to ensure the Board had the right skills sets and would be having discussions with the Directors. Members were encouraged to make recommendations to the Chair regarding skills and individuals.

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.
9-14

Paragraph No.
3

9. **NON-PUBLIC MINUTES**

The non-public minutes of the Board meeting held on 22 January 2020 were approved as a correct record.

10. **NON-PUBLIC APPENDICES: BARBICAN ART GALLERY CHILLER REPLACEMENT**

RESOLVED, that the non-public appendix to Item 5 (Gateway 2 Barbican Art Gallery Chiller Replacement) be noted.

11. **COVID-19 UPDATE**

The Board considered a report of the Chief Operating and Financial Officer providing Members with an update on the current situation for the Centre as a result of the Covid-19 pandemic.

12. **BARBICAN EXHIBITION HALLS - ENABLING WORKS**

Members considered a Gateway 3/4 report of the City Surveyor regarding Barbican Exhibition Halls – Enabling Works.

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

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 12.03 pm

Chairman

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By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

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Committee:	Date:
Barbican Centre Board	22 July 2020
Subject: Board Appointment	Public
Report of: Town Clerk	For Decision
Report author: Leanne Murphy – Town Clerk’s Department	

Summary

Following consideration at its recent meeting on 22 July 2020, your Nominations Committee has agreed to propose the reappointment of Zulum Elumogo to the Barbican Centre Board for a second term of three years.

Recommendation(s)

Members are asked to approve the appointment of Zulum Elumogo to the Board for an initial term of three years.

Appendices

- Appendix 1: Nominations Committee report: Appointment suggestion for the Barbican Centre Board
- Appendix 2: Summary CV, Zulum Elumogo – **circulated separately**

Leanne Murphy

Committee & Member Services Officer
Town Clerk’s Department

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APPENDIX 1

Committee(s):	Date(s):
Nominations Committee of the Barbican Centre Board	22 July 2020
Subject: Appointment suggestion for the Barbican Centre Board	Public
Report of: Town Clerk	For Decision
Report author: Leanne Murphy – Town Clerk's	

NOT FOR PUBLICATION

By virtue of paragraph 1 of Part 1 of Schedule 12A of the Local Government Act 1972

Summary

The Barbican Centre Board has the ability to co-opt up to seven external Members to bring particular expertise or skills which would be of particular benefit.

There are currently five such Members on the Board, with two vacancies. The Managing Director has identified a potential appointee for your consideration; Members are encouraged to consider and discuss the proposed appointment accordingly.

Recommendation(s)

Members are asked to consider the potential appointment of Zulum Elumogo to the Board, with a view to making a recommendation to the Board at its next meeting.

Main Report

Background

1. In 2015 and 2016, the Board sought and obtained approval to increase the number of external Members on the Board, to ensure an appropriate balance of skills and expertise. Thought was also given to the long-term succession plan to Sir Brian McMaster and Keith Salway, two long-serving Members of the Board with extensive arts administration and financial expertise, respectively.
2. Mr Russ Carr was consequently identified and appointed in July 2016 as a successor to Mr Salway, in view of his significant financial knowledge and experience.
3. Other areas where additional skills and expertise might be beneficial were also considered. Diversity and digital were highlighted as high profile areas of need, as was arts expertise (given Sir Brian McMaster's imminent retirement). One other area that the Committee noted was set to be of increasing importance to the Barbican in the coming period was the emerging cultural hub.

4. Gerard Grech was subsequently appointed in January 2017 in recognition of his digital expertise, with Lucy Musgrave also appointed shortly after in view of her significant cultural hub expertise.
5. At its March 2017 meeting, the Board was also advised of a potential successor to Sir Brian McMaster, Jenny Waldman, who had a strong background in arts administration. However, due to a potential conflict of interest in respect of her involvement with the “14-18 Now” project, it was agreed that any proposal would be deferred until such time as any conflict of interest ceased to exist. She therefore joined the Board on 17 March 2018, by which time the conflict had ceased to be in effect.
6. In 2018, Stephen Bediako was appointed as a Member in view of his expertise in strategy, innovation and connecting with unreached audiences.

Consideration

7. A Skills Audit, undertaken by the Board in the second half of 2017, reinforced the continued need for additional expertise in respect of arts administration above all, as well as in the areas of Dance, Unreached Audiences, Marketing and Visual Arts.
8. Two vacancies for external Members remain on the Board and the Managing Director has suggested that Members may wish to consider the appointment of Zulum Elumogo to fill one of these spots.
9. Following extensive consideration of what key skills are missing from the Board and a gathering of potential options, a summary of potential appointees was provided to Members for their consideration on 22 January 2020. Members agreed that Mr Elumogo would be a good candidate and should be approached for an initial conversation. The Chairman and Managing Director have since interacted informally with Mr Elumogo to further ascertain his interest and suitability for the role and were satisfied that his expertise would be to the benefit of the Board.
10. A summary CV is attached for Members’ consideration. Members are invited to consider and discuss Mr Elumogo’s recommended appointment to the Board.

Conclusion

11. Members are asked to consider whether they would wish to recommend the appointment of Zulum Elumogo to the Board for an initial three-year term.

Appendices

- Appendix 1: Summary CV, Zulum Elumogo

Leanne Murphy

Committee & Member Services Officer

Town Clerk’s Department

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Committee(s):	Date(s):
Barbican Centre Board	22 July 2020
Subject: Appointment of Sub-Committees 2020/21	Public
Report of: Town Clerk Report Author: Leanne Murphy	For Decision

Summary

The purpose of this report is to consider the appointment of the Barbican Centre Board's Sub-Committees and to approve their compositions and Terms of Reference.

The Board is responsible for appointing representatives on to the following Sub-Committees:-

- Finance Committee of the Barbican Centre Board
- Nominations Committee of the Barbican Centre Board
- Risk Committee of the Barbican Centre Board
- Reference Sub-Committee of the Barbican Centre Board

In addition, the Chairman of the Board may serve on the Culture Mile Working Party of the Policy and Resources Committee or elect to nominate another Board Member to serve on their behalf.

A merger of the Finance and Risk Committees of the Barbican Centre Board is being proposed as over the last few years the membership has largely overlapped with only one Member difference, the meetings are relatively short, and the topics discussed at meetings heavily overlap. This is in line with the City Corporation's move to reduce the number of its Committees through its Governance Review.

Recommendations:

Members are asked to:

- Approve the merger of the Finance and Risk Committees to form the Finance and Risk Committee;
- Approve the Terms of Reference of the Board's Sub-Committees;
- Approve the composition of the Board's Sub Committees; and
- Appoint the Membership to the Finance and Risk Committee, Nominations Committee and (if required) Reference Sub-Committee for the year ensuing.

Main Report

Background

1. Each year, the Board is asked to consider the appointment of its Sub-Committees, approve their compositions and their Terms of Reference.

Accordingly, this report sets out the details of each of those Sub-Committees below.

Current Finance Committee

2. The Finance Committee terms of reference are as follows:-

- To review all financial matters with delegated power to act;
- To consider the business plan and budget prior to submission to the Board;
- To review all capital cap and premises matters with delegated power to act;
- To review risk management and an assessment of the adequacy of internal controls;
- To review any matters that may affect the finances of the Barbican Centre, reporting to the Board.

3. The membership of the Finance Committee for 2019/20 was:

- Deputy Giles Shilson *(Chairman of the Board)*
- Deputy Tom Sleigh *(Deputy Chair of the Board)*
- Deputy Wendy Hyde *(CoL Finance Committee representative)*
- Emma Kane *(Chairman of the Barbican Centre Trust)*
- Russ Carr
- Alderman David Graves
- Judith Pleasance

4. As Members may recall, given the regular attendance and role played by the Chairman of the Barbican Centre Trust in reporting development income and activities to the Committee, the Board previously agreed that the Chairman of the Trust should also serve on the Finance Committee. This has been of benefit to the Committee and it is recommended that this arrangement be preserved.

5. The composition of the Finance Committee is therefore currently as follows:-

Chairman of the Board
Deputy Chairman of the Board
City of London Finance Committee Representative
Chairman of the Barbican Centre Trust
Up to four other Board Members*

**There is a requirement for City of London Members (including the three ex-officio positions above) to have a majority on the Sub-Committee.*

6. The quorum is any three Committee Members.

7. Board Members are invited to express their interest in serving on the Finance Committee of the Barbican Centre Board, which has **four** vacancies.

Current Risk Committee

8. In May 2011, the Barbican Centre Board established a Risk Committee to give regular, ongoing and detailed consideration to the management of risks specific to the Barbican Centre.

9. The terms of reference of the Risk Committee are as follows:-

- To make recommendations to the Barbican Board in respect of improving risk management at the Barbican Centre.
- To review the Barbican Centre's Risk Register every six months, and make recommendations to the Barbican Board.

10. The Membership for 2019/20 was:

- Deputy Tom Sleight *(Deputy Chair of the Board)*
- Deputy Dr Giles Shilson *(Chairman of the Board)*
- Deputy Wendy Hyde *(CoL Finance Committee representative)*
- Alisdair Nisbet *(Barbican Centre Trust representative)*
- Russ Carr
- Alderman David Graves
- Judith Pleasance

11. The Risk Committee is customarily chaired by the Deputy Chairman of the Board and it is recommended that this arrangement be continued.

12. In November 2013, the Board decided that the City of London Finance Committee representative should also sit on the Risk Committee, and it is also recommended that this arrangement be retained.

13. In addition, the Board agreed in early 2018 that a representative of the Barbican Centre Trust should be invited to join the Committee, with a review to take place after one year to ascertain the utility of this arrangement. The Trust have nominated Alasdair Nisbett and the Board is asked to confirm his appointment.

14. The composition is therefore as follows:-

Deputy Chairman of the Board (Chairman)
Chairman of the Board (Deputy Chairman)
City of London Finance Committee representative
Representative of the Barbican Centre Trust
Up to four other Board Members*

**At least one of the Board Members must be a City of London Member.*

15. The quorum consists of any three Members.

16. Board Members are invited to express their interest in serving on the Risk Committee. There are **four** vacancies.

Proposed Finance and Risk Committee of the Barbican Centre Board

17. Due to a huge overlap in topics and issues at meetings and the almost identical membership, it is proposed that the Finance and Risk Committees be merged to form the Finance and Risk Committee. Over the last few years, the meetings which are currently separate have been relatively short and repetitive for both the Members and Officers. A merger is therefore considered to be a time and cost-effective move.

