



Barbican Centre Board

- Date:** WEDNESDAY, 24 MARCH 2021
- Time:** 11.00 am
- Venue:** VIRTUAL MEETING (ACCESSIBLE REMOTELY)
- Members:** Deputy Tom Sleigh (Chair)
Deputy Dr Giles Shilson (Deputy Chairman)
Munsur Ali
Randall Anderson
Stephen Bediako (External Member)
Tijs Broeke
Russ Carr (External Member)
Zulum Elumogo (External Member)
Alderman David Graves
Gerard Grech (External Member)
Deputy Wendy Hyde (Ex-Officio Member)
Emma Kane (Ex-Officio Member)
Vivienne Littlechild
Jeremy Mayhew
Wendy Mead
Lucy Musgrave (External Member)
The Rt Hon. the Lord Mayor, Alderman William Russell
Jenny Waldman (External Member)
- Enquiries:** **Leanne Murphy**
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Accessing the virtual public meeting

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

<https://youtu.be/B9xy2OG3DBQ>

This meeting will be a virtual meeting and therefore will not take place in a physical location following regulations made under Section 78 of the Coronavirus Act 2020. A recording of the public meeting will be available via the above link following the end of the public meeting for up to one municipal year. Please note: Online meeting recordings do not constitute the formal minutes of the meeting; minutes are written and are available on the City of London Corporation's website. Recordings may be edited, at the discretion of the proper officer, to remove any inappropriate material.

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 THIS AGENDA**
3. **MINUTES**
 - a) **Barbican Centre Board**
To approve the public minutes and non-public summary of the Barbican Centre Board meeting held on 27 January 2021.
For Decision
(Pages 1 - 8)
 - b) **Finance & Risk Committee**
To receive the draft public minutes of the Finance & Risk Committee of the Barbican Centre Board held on 8 March 2021.
For Information
(Pages 9 - 12)
 - c) **Nominations Committee**
To receive the draft public minutes of the Nominations Committee of the Barbican Centre Board held on 8 March 2021.
For Information
(Pages 13 - 14)
4. **OUTSTANDING ACTIONS AND WORK PLAN**
Report of the Town Clerk.
For Information
(Pages 15 - 18)
5. **MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS**
Report of the Managing Director.
For Decision
(Pages 19 - 30)
6. **LORD MAYOR'S CULTURE AND COMMERCE TASKFORCE**
The Head of Partnerships & Strategic Projects, Culture Mile to be heard.
For Information
7. **CITY CORPORATION RECOVERY TASKFORCE**
The Cultural & Visitor Development Director to be heard.
For Information

8. **TERMS OF REFERENCE CHANGE: PROPOSAL TO ELECT A SECOND DEPUTY CHAIRMAN**
Report of the Town Clerk.
For Decision
(Pages 31 - 36)
9. **BARBICAN AND GOLDEN LANE CONSERVATION AREA CHARACTER SUMMARY AND MANAGEMENT STRATEGY - DRAFT SUPPLEMENTARY PLANNING DOCUMENT**
Report of the Director of the Built Environment.
For Decision
(Pages 37 - 86)
10. ***PROJECTS UPDATE REPORT**
Report of the Director of Operations and Buildings.
(N.B. – To be read in conjunction with the non-public appendix at Item 23)
For Information
(Pages 87 - 96)
11. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
12. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**
13. **EXCLUSION OF THE PUBLIC**
MOTION – That under Section 100A of the Local Government Act 1972, the public be excluded from the meeting for the following items, on the grounds that they involve the likely disclosure of Exempt Information, as defined in Part 1, of Schedule 12A of the Local Government Act
For Decision
14. **NON-PUBLIC MINUTES**
- a) **Barbican Centre Board**
To agree the non-public minutes of the Barbican Centre Board meeting held on 27 January 2021.
For Decision
(Pages 97 - 102)
- b) **Finance & Risk Committee**
To receive the draft non-public minutes of the Finance & Risk Committee of the Barbican Centre Board held on 8 March 2021.
For Information
(Pages 103 - 106)
- c) **Nominations Committee**
To receive the draft non-public minutes a of the Nominations Committee of the Barbican Centre Board held on 8 March 2021.
For Information
(Pages 107 - 110)
15. **EXTERNAL BOARD MEMBER APPOINTMENTS**
Report of the Managing Director.
For Decision
(Pages 111 - 128)