18. A Governance Review is currently taking place which includes looking at the need and functionality of all of the City Corporation's Committees. The move to merge the two Sub-Committees is in line with the City Corporation's move to reduce the high number of Committees.
19. Informal sounding boards on specific areas of interest to Members will also be set up this year to address and move key issues forward such as recovering from the Covid-19 lockdown, the Barbican's business plan, financial models and expanding commercial income generation.
20. The proposed Finance and Risk Committee terms of reference are as follows:-
- To review all financial matters with delegated power to act;
 - To consider the business plan and budget prior to submission to the Board;
 - To review all capital cap and premises matters with delegated power to act;
 - To review risk management and an assessment of the adequacy of internal controls;
 - To review any matters that may affect the finances of the Barbican Centre, reporting to the Board;
 - To make recommendations to the Barbican Board in respect of improving risk management at the Barbican Centre;
 - To review the Barbican Centre's Risk Register every six months, and make recommendations to the Barbican Board.
21. Based on the composition of the Finance and Risk Committees, the composition of the proposed Finance and Risk Committee is as follows:-
- Chairman of the Board
Deputy Chairman of the Board
City of London Finance Committee Representative
The Chairman plus one additional representative of the Barbican Centre Trust
Up to four other Board Members*
- *There is a requirement for City of London Members (including the three ex-officio positions above) to have a majority on the Sub-Committee.*
22. The quorum is any three Committee Members.
23. Board Members are invited to express their interest in serving on the Finance and Risk Committee of the Barbican Centre Board, which has **four** vacancies.

Nominations Committee

24. The Nominations Committee terms of reference are as follows:-
- To make recommendations to the Board on the appointment of all external Members to the Board;
 - To undertake Skills Audits of the Board periodically, to inform the appointment of external Members to the Board and Board effectiveness; and
 - To consider the most appropriate way to recruit external Members to the Board, including the placing of advertisements or the use of personal contacts.

25. The Committee has advisory powers only and will make recommendations to the Board.

26. The membership of the Nominations Committee for 2019/20 was:

- Deputy Giles Shilson (Chairman of the Board)
- Deputy Tom Sleigh (Deputy Chair of the Board)
- Simon Duckworth
- Lucy Musgrave
- Deputy Tom Hoffman
- Jenny Waldman

27. The composition of the Nominations Committee is currently as follows:-

Chairman of the Board
Deputy Chairman of the Board
Up to four other Board Members*

**At least one external Member must sit on this Committee and City of London Members must be in the majority.*

28. Board Members are invited to express their interest in serving on the Nominations Committee, which has **four** vacancies (at least one of these being an external member).

Reference Sub-Committee

29. The Reference Sub-Committee terms of reference are as follows:-

- To consider matters referred to it by the Board, with power to act as prescribed by the Board
- To be consulted, if necessary, if urgent business occurs between less frequent Board meetings

30. Previously the composition of the Reference Sub-Committee had been as follows:-

Chairman of the Board
Deputy Chairman of the Board
Up to four other Board Members*

**At least one external Members must sit on the Reference Sub-Committee and City of London Members are required to be in the Majority.*

31. The quorum is any three Committee Members.

32. Since 2013/14, the Board has agreed to suspend the appointment of a Reference Sub Committee, as it has not been required to meet for several years. Members are asked to consider whether or not to continue with this arrangement.

Culture Mile Working Party

33. The Terms of Reference of the Policy and Resources Committee's Culture Mile Working Party also allow for the Chairman of the Board to elect to serve personally on that Working Party, or to nominate a representative from the Board to serve on their behalf. The Chairman, following their election at today's meeting, is therefore asked to confirm whether they are content to serve or whether they would wish to nominate a representative to serve on their behalf.

Leanne Murphy

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Committee:	Date:
Barbican Centre Board	22 July 2020
Subject: Management Report by the Barbican's Directors	Public
Report of: Managing Director, Barbican Centre	For Decision
<p style="text-align: center;">Summary</p> <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. <p>Recommendation</p> <p>Members are asked to:</p> <ul style="list-style-type: none"> • Endorse Management's approach to the future activities of the Centre. 	

Main Report

1. REPORT: STRATEGY AND CULTURE MILE

STRATEGY

By the time of this Board meeting, all being well, the Barbican will have partly re-opened with paid admissions to the Gallery and free but ticketed admissions to the Conservatory. This marks the initial phase of the re-opening plans that were explained at the last meeting; it is good that a) the timing worked as planned with the Government timetable enabling Step 3 of its plan to be activated from July and b) that we were ready with our plans, the risk assessments, and detailed liaison with the City in order to be among the earliest re-openings in the sector.

It will be necessary to learn lessons swiftly during this period, and the next step is the re-opening of the Curve from 11 August, while exploring the potential of smaller events in the foyers with social distancing in place. Announcements about the autumn season, cancelling music events but putting in place a series of 12 'blended' digital and live events in their place, will have been made by the time of the meeting. See Programming for further information.

Public and staff safety being our primary aim, we cannot guarantee that health issues will not disrupt the proposed phased plan, but all in the sector hope to avoid a second wave that would necessitate re-closing.

In the week of July 6, two major announcements were made by Government: an investment package for the arts and heritage of £1.57bn, and a programme to sustain and support the recovery of the hospitality and tourist industry. The guidance associated with these packages has not been published at the time of writing, and it remains to be seen whether the urgent needs of the widest sector in protecting jobs and freelance earnings can be fully met by these programmes.

The £1.57bn for the arts includes £1.15bn for cultural organisations divided between £880m in grants and £270m in loans, the presumption being that the larger organisations whose state is critical would receive loans and smaller more vulnerable organisations the grants. £100m to heritage, £120m capital investment and £188m for the three devolved nations make up the package. Arts Council England will take the lead in administering the arts funding, alongside Historic England, National Lottery Heritage Fund, and the BFI.

Anti-racism: as referenced elsewhere in this Directors report, the Black Lives Matter protests led to a major engagement with staff on the question of racism and other inequalities, and a rapid and urgent response was made by Management on the Barbican website. The Equality and Inclusion report to this Board meeting details the steps taken to begin to address this issue, and a partnership with the highly

a, b, c, d, e, f

<p>experienced Challenge Consultancy will take the matter rapidly forward with the establishment of a taskforce with an independent chair.</p>	
<p>CULTURE MILE</p> <p>Culture Mile has flourished during the lockdown period, coming into its own as a link to communities within reach of the venues while the venues themselves have been closed. The Culture Mile partners have agreed to focus on engaging with communities at a 'hyperlocal' level. Projects are being developed and delivered which focus particularly on resident communities based within a 30-minute walking (or biking) distance from the district.</p> <p>One project initiative has included the delivery of Play Packs, containing creative activities from Culture Mile partners, primarily aimed for families and young people who are unable to access the internet. This was named the best Activity pack for creative learning by theschoolrun.com, with 1500 Play Packs delivered by the end of June and further runs planned through July and August. 8000 homes will have been reached, with a special emphasis on those unable to access the internet. Another project that happened in June was 'Radio Local', which engaged local residents and businesses to create a daily show which ran for two weeks in June. This was very well received, linking people together and celebrating their humour, resilience and sense of place during these unprecedented times. The project was highlighted by the MD's appearance on Ed Vaizey's podcast .</p>	<p>a, b, e, f</p>

2. REPORT: PROGRAMMING, MARKETING AND COMMUNICATIONS

	Strategic Priority
<p>Update on Digital</p> <p>During lockdown Marketing has generated a significant amount of digital activity, including 12.5m impressions on social media and 100k+ visits made to view digital content on the Barbican website. 190k emails were sent each week, generating a solid increase in open rate despite lack of in-venue programming. Podcasts generated 46k+ listens across platforms, with 10k+ for <i>The Art of Change with Stephen Fry</i> series alone, putting us in the top 10% of podcasts worldwide.</p> <p>The Communications team has continued to promote the Barbican's digital offer during closure, generating a high level of interest and engagement in this area of work. This has generated over 200 pieces of coverage ranging from news pieces and previews in newspapers such as The Times, Telegraph, Guardian, Sunday Times and Observer, to local papers such as the Evening Standard and City Matters and radio such as BBC London and BBC Radio 4.</p> <p>The Read, Watch & Listen section of the website continues to engage audiences with a digital programme for Masculinities, Curator Picks themed podcasts and online workshops, filmed archive and current material from associates. Cinema's first Emerging Film Curators Lab in May took place entirely online with the four most promising projects selected to be screened in Autumn/Winter 2020. The Cinema department is launching a new video on demand streaming platform in July, with a line-up of new releases, curated programmes, live and recorded events. Walthamstow Garden Party has relaunched as WGP In the Air – and all the content on the site is being created by local partners – a really great example of a shift to digital for this important project. Digital platforms will maintain our offer and audience engagement during closure and should enable the expansion of our offer when open again.</p> <p>Reopening</p> <p>The announcement of the Barbican reopening generated a very high level of interest, with 380 pieces of coverage secured, across national, regional, trade and broadcast press. The <i>Masculinities</i> exhibition in the Art Gallery will be reopening concurrently with the Conservatory on the 13th July. Risk mitigation and audience safety are being ensured by changes to the exhibition and shop plan that will facilitate visitor flow at reduced capacity. The Curve will reopen on 11th August with <i>A Countervailing Theory</i> by Toyin Ojih Odutola and remain free of charge.</p> <p>Level G is working closely with Beyond Barbican/Culture Mile/Creative Learning to develop a free public programme across the Barbican's public foyer spaces. Throughout the foyers we are anticipating distanced seating and are exploring limited live performances. Project plans for <i>Soundhouse</i> are progressing which will feature a programme of podcasts, experimental radio and sound art. Cinema 1 (with refurbished foyer) will reopen at the beginning of</p>	<p>b, c, d</p> <p>a, b, c, d</p>

<p>September and Cinemas 2 & 3 at the beginning of November, after various project works have been completed.</p> <p>Technical staff have been drawing up plans for socially distanced live performances for safeguarding both staff and the public. As part of this the Music department is planning an Autumn programme that will combine both live and digital activities. The streamed activities will be explored for a potential new longer-term online offer. A series of small-scale shows is planned in the theatre space for as soon as is permitted and we are exploring the feasibility of this with social distancing still in place. Government guidance regarding “mass gatherings” is still unclear, which is challenging for longer-term planning, but it is clear that there will be a much-reduced programme during the 20/21 season as a whole.</p> <p>Future Planning</p> <p>Theatre has outlined productions to run from January-August 2021 that will include international and UK based work in the theatre, Pit and a summer musical rental. In the Gallery, the Michael Clark Exhibition will launch in the Autumn 2020 and the major Dubuffet project will take place in Spring 2021. The changes to the timings of the latter has led to some unavoidable disruption to the initial touring plans.</p> <p>A digital and physical blended talks programme is in the early stages of development and expected to take place in late-2020.</p> <p>Anti-racism</p> <p>During this period, there has been an immense amount of work on anti-racism. The reignition of the global Black Lives Matter movement led us, along with many arts organisations to interrogate our existing Equality & Inclusion strategy and to put an immediate statement on our social media platforms and in an email to all staff, acknowledging that we need to rapidly develop our commitment to anti-racism. Some members of staff along with some members of the public responded to the statements with requests for greater transparency and clarity on our plans going forward. As a result, there have been many conversations across the organisation with staff at all levels around what our next steps should be, what we need to improve upon and how. We have employed Challenge Consultancy as a short-term outcome, who will help us facilitate a wide organisational conversation and support us in the setting up of a special taskforce, which will lead to a new plan detailing recommendations for action and change across the organisation going forward. More information is detailed in the Equality & Inclusion paper.</p>	<p>b, c, d</p>
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3. REPORT: CREATIVE LEARNING	
	Strategic Priority
<p>Headlines: We have adapted our programme quickly to a new blended model, with digital/physical iterations to address digital poverty. Our work is strongly partner needs-led, aided by a monthly consultative survey, and we are working collaboratively with Culture Mile/Beyond Barbican/Level G to address our civic usefulness in the context of reopening.</p>	
<p>Masculinities Online Community View: The online Community View for <i>Masculinities: Liberation through Photography</i> launched on 27 May. Community Views normally take place at the Barbican, but with so many self-isolating we adapted our approach. This took the form of a Barbican Long Read with community catalogue, and a host of artist-led activities accessible through the page. A hyperlink was sent to over 500 local people, and we provided 36 physical resource packages to Headway East London's most at-risk members. The page has received approx. 650 hits, with an average of 18 minutes spent – over double the average for other Barbican Long Reads.</p>	b, f
<p>Subject to Change: New Horizons: We have commissioned a multidisciplinary group of Young Creatives to create new artistic work that explores the uncertain times we are living in and gives insight into how young people are experiencing a world in flux. 12 creative responses have been commissioned, chronicling the next 12 months, to be published across the Barbican's digital channels.</p>	b, c, f
<p>Barbican Box Album Launch: For the first time, the outcome of the 19/20 Barbican Box Music was the creation of an album. Participating schools recorded an original song live in a professional recording studio, guided by platinum-selling music producer, Semothly Jones. The cross-genre album, focusing on the theme of letting your voice be heard, can be streamed on Mixcloud via the Barbican's website. There have been 4,774 streams to date.</p>	b, f
<p>National Open Youth Orchestra (NOYO): We have been offering six out of ten members from the NOYO London Centre either one-off or regular online sessions, exploring the repertoire and playing techniques. Two large-scale Zoom sessions brought together musicians from across the three regional centres. In addition, we have received a number of applications for the 2020/21 programme.</p>	Le
<p>Reopening: We are working closely with colleagues to transform Level -1 into a civic space for our hyper-local partners and developing Open Labs as a cross-organisational offer for artists to aid their recovery. We are also aiming to complete interrupted programmes, such as rescheduling showcases for our Young Creatives, finishing Barbican Primary Box and continuing with the National Development programme, funded by Esmée Fairbairn, which places the wellbeing and recovery of school students at its heart.</p>	a, b, c, d, f

4. REPORT: INNOVATION AND ENGAGEMENT	
	Strategic Priority
<p>Civic Workshop: The Barbican and Guildhall School jointly hosted an online workshop around ‘<i>Civic Conservatoire / Civic Urbanism</i>’, following the curtailed joint Board awayday in March. This workshop featured provocations from Prof. Geoffrey Crossick and Lucy Musgrave with breakout rooms for group discussions. The workshop was recorded and can be made available for those that missed or would like to re-watch the presentations. The outputs of this workshop will help inform both the Barbican and Guildhall School’s emerging Civic agenda, to help set out the organisations’ role and responsibility in society.</p>	a, b, c, d, e, f
<p>Technology Programme: In line with the changing organisational priorities, the Technology Programme Oversight Group is restructuring around the previously mentioned workstreams: <i>Business Processes</i>, <i>Digital Output</i> and <i>Technology & Innovation</i>. This restructure will involve expanding the remit and membership much wider across the organisation, with an ideation session drawing in all departments scheduled for later in July.</p>	a, b, d
<p>Creative Alliance – Joint Short Courses: Change Objective 6 (<i>Develop a feasibility plan for collaborative learning courses</i>) has been progressing well and a proposal has been developed for a joint short course in Architecture / Brutalism. This will be drawing on expertise from the Barbican Art Gallery / Archive in collaboration with the established short course programme at the School. Further work is ongoing to identify audience and market appetite and how to build a strong income generating potential. It is felt that now is the right time to experiment and try out new things and the Barbican (and Guildhall School) has a unique opportunity to gain a foothold in this sector.</p>	a, b, c, d, e, f
<p>Creative Alliance – Student / Artist Development: In furthering Change Objective 4 (<i>Agree framework for employing / working with students</i>), an exciting new proposition is in development with the School to introduce a programme of opportunities for Guildhall Students and Barbican artists to work together in crossover initiatives. This has potential to enrich the student experience at the School whilst at the same time supporting the Barbican’s already rich dedication to Artist Development. The current focus is on refining the proposition and ensuring both organisations are fully onboard.</p>	
<p>Creative Alliance – Managing space needs: The current environment and pressing need to reconsider space usage across both the Barbican and Guildhall School has given particular urgency to Change Objective 1 (<i>Introduce a clear process for managing competing space needs</i>). The Creative Alliance has been vital in facilitating conversations between the organisations as we seek to balance space usage leading up to reopening, and carefully consider shared venue use.</p>	

5. REPORT: OPERATIONS AND BUILDINGS	
	Strategic Priority
<p>This period has focused on planning for our phased reopening. We continue to work with colleagues at the City and our contractors to deliver onsite projects and to progress towards other projects. Staff on site continue to ensure our buildings remain safe and are prepared for our reopening. Our 4-phase plan is designed to test the system and to build the confidence of our staff and audiences. Whilst our sector has been hit hard, we are determined to be in the vanguard of our sector and in the City.</p> <p>During phase 1 (planning and preparation), we have worked with City and Barbican teams plus external advisors such as Buro Happold in order to ensure a safe return. Phase 2, starting on Monday 13 July, consists of three parts over the coming months, with phase 2a being the Art Gallery and the Conservatory followed by the City Library. Our plans follow government and City guidance and are aligned with other culture departments across the City. We continue to prepare for the future phases, including modelling the capacities in the Hall, Theatre, our conferencing spaces and foyer and toilet facilities.</p> <p>We will continue to work to the 2 metre social distancing rule, and this will be under constant review. We will conduct our Kaizen 'W3' reviews and will remain flexible throughout. Our planning includes scenarios should we have to adjust or close at short notice following any further government advice. We continue to work as an Alliance with our colleagues at the Guildhall School.</p> <p>The new carpet project (Fountain Room and Level G foyer areas) will be completed in time for our reopening, followed within six weeks by Cinema 1. The AECOM security project is also expected to be completed for the reopening. We continue to drive the process for the Cinemas 2 and 3 project, which we aim to complete by early winter.</p> <p>Our ticketing team has continued to work remotely and has refunded 97000 tickets thus far, demonstrating the benefit of our new ticketing system and new structures. We are planning to roll-out audience experience and customer-centric training across the organisation to make use of this downtime and to ensure a refreshed and consistent approach when we reopen.</p> <p>We continue to work with the City's Gold, Silver and Bronze groups, ensuring alignment and a sharing of best practice. The focus of those groups across the City is now on reopening, with the action trackers and risk matrices re-written accordingly. We continue to operate our own Gold BCP group, with its equivalent working groups (Silver and Bronze) to ensure engagement and alignment. Staff are thanked for their continued commitment and patience. To quote our Chief Officer, 'we will be back but not as we were'. Our team will ensure that this is so.</p>	a, b, c, d, f, S/E

6. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Priority
<p>Business Events: Since the start of the Covid-19 crisis we have either postponed, lost, or are waiting for space to become available, for a total of 90 events. However, it is encouraging that there is still a steady flow (albeit slower) of enquiries. All through the crisis, the team have actively been engaging with various trade associations and organisations, including London & Partners and Visit Britain which has kept them informed and up to date with the rapid changes in business and delivery measures. The Business Events team have also been taking the time to research and develop ideas which were a direct result of the Fundamental Review. Key results have included the introduction of a Virtual Event Technology offer- a new strand of packages designed for future proofing events at the Barbican.</p>	a, d
<p>BIE: On Mon 1 June <i>AI: More than Human</i> in Groningen reopened to the public and its run has been extended until Sun 16 August. BIE is waiting for the government's negotiation of airbridges with Spain to be announced to proceed with the removal of <i>Game On</i> from Fundación Canal in Madrid. <i>Virtual Realms</i> and <i>Our Time on Earth</i> are currently being rescheduled to launch later when COVID risk has subsided. Interest in our touring program is now starting to pick up with interest in <i>Virtual Realm</i> and <i>Game On</i>. We are also discussing a 2022 slot for <i>AI: More than Human</i> in Canada; and there is interest from Switzerland, Sweden, Germany and Australia to join the <i>Our Time on Earth</i> project as co-producing partners.</p>	a, b, d
<p>Catering: From July 13 Benugo will be operating a takeaway pop-up cafe on the Level 4 Conservatory Terrace and Searcys are working on Covid-friendly hospitality packages. We will open other venues in a phased approach as it is safe to do so. Our catering offer is going to be very much reduced for the next 3-6 months, but both companies have demonstrated commitment to the longer term. The team has used this time to focus on longer term initiatives to explore new income streams that will form the basis of our 5-year Business Plan.</p>	a, d
<p>Retail: Online retail resumed on the 30th May, and so far up to 24th June has seen an increase of 40% against the same period last year. We are currently in the process of increasing the product offer available online and working on the introduction of an online 'print on demand' service as a priority in helping us to maximise the online growth we have experienced since reopening the web shop. The whole team are also preparing for the opening of the Gallery with the shop moving to the Conservatory Terrace to allow for a one way route in and out of the exhibition. Future Gallery product development has switched back to Michael Clark following the postponement of Dubuffet and rescheduling of the Michael Clark exhibition for the autumn instead.</p>	a, d