16. **BOARD REAPPOINTMENT**
Report of the Town Clerk.
For Decision
(Pages 129 - 132)
17. **BARBICAN PERFORMANCE AND BUSINESS PLAN REPORTING**
Report of the Chief Operating and Financial Officer.
For Decision
(Pages 133 - 140)
18. **BARBICAN 2021 SCENARIO PLANNING**
Report of the Managing Director.
For Information
(Pages 141 - 152)
19. **CINEMA: ANNUAL REPORT**
Report of the Interim Artistic Director.
For Information
(Pages 153 - 172)
20. **COVID-19 SITUATION UPDATE**
Report of the Chief Operating & Financial Officer.
For Decision
(Pages 173 - 192)
21. **BARBICAN RENEWAL PROJECT**
Report of the Managing Director.
For Information
(Pages 193 - 206)
22. ***BARBICAN BUDGET UPDATE**
Report of the Chief Operating & Financial Officer.
For Decision
(Pages 207 - 212)
23. ***PROJECTS UPDATE: NON-PUBLIC APPENDIX**
To be read in conjunction with the report at Item 10.
For Information
(Pages 213 - 216)
24. ***BUSINESS REVIEW - JANUARY 2021 (PERIOD 10 - 20/21)**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 217 - 226)
25. ***CONTROVERSIAL PROGRAMMING RISK REGISTER**
Report of the Interim Artistic Director.
For Information
(Pages 227 - 236)

26. ***RISK UPDATE**
Report of the Director of Operations & Buildings.

For Information
(Pages 237 - 278)

27. **NON-PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**

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

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BARBICAN CENTRE BOARD

Wednesday, 27 January 2021

Minutes of the virtual meeting of the Barbican Centre Board held on Wednesday, 27 January 2021 at 11.00 am

Present

Members:

Deputy Tom Sleight (Chair)	Alderman David Graves
Deputy Dr Giles Shilson (Deputy Chairman)	Gerard Grech (External Member)
Munsur Ali	Deputy Wendy Hyde (Ex-Officio Member)
Randall Anderson	Emma Kane (Ex-Officio Member)
Stephen Bediako (External Member)	Jeremy Mayhew
Tijs Broeke	Wendy Mead
Russ Carr (External Member)	Lucy Musgrave (External Member)
Zulum Elumogo (External Member)	

Officers:

Sir Nicholas Kenyon	- Managing Director, 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
Niki Cornwell	- Head of Finance and Business Administration, Barbican Centre
Cornell Farrell	- Head of Engineering and Projects, Barbican Centre
Nick Adams	- Acting Head of Communications, Barbican Centre
Steve Eddy	- Head of HR, Barbican Centre
Laura Whitticase	- Strategic Lead, Barbican Centre
Lorna Gemmell	- Head of Communications, Barbican Centre
Sarah Wall	- Principal Accountant, Barbican Centre
Phil Newby	- Head of Marketing, Barbican Centre
Toni Racklin	- Head of Theatre & Dance, Barbican Centre
Andrew Buckingham	- Communications Team, Town Clerk's Department
Leanne Murphy	- Town Clerk's Department

1. APOLOGIES

Apologies for absence were received from Vivienne Littlechild, the Rt Hon. the Lord Mayor, Alderman William Russell and Jenny Waldman

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

There were no declarations.

3. MINUTES

a. **Barbican Centre Board**

The public minutes and summary of the Board meeting held on 18 November 2020 were approved as a correct record.

b. **Finance & Risk Committee**

The draft public minutes of the Finance & Risk Committee meeting held on 11 January 2021 were received.

c. **Nominations Committee**

The draft public minutes of the Nominations Committee meeting held on 18 November 2020 were received.