7. REPORT: DEVELOPMENT	Strategic Priority
<p>As a result of the pandemic, the fundraising landscape for arts organisations, and across the wider charity sector, is facing longer-term uncertainty. The Barbican is no exception and Development fundraising activities, targets and long-term strategy have been heavily impacted. We have been adapting plans and pipelines to align with the Centre's closure, phased re-opening, and programming changes.</p> <p>Trusts & Grants funding for 2020/21 has been heavily impacted; many funders remain closed to new applicants, and many have re-focused their priorities to solely respond to communities impacted by the virus, many Barbican projects have been cancelled or postponed (reducing possible fundraising avenues), and the uncertainty of future programming plans has affects our ability to actively fundraise. The team continue to research new funds being set up to support organisations adapting their work during the lockdown and into the 'recovery phase'. This includes applying to the Edge Foundation's Covid-19 Revival Fund, which seeks to address the educational challenges arising from the aftermath of the Covid-19 crisis, with a deadline of 9 July.</p> <p>The corporate team have been investigating a number of warm leads and prospects for future opportunities. A virtual events programme is being developed to keep corporate members engaged, commencing with a Lunch and Learn Masculinities webinar and Q&A led by curator Alona Pardo.</p> <p>Positive April and May renewal conversations have taken place with Aberdeen Standard Investments, Leigh Day and Pinsent Masons alongside membership conversations with Bloomberg renewed in January and DLA Piper due to renew in August. Individual Giving has maintained some momentum in spite of the crisis, as we have continued to receive support from people donating via the website.</p> <p>The teams' ability to grow the Patrons group has been restricted by the lack of artistic programme; however, they are developing new opportunities through which to engage existing donors and the potential to uplift their support. The Patrons team also held their first Barbican Insights event via Zoom in June, hosted by Emma Kane with Nick Kenyon, Leo Thomson and Sean Gregory. The next Virtual event for Patrons will include a conversation with Gustavo Dudamel, Music Director and conductor of the LA Phil.</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 programming. The team are now working on with assumptions for what the impact will be if the Barbican has a phased re-opening from July 2020, with full activity back in April 2021.</p>	a, b, d

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:

- a. Destination** – deliver an exceptional experience
- b. Audiences** – build lasting relationships
- c. Artists** – enable artists to realise their vision
- d. Income** – create sustainable growth
- e. Culture Mile** – be a lead partner
- f. 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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Committee(s) Barbican Board	Date(s): 22 July 2020
Subject: Equality & Inclusion Update	Public
Report of: Head of HR, Interim Artistic Director, Director of Innovation and Engagement	For Decision
Report authors: Head of HR, Interim Artistic Director, Director of Innovation and Engagement, Senior Manager (Organisational Development + Policy)	

Summary

1. Since the last update to the Board (Autumn 2019), progress has been made against the existing Equality & Inclusion Strategy and work has been underway to review and update this to develop a new strategy for 2020 onwards.
2. The recent events which have seen a reignition of the global Black Lives Matter movement has prompted a more urgent and larger scale investigation into the Barbican's commitments to anti-racism and overcoming other barriers and inequalities across the organisation.
3. We are now launching a rapid-response process, with support from external consultants Challenge Consultancy to expedite this work and to inform the development of a new centre-wide strategy once this has taken place.
4. This paper sets out that approach alongside the steps already taken and those that will take place in the coming weeks.

Recommendation(s)

Members are asked to:

- Endorse the proposed way forward.

Main Report

Background

1. The current Equality & Inclusion Strategy was developed through consultation across the organisation, informed by best practice within and beyond the sector and in line with the City of London's Equality & Inclusion practices and policy. It was signed off by the Barbican Board in 2017. This sets out top-level plans to shift our programming and recruitment practices to be more reflective of London's communities and demographics. Plans were also made to manage access requirements across the building through a programme of capital interventions.
2. Some initial changes across the programme included the introduction of thematic seasons in the Cinema focusing on underrepresented voices on film; a new series of events in the Pit Theatre in which companies led by those underrepresented in British Theatre were given creative control of the space; a commitment to change the Curve and main Gallery programme to prioritise women and artists of colour; development of our Level G programme which includes talks, commissioned research into inequality in the cultural workforce and artist commissions which unpack and shift the dialogue around societal issues; continued development of our co-creation models to deliver community-led free activities in Waltham Forest and Barking & Dagenham; a festival-style event comprising performances, workshops and talks exploring music made by and for disabled people; plus a continued commitment to our Creative Learning activities.
3. In the building we upgraded backstage facilities to accommodate disabled artists; tested gender-neutral toilets, leading to long term plans to ensure gender neutral provision throughout the building; a plan to create a respite space for visitors.
4. Prior to recent events expediting a new process for creating an action plan, our Equality & Inclusion focus group was in the process of reviewing and making recommendations on what we need to do to improve the existing strategy.
5. Early results of that process, combined with recent discussion has confirmed that although significant work has been done on progressing with our Equality & Inclusion Strategy over the last few years, we have not been able to address some fundamental issues which lead to the presence of systemic racism and other inequalities in the organisation.
6. We have had a number of challenging conversations, written exchanges and divisional meetings with staff at all levels which have demonstrated that we must do more to address this within the organisation.

7. Our most recent reflections, prompted by the reignited global Black Lives Matter movement, has illustrated the complexity of lifting the many and differing barriers for people from different backgrounds (e.g. racially, ethnically, geographically, culturally and socially), and the importance of ensuring our understanding of the range of issues – systemic and otherwise – that affect and serve as barriers to different people from a range of backgrounds, is robust enough to find effective, sustainable solutions, resulting in measurable action and change for which we are accountable.
8. We are still committed to lifting barriers across all of our work to all groups falling within protected characteristics, but it has been agreed that setting out a roadmap, with clear commitments and outcomes to enable us to be committed to anti-racism is an urgent priority.

Steps already taken

9. The Barbican has issued two public statements on its commitment to anti-racism across the organisation, addressing issues facing staff, artists, audiences and communities. These were posted on the Barbican's social media sites, initially on Black Out Tuesday (2nd June). The Blackout Tuesday posting resulted in a negative response from some members of staff who felt strongly that the words were tokenistic. On 15th June the Barbican published prominently on its website 'A message from our Managing Director' which followed up with more specific actions and commitments.
10. Our initial public and internal commitments to removing inequalities based on race, ethnicity and other barriers to equality within the organisation are:
 - i) We commit to being transparent as to how we're delivering change. We will communicate openly how we're doing this
 - ii) We commit to removing institutional barriers and increasing ethnic minority, and particularly Black, representation across our workforce and further across our programme
 - iii) We will equip ourselves with more knowledge; learning and growing together so that we can remove processes and barriers that sustain systemic racism
 - iv) We stand for social justice, recognising the fight against inequality and racial injustice is an ongoing and everyday commitment
 - v) We will publish further details of how we're making changes and holding ourselves accountable
 - vi) We will create the space for us to have open conversations with our staff

11. Coupled with this, several all staff messages have been circulated from Nick Kenyon, Leo Thomson and Sean Gregory – on behalf of Directorate, which set out the position that the Barbican is committing to improving its record on anti-racism and the work that will be undertaken to combat inequalities across its operation.
12. A staff Black, Asian and minority ethnic network has been initiated, by the staff body, to provide mutual support and create space for dialogue for those that do not feel comfortable speaking in white-led spaces. This is encouraged and will be supported by senior management to continue. This is in addition to the Corporation Black, Asian and minority ethnic staff network and other diversity networks for all staff in the City. The Barbican network exists alongside several smaller networks consisting of colleagues within existing team structures and across departments that might not otherwise meet. This is all taking place organically – in that staff have initiated this themselves - but is upheld and supported by senior management.
13. In addition, the existing focus group, which was tasked with reviewing the 2017-22 Equality & Inclusion Strategy has continued to meet. This has provided a mechanism for staff to feedback and raise issues that might not be captured otherwise (e.g. through direct dialogue between staff and Directorate/Management Team).
14. Directors have also decided to set up a special taskforce to appraise our current situation and recommend the steps the Barbican needs to take to eradicate racism in all its forms. The taskforce will be drawn from people across the organisation and will be independently chaired by an external expert in this field.
15. Challenge Consultancy, led by Femi Otitoku, has been appointed to work with Directorate to develop a rigorous process to take this forward. The organisation has over 30 years' experience in the public and private sectors in delivering social justice work.
16. Our next steps will be informed by the work that the City of London is also doing through its Tackling Racism Taskforce, established at the end of June 2020, alongside remaining reflective of the City's wider commitments to Equality & Inclusion across the Corporation.

Next Steps

17. Following discussion at Directorate and with individual staff and teams, we have published our workforce data on the staff intranet – which shows that the organisation is made up of 11% of people from Black, Asian and minority ethnic backgrounds (compared to the overall London figure of over 40%) – see Appendix 2.

18. From our numerous recent conversations and informed by this data, it is clear that our priority is to achieve greater representation of people of colour across our workforce – particularly in programming, curatorial and in senior positions. This change needs to result from considered long-term planning and needs to coincide with ensuring that the culture and working environment is supportive and empowering to new and existing colleagues of colour, taking into the different needs and issues facing people from different racial, ethnic and cultural backgrounds.
19. We are in contact with other organisations asking them how they have actively increased representation of people of colour in their workforce and will continue to maintain this dialogue throughout the process.
20. Our workforce data is already published externally as part of the annual Arts Council report on NPOs and we will also shortly be publishing our workforce data on the Barbican website, including further breakdown of equalities information by grade when available from the City. The City currently publish the workforce profile for all staff across the Corporation including information on the pay gaps for the Corporation as our employer.
21. The pay gap data is not currently broken down further by the Corporation into individual City departments and institutions, so as an immediate action we have asked if this would be possible in future so we can understand local pay gap better, help inform our E&I plans and to share the information with staff. This will not only inform our approach to the lifting of barriers to those currently underrepresented but will be a useful method for holding ourselves to account.
22. Challenge have advised that prior to setting up the taskforce, we initially hold feedback sessions for people of colour within the organisation only, for those who would like to attend. These sessions will be facilitated by Challenge. We are aware that colleagues from Black, Asian and minority ethnic backgrounds still might not feel comfortable participating in these sessions, so we will work to ensure there are other mechanisms in place for people to voice their experiences and ideas for change.
23. We will then host a series of organisation wide “Listen and learn” workshops, which Challenge will facilitate, which will be open to all staff.
24. We will use the feedback from these sessions, and the information already gathered internally, to inform the brief for the taskforce. We will work with Challenge over the next few weeks to prepare for the brief and spec for the taskforce, which will be open to all staff to apply for.
25. We will use the progress of the taskforce to inform and renew our Equality & Inclusion Strategy and to recommend the scope and composition of a future Equalities and Inclusion working group to oversee and monitor the implementation of our strategy and our progress

26. We will report back to the Barbican Board in November with an update on the progress that has been made and the final outcome of the taskforce process.

Appendices

- Appendix 1: Equality & Inclusion Strategy 2017-2020
- Appendix 2: Barbican Workforce Profile April 2020

Steve Eddy and Leonora Thomson

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Barbican Centre Equality and Inclusion – 2017 – 2022

Introduction

It is implicit in the Barbican's vision of *Arts Without Boundaries* that we seek not only to produce bold and challenging arts and learning programmes but also that we consider how we can actively ensure that our work is accessible to all. We thrive on the diversity of voices, experience and passions contained within our workforce, as well as across the range of artists, audiences and participants we work with and engage.

Equality and inclusion (E&I) is inherent across our artistic programme and we are committed to making creative activity accessible to a wider cross section of society through the work of our Creative Learning department. Examples of projects where reaching new audiences is a primary objective include the Walthamstow Garden Party and Open Fest, and we are committed to developing a diverse array of artists through our Open Labs programme.

That said, we acknowledge that more needs to be done to ensure we remain a leader in our sector and continue to set an example of what it means to be a contemporary multi-arts centre and cultural education provider in the 21st century.

Motivations

As an organisation which receives public funding, not only do we seek to reflect and serve British society today, but also to identify and respond to what our artists, potential audiences, customers and workforce will look like in the future. This is not only a moral consideration but is also crucial to consider in order to ensure our business continues to be sustainable, and to continue to grow in a changing economic, social and political climate.

To add to this, we know that companies with more diverse workforces **perform better financially** (McKinsey & Company, *Why Diversity Matters*, 2015) and Arts Council England's **Creative Case** for Diversity cites the '*unique opportunities for artistic collaborations, innovation, risk-taking, and investment in talent development*' which a more diverse pool of artists affords.

As a department of the City of London we also have a duty to uphold the Corporation's commitment to Equality and Inclusion across everything it does. This is reflected across our approach to HR, programming and increasingly our cultural education and community engagement offer across the City and its neighbouring boroughs.

The City has agreed the following four equality objectives for 2016-2020:

- Increase community engagement and improve cohesion within our communities
- Support the City's most disadvantaged groups and develop our understanding of our communities needs
- Improve the way we listen to our communities and respond to their feedback to improve our services
- Promote staff development and career progression to ensure equality of opportunities for promotion and the development of a workforce that reflects the make-up of our communities

We have ensured that these objectives are still reflected in our own strategy, as with last year's Action Plan.

In addition to this, the contribution of our education and cultural teams to the success of the City's Employability Strategy are significant. A scoping exercise currently being undertaken by A New Direction (commissioned by the CoL Learning & Engagement Forum) is revealing a particular gap in the labour market for people with creative and technical skills combined. These are increasingly being referred to as 'fusion'

skills. This meeting of digital, technical and creative resonates strongly with the mix of organisations in the City and the increasing number of digital and tech companies around the City fringe and into East London, as well as the artistic, cultural and scientific organisations that also embody these skills. The City's emergent Cultural Education Partnership will be focusing on understanding the principles behind 'fusion' skills and look to open up opportunities to build pathways through school and beyond which support this sector.

Key terms

Inclusivity: The act of identifying and overcoming potential or known barriers to working with us, engaging with our arts programme and participating in creative activity.

Equality: The long-term aim of ensuring that the opportunities to engage with us through our workforce, artistic programme and our creative learning activities, are the same for everyone.

Diversity: Many different types of people being included in or representative of something. This term places more importance on describing demographics, rather than serving as an ambition or aim. We have therefore chosen not to use it as an overall aspiration, which is also consistent with the approach taken by CoL.

Accessibility The use of this term in this document is primarily related to the process of ensuring that people who have a disability can a) easily reach, enter and use our buildings and b) can engage with our work. These are both key components of Equality and Inclusivity.

Our approach

The Barbican's complexity - in terms of the number of art forms represented, our mixed production model and our commercial operations - is a major factor in deciding on and developing our unique approach to equality and inclusion. The two main challenges which we need to address are:

- To plan a strategy which is relevant to all of our departments and which includes sufficient detail to effect change
- To assess the impact that our efforts so far have had

To address these two issues, we need to give each department the freedom and responsibility to identify the particular issues which they face, recognising that these are best addressed by taking action at a departmental level. This will be informed by an **overarching, organisational approach**, underpinned by the following principles:

- > Always striving towards achieving equality of opportunity for artists, workforce, audiences/participants
- > Ensuring that the Barbican is a welcoming and inclusive space for every user
- > Grounded in the working practice and production models of each department
- > Informed and led by research from within and beyond the sector
- > Fully evaluated and adjusted annually in response to findings

Strategy and Objectives 2017 – 22

By 2021 the Barbican will have made significant progress towards:

1. **Workforce and working culture:** achieving a **workforce** that better reflects London and is at least as (if not more) diverse than others in the cultural sector and the City of London – by identifying and removing barriers to access, creating a more inclusive and progressive working environment and investing in our teams' ongoing development;
2. **Artists, audiences and participants:** identifying and addressing gaps in representation across our **programme**, which will serve and excite our developing **audiences**;
3. **Delivering best practice and embedding E&I across the organisation:** ensuring that **everything we do** across all areas of the organisation reflects our commitment to being an inclusive, welcoming and inspiring place to work, perform, learn, visit and do business with

We will achieve the above through the following actions -

1. Workforce and working culture:

We are reviewing and strengthening our processes and activities to ensure our existing people are well trained to deliver our E&I ambitions, that they are supported in their personal and professional development and that talented people from all backgrounds are excited by the prospect of joining our teams, perceiving the Barbican as an inspiring and welcoming place to work.

We will achieve this through the following three objectives:

a) Removing barriers to gaining employment at the Barbican

Aim: achieving a **workforce** that better reflects London and is at least as (if not more) diverse than others in the cultural sector and the City of London

How:

- revised recruitment processes, in collaboration with CoL
- developing new workforce targets

b) Expanding opportunities for workforce development across our teams:

Aim: providing staff at all levels with development opportunities to enable progression and support the next generation of cultural leaders

How:

- appraisal of the apprenticeship programme – across all teams
- revised training opportunities outlined for all staff
- staff initiatives including an E&I working group

c) Supporting teams to develop and achieve their individual E&I ambitions - to ensure that it becomes central to how we work:

Aim: to change the way we operate across the organisation to ensure equality and inclusion is core to how our teams and individuals work

How:

- action plans to be developed for every department so that all teams have **E&I** at the heart of how they operate
 - **E&I** to be a recurring agenda item at management, arts programming, buildings and operations, directors and board meetings
 - all senior management to have a specific appraisal objective relating to equality and inclusion
 - training requirements regularly reviewed
-

2. Artists, participants and audiences:

Representing the best in UK and international talent is at the core of our business. In order to maintain our position as a world leader in the provision of culture, arts education and creativity we commit to ensuring our programme is reflective of the people we want to reach, that our education offer is accessible to all and that our audiences are as diverse as the perspectives we hope to explore through our programme.

We will do this through the following five objectives:

- a) **Diversifying representation across our programme** to ensure our stages, screens and galleries reflect our audiences:

Aim: to ensure that we present the best in music, cinema, visual arts, theatre and dance through programming innovative, world leading artists from all backgrounds

How:

- Individual art-form, creative learning, – including detail of new targets and initiatives - have been developed and will be delivered over the next 1 -3 years
- Ongoing monitoring of artist and participant demographics
- E&I is a standing agenda item at programming meetings
- Continued assembly and employment of external advisory groups

- b) Ensuring our **audience experience is of a world class standard** - for everyone that visits our website and that comes through our doors

Aim: to make everyone – including visitors, artists, schools, performers, etc. – feel welcome in our spaces

How:

- Audience Experience has a visitor-facing E&I plan for the next three years, which informs everything they do
- Front of house teams are fully trained to a high standard to ensure that they welcome visitors from all backgrounds. This includes training on salutations, gender neutral announcements, information for those with access requirements
- Training is kept updated with sector best practice and is reviewed regularly

- c) **Continuing to invest in and develop new talent from diverse backgrounds** through our support of Artistic Associates, programming and profiling emergent companies and artists, as well as Creative Learning models, including Barbican Box, Creative Careers and Open Labs.