4. **OUTSTANDING ACTIONS AND WORK PLAN**

The Board noted the various outstanding actions and the updates provided thereon. The work plan for Barbican meetings in 2021 was also noted.

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

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

- The Managing Director confirmed the Centre was again closed to the public for the third national lockdown and streamed content would continue online. There had been significant activity up until the point of closure achieving a public confidence score of 97/8% and work would continue operationally behind the scenes. It was acknowledged that this had been the most difficult period for the Centre as staff continued to do more for less, and momentum and morale was low under the current restrictions.
- There has been considerable activity online for Creative Learning through schools, teacher training, young creatives, podcasts, etc.
- Members were encouraged to attend the Digital Products meetings that are taking place fortnightly.
- A new Creative Alliance Working Group has been established to provide a forum for planning and progressing Barbican Guildhall bridging projects.
- With regards to operations and buildings, the Team were making the most of unrestricted access to the Barbican and Guildhall School to maintain and enhance assets.
- It was noted that staff were being furloughed where possible across all Departments.
- Regarding Development, it was highlighted that recommendations and introductions were invaluable in terms of potential charitable donations

or partnerships and Members were encouraged to liaise with the Director of Development regarding possible connections.

- Members voiced their support for all staff who continued to work extremely hard in difficult times, pulling through and working to build back better. It was noted that the Centre was appreciative of the support from the City Corporation.
- A Member felt that there was an opportunity to promote the Barbican's event spaces to businesses now looking to downsize and recommended approaching these companies.
- Members were impressed by the support the Barbican was giving to the young and teachers during lockdown through its Creative Learning work, its civic work supporting community mental and physical health, and the ticketing staff who were refunding the public for events that were no longer able to go ahead. The Chair echoed support noting the huge amount of work going on behind the scenes.

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

6. BARBICAN LISTED BUILDING MANAGEMENT GUIDELINES (VOLUME 3A) - ARTS CENTRE SUPPLEMENTARY PLANNING DOCUMENT

Members considered a report of the Director of the Built Environment concerning the draft Barbican Arts Centre Listed Building Management Guidelines Volume III.

It was requested that a full briefing from the Director of the Built Environment be provided to ensure Members fully understood this important work.

RESOLVED – That Members approved the draft text of the Barbican Listed Building Management Guidelines Draft SPD, Volume III and agree that the document be published for formal public consultation in March 2021

7. EQUALITY AND INCLUSION UPDATE

The Board received an oral update from the Director of Innovation and Engagement providing an update on the equality and inclusion work underway at the Centre.

Members were informed that the Barbican Anti-Racism Reflect and Initiate Group was live and meeting weekly. This Group was engaging across Centre, looking externally for example of good practice in the Sector and beyond and collaborating with the Barbican's strategic groups on its workstreams and Business Plan.

Training has progressed regarding inclusive leadership and the Group is working with HR and the Equality Group to roll out a full training programme for the Management Team and staff.

The Group is also aligning with the City Corporation's Tackling Racism Taskforce and the work coming out from its recommendations that recently went to Policy & Resources Committee. The Town Clerk agreed to share this report.

8. ***INTERNAL AUDIT UPDATE**

The Board considered a report of the Head of Audit & Risk Management providing Members with an update in respect of Internal Audit activity related to the Barbican Centre since its last meeting.

RESOLVED - That Members:-

- Note the report;
- Consider the appropriateness of the delays in high priority recommendations implementation;
- Provide input to high level audit planning proposals for 2021-22 by suggesting potential areas of coverage.

9. ***HEALTH AND SAFETY ANNUAL REPORT**

The Board received a report of the Director of Operations and Buildings providing Members with an update on the Centre's Health and Safety activities and provision over the last year and agenda items for 2021.

RECEIVED.

10. ***PROJECTS UPDATE REPORT**

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

RECEIVED.

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

There were no questions.

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

External Member advertising

The Chair updated Members on the progress of the new advertising process for External Members on the Board which way underway. The Chair stated that the advertisement would run until Friday, but a great calibre of people had already applied (approximately 100 expressions of interest), and the Nominations Committee would be reviewing candidates at its next meeting. It was hoped that recommendations would be ready for the Board to consider at its March meeting.