Aim: to champion the next generation of notable artists, companies and future cultural leaders

How:

- Programming emergent artists and profiling new companies from diverse backgrounds
- Providing office space, informal and formal mentoring, supporting fundraising and professional development
- Our Young Artists and Creative Careers strands of the Creative Learning five year plan are dedicated to supporting professional development of artists and arts workers from all backgrounds, with

particular focus on those with less formal progression routes as well as the Guildhall School's Access Agreement with HEFCE.

d) **Committing to diversifying the Talent Pipeline** across the arts, through our Creative Learning activities

Aim: to support children and young people from all backgrounds to gain meaningful access to the arts and, where appropriate, progression opportunities into artistic careers

How:

- Our new joined-up Under 18's Offer, in partnership with the Guildhall School of Music and Drama will prioritise E&I when developing and refining recruitment processes
- GSMD and the Barbican will develop joined-up E&I objectives for our shared activities
- We will use (and commission where required) research to inform and meaningfully evidence our work in this area

e) **Working with partners** in the City of London, in our neighbouring boroughs and across the UK to support the development of the sector

Aim: to support the development of the sector through delivering free learning and arts activities in our offsite programmes and work in schools and communities

How:

- Delivering free public learning and arts activities in our offsite and onsite programmes (Walthamstow Garden Party, Leyton Get Together, Open Fest, Barking Town Hall Festival)
- Building capacity in local areas with reduced access to funding for arts and cultural activities, with particular focus on diverse communities
- Continuing to work in schools with a particular focus on those who might not otherwise have access to the arts
- Developing our schools offer for those who work with children with Special Educational Needs

f) **Reaching and developing new audiences and participants** for new and existing programmes

Aim: to ensure our arts and learning offer is taken advantage of by a broad group of people, reflective of the diversity of London's population

How:

- A joint marketing & communications plan which brings a clearer focus on reaching new audiences through audience segmentation, diversified media reach and clear editorial strategies around Equality and Inclusion.
- Continued targeted initiatives in the communities in and around east London, with particular focus on reaching those with lower levels of cultural engagement and who have not been to the Barbican previously
- Use of new digital sign up methods to encourage new audiences – particularly of free events - to share their details with us, so that we can promote targeted follow-up arts and learning offers
- Guided, bespoke tours and programmes for specific groups with the lowest engagement
- Targeted campaigns in media consumed by those groups that we engage with the least
- Signposting new audiences to other activities they might be interested in

3. Delivering best practice and embedding equality & inclusion in everything we do

This ensures we are equipped with the capabilities which will enable us to deliver our ambitions on Equality & Inclusion.

We will do this through the following five objectives:

- a) **Improving our monitoring** of workforce, artists, audiences and participants' demographics, and improving **other processes** relating to E&I

Aim: to ensure teams are equipped with the right tools to monitor their progress against their equality and inclusion ambitions

How:

- quarterly analysis of artist monitoring data
- quarterly analysis of participant data
- new audience surveying rolled out, with regular analysis of data – informed by the extensive audience research project taking place
- regular evaluation of uptake, accuracy and process effectiveness
- roll out of equality impact assessment across all art forms and to other departments where necessary

- b) **Allocating core resources towards equality and inclusion initiatives** to achieve our ambitions

Aim: to ensure we realise our ambitions through strategic allocation of resources which support our equality and inclusion initiatives

How:

- expanding the training offer to bring in specialist expertise and also develop more in-house skills development
- ensuring that accessibility improvements are part of long-term buildings and operations planning

- c) **Partnering with experts and academic organisations** to carry out **research** and to **inform our practice**

Aims:

- to deepen our understanding of emergent issues in E&I
- to support the development of models of best-practice for the sector as well as our own work

How:

- build relationships with appropriate academic and other institutions that are experts in their field
- build a research strategy to ensure practice is informed by leading approaches to E&I within and beyond the sector – identifying key areas within our work that we want to interrogate more formally

- d) **Delivery of departmental plans**, including **development of a quarterly dashboard** to highlight progress and areas for improvement

Aim: to ensure the progress we're making is captured and communicated effectively across the organisation; to hold ourselves to account.

How:

- Departmental plans have been written and signed off by Directors
- Each plan is for 1 – 3 years and will be monitored and reviewed at regular intervals
- Reporting against plans will take place quarterly
- Reviewed annually, changes to approaches to delivering the plans will be integrated as required

- e) **Developing a capital strategy** in collaboration with CoLC for making accessibility improvements to our building:

Aim: to ensure our building is accessible and operational for all audiences and artists

How:

- initiating a cross-departmental working group to feed into the capital projects process
- improving the collation of potential building and venue improvements from all teams and departments
 - with support from the Incubator and the working group, existing processes will be reviewed
 - new systems implemented summer 2017 to gather and collate information on accessibility
 - information will then be reviewed and collated again on an annual basis
- capital works strategy to include accessibility work will be developed in summer 2017
- identifying funding sources and working with Development to make applications

Departmental Plans and Status

Music – complete

Visual Arts – complete

Theatre – complete

Cinema – complete

Foyers – complete

Creative Learning – complete

Marketing & Communications – complete

Audience Experience – complete

Development – complete

Commercial Departments (Retail, Catering, Business Events) – in development

HR – complete

IT – in development

Buildings/Engineering/Facilities – in development – responding to Operations and Buildings Review

Finance – in development

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Barbican Workforce profile as at 30/04/2020

The analysis provides information on employees both full time and part time and directly employed temporary employees. Casual workers, agency workers, and contractors (such as cleaning, security and catering staff) are not included.

Where teams are joint teams across the Barbican and Guildhall School it is not possible currently to split the data between the Barbican and the School. This means that all posts in HR, IT, Engineering are included in these figures and not in the School data, while Creative Learning not included in these figures and are included in the School data. The data for the Finance team is not included in either the Barbican or School figures as they are part of the Chamberlain's department

Data on the employee profile of the whole City Corporation is available here - <https://www.cityoflondon.gov.uk/about-the-city/how-we-make-decisions/Documents/annual-equality-report-2018-19.pdf>

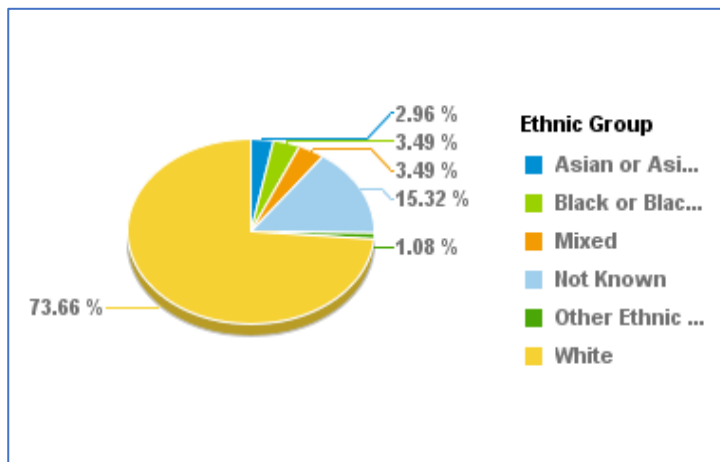
The data is drawn from basic payroll and HR information system data. Additional sensitive information is added on a voluntary basis by employees through the employee self-service facility on the HR information system. Because employees are not required to provide all personal and sensitive information, this means that not all the categories include 100% data capture. This is indicated under each heading. In other cases, the employee has specifically recorded 'not stated' or 'declined to specify' on employee self-service and this is indicated accordingly.

We will work on developing this report to provide further detail and we will update the report on a quarterly basis.

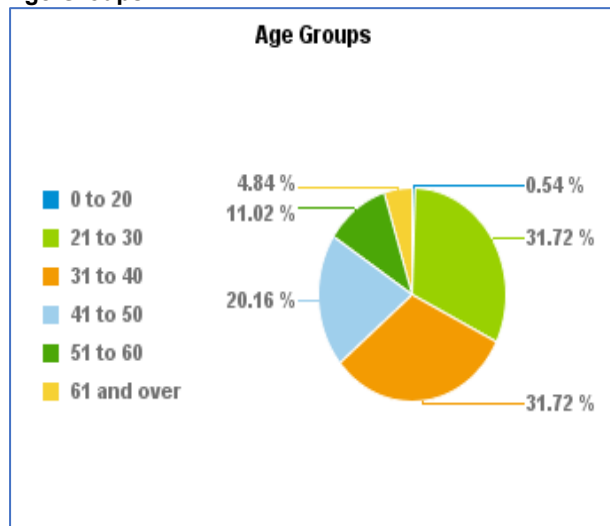
Workforce Breakdown	Head Count	Full Time Equivalent
Full-Time	330	330
Part-Time	42	27.59
Total	372	357.59

Gender Profile	
Female	Male
52.69%	47.31%

Ethnic Group	Total	Percentage
Asian or Asian British	11	2.96%
Black or Black British	13	3.49%
Mixed	13	3.49%
Not Known	57	15.32%
Other Ethnic Groups	4	1.08%
White	274	73.66%
Total	372	100.00%

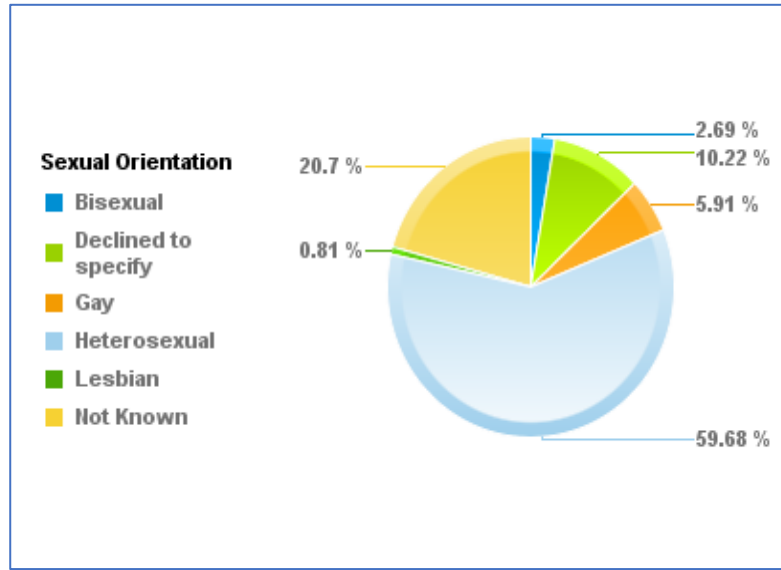


Age Groups

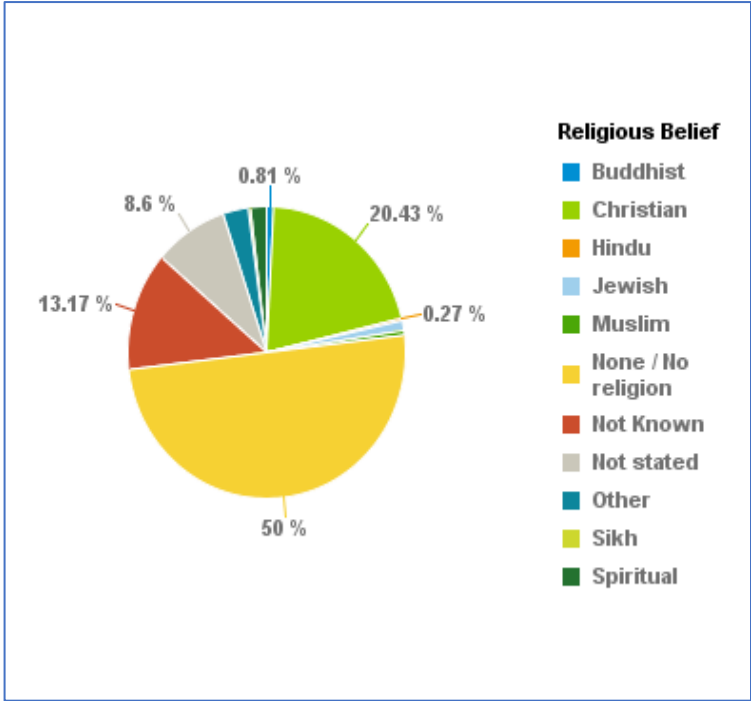


Stated Disability	
No	77.96%
Not Known	18.82%
Yes	3.23%

Sexual Orientation	Total	Percentage
Bisexual	10	2.69%
Declined to specify	38	10.22%
Gay	22	5.91%
Heterosexual	222	59.68%
Lesbian	3	0.81%
Not Known	77	20.70%
Total	372	100.00%