Members were supportive of this new process which opened the net much further in attracting talent for the Board. Members were encouraged to share the advert on social media and the Chair and Managing Director noted that they were happy to have informal chats with anyone who might be considering applying.

13. **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.

14. **NON-PUBLIC MINUTES**

a. **Barbican Centre Board**

The non-public minutes of the Board meeting held on 18 November 2020 were approved as a correct record.

b. **Finance & Risk Committee**

The draft non-public minutes of the Finance & Risk Committee meeting held on 11 January 2021 were received.

c. **Nominations Committee**

The draft non-public minutes of the Nominations Committee meeting held on 18 November 2020 were received.

15. **THEATRE: ANNUAL PRESENTATION**

The Board received a report of the Interim Artistic Director providing an overview of the Barbican Theatre and Dance department's recent activity, current positioning and forward strategy within the context of the Barbican's overall vision, mission and Strategic Business Plan.

16. **COVID-19 SITUATION 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.

17. **BREXIT PLANNING UPDATE**

The Committee received a report of the Managing Director setting out the out the key areas of the business likely to be affected by the end of the Brexit transition period and how this could impact the Barbican's work.

18. **BARBICAN CENTRE & GUILDHALL SCHOOL CONFINED AND DANGEROUS SPACES**

The Board considered a joint Gateway 2 project proposal report of the Director of Operations & Buildings and City Surveyor concerning works in confined and dangerous areas of the Barbican Centre and Guildhall School.

19. **BUSINESS PLAN UPDATE**
The Board considered a report of the Chief Operating & Financial Officer updating Members on the Barbican business plan, setting out a reporting framework for future Board meetings.
20. **AUDIENCE ANALYSIS IN THE REOPENING PERIOD JULY - NOVEMBER 2020**
The Board received a presentation from the Head of Marketing providing an audience analysis in the reopening period July to November 2020.
21. **DEVELOPMENT UPDATE ON BCT RECRUITMENT**
The Board received an oral update from the Director of Development providing a development update on Barbican Centre Trust (BCT) recruitment.
22. ***CYBER SECURITY ANNUAL REPORT**
The Board received a report of the Chief Operating & Financial Officer providing Members with an annual summary of the Barbican's Information Security posture, covering the most prominent external cyber threats, the cyber-related achievements for the year, professional training and development, current system proposals, staff cyber training programme and current risks.
23. ***BAD DEBTS ANNUAL UPDATE**
The Board received a report of the Chief Operating & Financial Officer providing Members with an annual summary of the Barbican's bad debts for the period up to December 2019.
24. ***BARBICAN BUSINESS REVIEW - NOVEMBER 2020 (PERIOD 8 - 20/21)**
The Board considered a report of the Chief Operating & Financial Officer setting out the Business Review for the November 2020 (Period 8 – 20/21) accounts.
25. ***PROJECTS UPDATE: NON-PUBLIC APPENDIX**
The Board received the non-public Projects Update appendix to be read in conjunction with item 10.
26. ***CONTROVERSIAL PROGRAMMING RISK REGISTER**
The Board received a report of the Interim Artistic Director updating Members on the Programming Controversial Risk Register and the identified potential risks that occur as a result of specific programmed events and activities, as well as outlining the mitigation processes in place for each.
27. ***RISK UPDATE**
The Board considered a report of the Director of Operations and Buildings updating Members on the risk management system in place at the Barbican, the significant risks that have been identified and measures for mitigation of these risks.

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

There were none.

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

There were two urgent items.