Religious Belief	Total	Percentage
Buddhist	3	0.81%
Christian	76	20.43%
Hindu	1	0.27%
Jewish	4	1.08%
Muslim	2	0.54%
None / No religion	186	50.00%
Not Known	49	13.17%
Not stated	32	8.60%
Other	11	2.96%
Sikh	1	0.27%
Spiritual	7	1.88%
Totals	372	100.00%



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Committee: Barbican Centre Board	Date(s): 22 July 2020
Subject: Barbican Visual Arts Annual Report	Public
Report of: Leonora Thomson, Interim Artistic Director	For Information
Report author: Jane Alison, Head of Visual Arts	

Summary

The Barbican Strategic Plan and the City of London Corporate Plan give a strong framework for the Visual Arts programme, especially in relation to equality and inclusion, income generation and supporting artists.

This report provides an overview of the Visual Arts department's current areas of activity and strategic focus. It outlines the impact of our programme over the past year, and points to key future strategic initiatives. The report is structured as follows:

1. Mission Statement and Introduction
2. 2019/20 programme review: past and existing shows
3. Forward Exhibition Plan: Autumn 2020/Spring 2021 (as announced)

Recommendation

Members are asked to:

- Note the report.

Main Report

1. Mission statement and Introduction

VISUAL ARTS MISSION STATEMENT

Barbican Art Gallery and The Curve are among London's leading art spaces. The focus of the visual arts team is on the following programming strands: modern and contemporary art, design and architecture, photography and performance created in the twentieth and twenty-first centuries. We have increasingly become known for the rigour of our research, telling new stories, the quality and uniqueness of our installations and for a certain fearlessness and creativity in our curation. In addition to presenting major retrospectives or thematic exhibitions in the Art Gallery and Commissions in The Curve, we create a comprehensive programme of talks and events for the general public and work closely with the Barbican Creative Learning team to reach out to schools, young people and community groups.

The multi-disciplinary and civic ethos of the Centre is at the core of our thinking and adds richness to everything we do.

Introduction

Summary overview:

This has been a roller-coaster year of successes, disappointments and challenges. It began with the outstanding critical and popular success of *Lee Krasner: Living Colour*, followed by the ambitious, and in many ways art historically important, *Into the Night*, which sadly did not achieve the audience we hoped for and met with mixed reviews. Regarding the latter, important lessons have been learnt – summarised as too much complexity and financial risk in a thematic exhibition, design mistakes, a poor title and a marketing campaign that missed the mark.

Masculinities tapped into the current zeitgeist and in the short time that the exhibition was open to the public was visited by over 20,000 people. Sadly, we had to close it after 26 days as a result of COVID-19. It will re-open on 13 July for 42 days.

For the 32nd Curve commission, critically acclaimed American artist Trevor Paglen created a new work that investigated the dark underbelly of artificial intelligence. Demonstrating Paglen's constant mining and exposure of unethical practices within the computer industry, the exhibition drew an attendance of almost 60,000.

In the Pit, to run alongside *Into the Night*, we commissioned a rising star in the field of contemporary performance and dance, Jamila Johnson-Small, known for her genre-defying practice. Our support gave her outstanding profile and experience working with a publicly-funded institution. The audience each night was notably diverse in demographic.

Our Curve programme will continue when we re-open with the Nigerian-American artist Toyin Ojih Odutola, the 33rd commission in this space. This project marks the first solo show by a black female artist in the Barbican's art galleries, and Ojih Odutola's first-ever UK exhibition. The commission was due to open on 26 March 2020 and has already garnered great anticipation from the press.

With *Masculinities* already up and running and Ojih Odutola largely installed, it means it is a relatively simple matter to re-open both as lockdown is eased. *Masculinities* will open on 13 July and Ojih Odutola on 11 August. We are pleased and proud to be among the first galleries and museums in London to re-open.

The entire visual arts team of 30+ have adapted well to working remotely, but it has been a challenge of some magnitude. Our autumn exhibition, *Dubuffet: Brutal Beauty*, was due to open this autumn and travel to Quebec afterwards. As it became clear it would be impossible to guarantee the inclusion of loans from America due to COVID travel restrictions, we had to move this project into the spring of next year, as the earliest possible opportunity. This meant, in turn, postponing the exhibition we had planned for the Spring 2021 slot until 2022. *Michael Clark*, originally due to open this June following on from *Masculinities*, will now be shown in the autumn. *Masculinities* was due to travel to the Photo Festival in Arles this summer, and the

cancellation of this festival has made it possible to extend the Barbican run for 42 days after re-opening on July 13th.

When COVID lockdowns struck, *Lee Krasner* and *Into the Night* were both touring. *Krasner* closed in London on September 1, 2019 and transferred to the Schirn Kunsthalle in Frankfurt, where it opened on October 11. The exhibition was open for three months, closing on 12 January, 2020, after which it transferred to Zentrum Paul Klee in Bern, Switzerland where it ran from 7 February until it had to close on 20 March. The exhibition re-opened on 12 May and, all being well, will remain so until 16 August. We are thrilled that Lee Krasner will then complete the final leg of its European tour, opening at the Guggenheim Bilbao in the autumn (dates still pending) for what will be the first ever exhibition of Krasner's work in Spain.

Much work has also been done to progress the shows we are planning up until the end of 2023.

2. 2019/20 programme review: past and existing shows

Lee Krasner: *Living Colour* (30 May – 1 September 2019)

Lee Krasner: Living Colour was the first European retrospective of the work of Lee Krasner (1908-1984). It featured a broad selection of her most important paintings, collages and drawings, contextualised by film and photography from the post-war period. Audiences ranged from art enthusiasts and regular Barbican visitors through to younger audiences engaging with our education programmes and local community groups attending special workshops and guided tours. The exhibition was covered widely across national and international press and media outlets, receiving 5-star reviews and wide-reaching praise across social media.

***Into the Night: Cabarets and Clubs in Modern Art* (4 October 2019 – 19 January 2020)**

Into the Night: Cabarets and Clubs in Modern Art explored the social and artistic role of cabarets, cafés and clubs around the world. Spanning the 1880s to the 1960s, the exhibition presented a dynamic and multi-faceted history of artistic production. Focusing on global locations from London to New York, Paris to Mexico, via Berlin, Vienna and Ibadan, *Into the Night* included over 200 works rarely seen in the UK. It was the first major show staged on this theme and presented an alternative history of modern art that highlighted the spirit of experimentation and collaboration between artists, performers, designers, musicians and writers. The exhibition featured live jazz performances and full-scale recreations of spaces, such as the multi-coloured ceramic tiled bar at *Cabaret Fledermaus* in Vienna (1907).

***Masculinities: Liberation through Photography* (20 February – 17 March 2020) (closed after 26 days due to COVID-19)**

Men and masculinity find themselves under the microscope as never before. The show explores how masculinity has been variously experienced, coded, performed and socially constructed through photography and film from the 1960s to the present

day. The exhibition significantly exceeded its target attendance in the 26 days it was open; re-opening will take place under social distancing rules, but is expected to do well.

If *Masculinities* had continued without the disruption of COVID, we would have been on track to exceed target by £122,611, which would have resulted in the exhibition achieving £193,119 surplus (expenditure: £425,700; income: £618,819).

Art Gallery attendance

Exhibition	Daily Attendance				Total paid attendance		Total attendance Including comps & Private View
	Target		Actual				
	Paid	Inc members/ comps	Paid	Inc members/ comps	Target	Actual	
Lee Krasner: Living Colour	510	663	540	716	48,450	51,272	71,204
Into the Night: Cabarets and Clubs in Modern Art	525	682	207	319	55,125	21,753	35,348
Masculinities: Liberation through Photography*	520	676	710	900	*13,520	*18,455	*24,567

*Figures represent 26 days' attendance – closed 16 March due to COVID-19

Trevor Paglen: *From 'Apple' to 'Anomaly'* (26 September 2019 – 16 Feb 2020)

For his commission, Paglen drew on ImageNet, a research project based at Princeton University, that consists of a dataset of over 14 million images that are used to train digital networks for a wide range of applications including surveillance systems and driverless car. The installation consisted of a vast mosaic of approximately 30,000 photographs, presenting a stark reminder that the forces behind artificial intelligence networks are rife with the hidden politics, biases, stereotypes and philosophical assumptions of their human programmers.

Heavy handed, we crush the moment

A performance commission by Last Yearz Interesting Negro

(Jamila Johnson-Small) (Thu 28 Nov—Sun 1 Dec 2019, The Pit, Barbican)

Over four evenings, Last Yearz Interesting Negro (the performance project of artist and dancer Jamila Johnson-Small) presented a series of genre-blurring happenings in the Pit, staging a newly commissioned choreographic work over the course of each evening that opened up to feature performances by different guest artists. This was a groundbreaking new work that attract a diverse and young crowd.