The meeting ended at 1.18 pm

Chairman

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FINANCE AND RISK COMMITTEE OF THE BARBICAN CENTRE BOARD **Monday, 8 March 2021**

Minutes of the virtual meeting of the Finance and Risk Committee of the Barbican Centre Board held on Monday, 8 March 2021 at 1.45 pm

Present

Members:

Deputy Tom Sleigh (Chair)
Deputy Dr Giles Shilson (Deputy Chairman)
Randall Anderson
Russ Carr
Deputy Wendy Hyde
Jeremy Mayhew
Emma Kane
Alasdair Nisbet

Officers:

Sir Nicholas Kenyon - Managing Director, 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
Niki Cornwell - Head of Finance and Business Administration, Barbican Centre
Matt Lock - Head of Audit & Risk Management, Chamberlain's Department
Leanne Murphy - Town Clerk's Department

1. APOLOGIES

There were no apologies.

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

There were no declarations.

3. MINUTES

The draft public minutes of the Finance & Risk Committee meeting held on 11 January 2021 were approved as a correct record.

4. PROJECTS UPDATE REPORT

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

RECEIVED.

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

There were no questions.

6. **ANY OTHER BUSINESS THAT THE CHAIR CONSIDERS URGENT**

The Chair advised Members that this would be Deputy Giles Shilson's last Finance & Risk Committee meeting and thanked to him for all of his hard work during his 10 years on the Board. Members and Officers echoed the Chair's sentiments and the Deputy Chairman thanked the Committee for their kind words.

7. **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.

8. **NON-PUBLIC MINUTES**

The draft non-public minutes of the Finance & Risk Committee meeting held on 11 January 2021 were approved as a correct record.

9. **COVID-19 SITUATION UPDATE**

The Committee 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.

10. **BARBICAN BUDGET UPDATE**

The Committee received a report of the Chief Operating & Financial Officer setting out the current financial position of the Barbican Centre, together with its approach in managing the 21/22 budget during a period of unprecedented volatility as a consequence of the pandemic. The Barbican's long-term business plan was presented to the Board on 18 November and the immediate next steps being undertaken to deliver the plan was also provided.

11. **PROJECTS UPDATE: NON-PUBLIC APPENDIX**

The Committee received the non-public Projects Update appendix to be read in conjunction with item 4.

12. **BUSINESS REVIEW - JANUARY 2021 (PERIOD 10 - 20/21)**

The Committee considered a report of the Chief Operating & Financial Officer setting out the Business Review for the January 2021 (Period 10 – 20/21) accounts.

13. **CONTROVERSIAL PROGRAMMING RISK REGISTER**

The Committee received a report of the Interim Artistic Director updating Members on the Programming Controversial Risk Register and the identified potential risks that occur as a result of specific programmed events and activities, as well as outlining the mitigation processes in place for each.

14. **RISK UPDATE**

The Committee considered a report of the Director of Operations and Buildings updating Members on the risk management system in place at the Barbican, the significant risks that have been identified and measures for mitigation of these risks.

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

There were no questions.

16. **ANY OTHER BUSINESS THE CHAIR CONSIDERS URGENT WHILST THE PUBLIC ARE EXCLUDED**

There were no urgent items.

The meeting ended at 2.52 pm

Chairman

Contact Officer: Leanne Murphy
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NOMINATIONS COMMITTEE OF THE BARBICAN CENTRE BOARD **Monday, 8 March 2021**

Minutes of the virtual meeting of the Nominations Committee of the Barbican Centre Board held on Monday, 8 March 2021 at 12.45 pm

Present

Members:

Deputy Tom Sleigh (Chair)
Deputy Dr Giles Shilson (Deputy Chairman)
Tijs Broeke
Jenny Waldman

Officers:

Sir Nicholas Kenyon - Managing Director, Barbican Centre
Sean Gregory - Director of Innovation & Engagement, Barbican Centre
Leanne Murphy - Town Clerk's Department

1. APOLOGIES

Apologies were received from Lucy Musgrave.

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

There were no declarations.

3. MINUTES

The public minutes of the meeting held on 18 November 2020 were approved as a correct record.

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

There were no questions.

5. ANY OTHER BUSINESS

The Chair advised Members that this would be Deputy Giles Shilson's last Nominations Committee meeting and thanked to him for all of his hard work during his 10 years on the Board and the support he had personally provided to him. Members and Officers echoed the Chair's sentiments and the Deputy thanked the Committee for their kind words.