Toyin Ojih Odutola: *A Countervailing Theory* (Originally planned for 26 March-26 July 2020; Due to re-open 11 August 2020 – 24 January 2021)

Touring to the Kunsten Museum of Modern Art in Aalborg, Denmark (18 February – 6 June 2021), and the Hirshhorn Museum and Sculpture Garden, Washington DC, USA July – December 2021)

This epic cycle of 40 new large-scale works explores an imagined ancient myth conceived by the artist, accompanied by an immersive soundscape by artist Peter Adjaye. Ojih Odutola's work is concerned with drawing as a process of storytelling. Drawing on an eclectic range of sources, from ancient history to popular culture, the artist considers these new power dynamics and the consequences of transgressing them.

3. Forward Exhibition Plan: Autumn 2020/Spring 2021 (as announced)

Michael Clark (7 October 2020 – 3 January 2021)

This will be the first ever major exhibition of the work of cult dancer and choreographer Michael Clark. Celebrated for his technical rigour and fine-tuned choreography, Clark is a Barbican Associate and a long-term collaborator with the organisation since 2004. Reflecting on his influence beyond dance, the exhibition explores his legendary collaborations across the visual arts, music, fashion and film, with artists and performers including Charles Atlas, Leigh Bowery, Sarah Lucas, The Fall, Cerith Wyn Evans, Peter Doig, Wolfgang Tillmans and more.

Jean Dubuffet: *Brutal Beauty* (4 February – 23 May 2021)

This will be a major monographic exhibition of the work of Jean Dubuffet (1901-1985). Dubuffet's radical vision, manifested in daring experimentation with materials as he sought out "anti-cultural positions" aimed at capturing the extraordinary texture of ordinary life, has had a tremendous impact on the history of art, both in Europe and the US – and yet this is the first retrospective in the UK for more than fifty years. Including over 100 works, the exhibition will celebrate Dubuffet's playful spirit and constant innovation, which has secured him such a powerful legacy for artists working today. In our politically turbulent times, Dubuffet and his tough aesthetic feel more relevant than ever.

Jane Alison

Head of Visual Arts

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Committee(s) Barbican Board	Date(s): 22 July 2020
Subject: Barbican Centre Projects Update	Public
Report of: Jonathon Poyner – Director of Operations and Buildings	For Information
Report author: Cornell Farrell – Head of Engineering and Projects	

Summary

1. This paper provides members with a progress and financial status report on the 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 and Corporate Security and Investment Project (Capital Reserves).
2. The Centre currently has 66 CWP projects approved. The funding for the latest 24 of these became available from the 1st April 2020.
3. There were eighteen projects approved for the Barbican Centre in the 2017/18 CWP budget. These projects were scheduled for completion by 31st March 2020 when funding ceased. There are, however, two projects which have been extended due to difficulties caused by the Covid-19 pandemic.
4. Progress on all the 2018/19 and 2019/20 CWP projects is satisfactory.
5. Two new capital projects were approved for 2020/21 as detailed in the report.
6. The City Surveyor is now managing the fire safety projects and has adopted a different strategy to complete ALL the projects in a combined manner.
7. The financial information on each project is given in a separate appendix for the non-public section due to containing commercially sensitive information.

Recommendation

- Members are asked to note the contents of this report.

Main Report

Background

1. 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

2. 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 2018, 14 in 2019 and 24 in this new financial year. In total, 22 of these projects are complete*; the status of the remaining 44 CWP projects is detailed in the tables below.

*Project main works complete but snagging outstanding.

CWP PROJECTS APPROVED 2017/18 (Completion required March 2020)			
Ref.	Project Title	Last Gateway	Comments
107	Public Spaces Carpet Replacement	5	Sample area has been laid and approved by both Barbican Directorate and Designer. Work to remaining area (ground floor foyer) is currently underway. Estimated completion date 3 rd July.
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	Project complete. Outcome report to be drafted and final account to be verified by Chamberlains.
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	Project 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	5	Works delayed due to supply issues caused by Covid-19 pandemic. Now due to complete by 15 July.
118	Pump Replacement	5	Project complete. Final account verified. Outcome report to be drafted.
119	Concert Hall Control Booth Windows	5	Project complete. Outcome report to be drafted and final account to be verified by Chamberlains.
120	Green Room Refurbishment	5	Project complete. Outcome report to be drafted and final account to be verified by Chamberlains.
121	Art Gallery Disabled Lift**	5	Project complete. Outcome report to be drafted and final account to be verified by Chamberlains.
122	Catering Block Internal Redecorations	5	Project complete. Outcome report to be drafted and final account to be verified by Chamberlains.

123	BEMS Controls (Art Gallery)**	5	Project complete. Outcome report to be drafted and final account to be verified by Chamberlains.
124	Art Gallery Lighting Track**	5	Project 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 complete. 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 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. Remainder of project at feasibility stage
128	Main Art Gallery Flooring**	5	Project complete. Outcome report to be drafted and final account to be verified by Chamberlains.
129	Main Art Gallery Walls Resurface**	5	Project 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 has been submitted. Awaiting comment/approval from Planning Department.

135	Theatre Fume & Dust Extract	5	Project complete. Final account verified. Outcome report to be drafted.
** Projects combined to form 'Art Gallery 2019'.			

CWP PROJECTS APPROVED 2019/20 (Completion required March 2022)			
Ref.	Project Title	Last Gateway	Comments
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	2	Consultants to tender for flooring options to this and other public spaces.
149	Exhibition Halls BMS System Replacement	n/a	Project has been placed on hold because of 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.
151	Heating Feasibility Study for Level 0&1 Restaurants	n/a	Feasibility study complete. Additional funding will be required for any works. This project was for feasibility only.
152	Kitchen Ventilation Feasibility Study for Restaurants	n/a	Feasibility study complete. Additional funding will be required for any works. This project was for feasibility only.
153	Level 4 Heating Replacement	4	Consultant appointed. Feasibility report produced. Stage 3 designs complete. Next steps listed building consent and detailed plans. Works may have to be deferred to 2021 depending on Centre programme in Autumn.
154	Cinemas 2&3 Internal Decorations & Minor Works	1-4	Works to be combined with 158, below. Consultants appointed, listed building application submitted, due to be tendered w/c 22/6
155	Electrical Distribution Boards	n/a	Project not started.

156	Sunken Bars Refurbishment	n/a	Project not started.
157	Toilets Refurbishment	2	This project will be combined with other toilet refurbishment projects to create one scheme. Consultants brief currently being drafted.
158	Cinemas 2&3 External Decorations	1-4	Works to be combined with 154, above. Consultants appointed, listed building consent application submitted, due to be tendered w/c 22/6

CWP PROJECTS APPROVED 2020/21 (Completion required March 2023)			
Ref.	Project Title	Last Gateway	Comments
159	Frobisher Crescent Level 4 Environmental Controls	n/a	Project not started.
160	Lakes De-silting	n/a	Project not started.
161	Concert Hall Refurbishment choir room, crew rooms and orchestra managers office	n/a	Project not started.
162	Theatre Lighting, wiring and controls	n/a	Project not started.
163	Concert Hall Lighting, wiring and controls replacement	n/a	Project not started.
164	Lift refurbishment - 1st phase	n/a	Project not started.
165	Diverter solid pumps	n/a	Project not started.
166	Public spaces replacement lighting, wiring and controls - 1st phase	n/a	Project not started.
167	Phased programme - replace valves & pneumatic actuator and controls	n/a	Project not started.

168	Public toilets refurbishment (include equality access)	2	This project will be combined with other toilet refurbishment projects to create one scheme. Consultants brief currently being drafted.
169	Theatre Toilets/changing rooms refurbishment	2	This project will be combined with other toilet refurbishment projects to create one scheme. Consultants brief currently being drafted.
170	Cinemas 2/3 Refurbishment Cinemas seats	1-4	Out to tender (closes 23/6/20).
171	Commercial - refrigeration plant	n/a	Project not started.
172	Dock floor repairs	n/a	Project not started.
173	Sculpture Court Repairs to damaged sculpture court tiling	n/a	Project not started.
174	Theatre Fly Tower Roof Replacement	n/a	Project not started.
175	Barbican Kitchen – Repair to Floor Damage and Redecorate	n/a	Project not started.
176	Frobisher Crescent (4,5 & 6) Replace Metal Doors and Floor Springs	n/a	Project not started.
177	Replace Shutters in Level 1 Bars	n/a	Project not started.
178	Goods Lift Replacement (Service Art Gallery)	n/a	Project not started.
179	Level -2 - Replace non fire-retardant wall covering	n/a	Project not started.
180	Lakeside – Refurbishment of External Furniture	n/a	Project not started.
181	Conservatory – Heat Exchanger Isolation Valves	n/a	Project not started.

182	Curve Gallery Humidifier	n/a	Project not started.
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3. The table below sets out the current position of the Centre's 9 Additional Capital Fund for City Fund Properties projects:

Additional Funds for City Fund Properties			
Ref.	Project Title	Gateway Stage	Comments
136	Emergency Lighting Systems	2	City Surveyor is now managing project. The project manager is taking a holistic approach and is creating a team of specialist consultants to review the entire fire strategy to include the component projects listed and will report back to the service committee and Projects Sub Committee about the next steps. A project board has been set up to oversee this project.
137	Fire Stopping/Compartmentation	2	
138	Upgrade/ Replacement of Fire Doors	2	
139	Fire Safety Plant Interfaces	0	
140	Fire Safety Signage	2	
141	Sprinkler Systems	2	
142	Fire Alarm Systems	0	
144	Electrical Infrastructure	0	This project was integrated into the Art Gallery 2019 and is now complete (see project no 124A above).
143	Fire Precaution Works (part of Art Gallery 2019)	5	

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

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

Project Title	Gateway Stage	Comments
Concert Hall Seating	5	Project complete. Outcome report to be drafted and final account to be verified by Chamberlains.
*Anti-Shatter Film	5	Project complete. City Surveyor to draft and submit outcome report and final account.
*CCTV	5	Works are on site and expected to be completed by end of June 2020.

*Access Control	5	Works are on site and expected to be complete by end of June 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, one invoice outstanding prior to project closure.

* These projects are managed by the City Surveyor.

Current position (Capital Projects)

Project Title	Gateway Stage	Comments
Confined and Dangerous workspaces 2020	0	Project not started
Art Gallery Chiller Replacement	2	Consultant's brief currently in draft.

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'.

Conclusion

- The Centre currently has 66 live CWP projects. In total, 22 of these projects are complete; the status of the remaining 44 CWP projects is detailed above.
- 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, Security and Capital projects.

Appendices

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

Background Papers

- Barbican Centre Project Update reports from September 2017 – May 2020.

Contact:

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