6. EXCLUSION OF THE PUBLIC

RESOLVED – That under Section 100A(4) of the Local Government Act 1972, the public be excluded from the meeting for the following items on the grounds that they involve the likely disclosure of exempt information as defined in Part 1 of Schedule 12A of the Local Government Act.

7. **NON-PUBLIC MINUTES**

The non-public minutes of the meeting held on 18 November 2020 were approved as a correct record.

8. **EXTERNAL BOARD MEMBER APPOINTMENTS**

The Committee considered a report of the Managing Director proposing External Board Member appointment suggestions for the Barbican Centre Board.

9. **MEMBER TERMS - UPDATE**

The Committee received an update from the Chair concerning Board membership terms.

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

There were no questions.

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

There were no urgent items.

The meeting ended at 1.35 pm

Chairman

Contact Officer: Leanne Murphy
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**Outstanding Actions List
Barbican Centre Board and Finance & Risk Committee**

	Action	Notes	Officer/body responsible	Date added & meeting	To be completed/ progressed to next stage
1	Barbican Listed Building Management Guidelines	Members to receive a full briefing from DBE.	Director of the Built Environment	Jan 2021 - <u>BCB for BCB</u>	Done
2	Equality & Inclusion	Members to receive the Tackling Racism Taskforce report that went to P&R in January.	Town Clerk	Jan 2021 - <u>BCB for BCB</u>	Done
3	2020 Audience Analysis Data Headlines	Members to receive the 2020 audience data.	Head of Marketing	Jan 2021 - <u>BCB for BCB</u>	Done
4	City Recovery Taskforce	Update item to be added to the March BCB agenda re: City Recovery Taskforce.	Town Clerk	Jan 2021 - <u>BCB for BCB</u>	Done
5	Covid-19 related risks	The Chair and Deputy Chairman to review the risks when the risk register is updated to ensure they are correct.	COSO / Chair / Deputy Chairman	March 2021 – <u>FRC for BCB</u>	Update at March Board meeting
6	Barbican Budget	The Town Clerk to establish if an informal Finance & Risk Committee meeting can take place in advance of the May Board meeting to review the Barbican Budget.	Town Clerk	March 2021 – <u>FRC for FRC</u>	TBC

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Barbican Centre Board Work Programme 2021

Standing Items

- Board**
- Outstanding Actions
 - Directors' Management Report
 - Risk Update

- Finance & Risk**
- Business Review (Period Accounts)
 - Cyclical Works Projects (CWP) & Projects Update

- Risk Update

8 March 2021	Finance & Risk Committee	<ul style="list-style-type: none"> • Business Review • Budget Update • Covid-19 Situation Update • CWP Projects and Capital Update • Risk Update • Controversial Programming Update
	Nominations Committee	<ul style="list-style-type: none"> • New external member proposals
24 March 2021	Barbican Centre Board	<ul style="list-style-type: none"> • Cinema Annual Update • Directors Management Report • CoL High Level Business Plan • Business Plan Performance Deck / Dashboard • Strategic Plan – 6-month update • Annual safeguarding report • <i>Business Review</i> • <i>Budget Update</i> • <i>Covid-19 Situation Update</i> • <i>CWP Projects and Capital Update</i> • <i>Risk Update</i> • <i>Controversial Programming Update</i> • <i>Barbican and Golden Lane Conservation Area Character Summary and Management Strategy</i> • <i>Nominations Committee recommendations</i> • <i>City Recovery Taskforce update</i> • <i>Co-Deputy Chairman report</i>
19 May 2021	Barbican Centre Board	<ul style="list-style-type: none"> • Creative Learning Annual Update • Business Plan Performance Deck / Dashboard • Business Review • Budget Update • Covid-19 Situation Update • CWP Projects and Capital Update • Risk Update • Controversial Programming Update
5 July 2021	Nominations Committee	<ul style="list-style-type: none"> • Tbc
	Finance & Risk Committee	<ul style="list-style-type: none"> • Business Review • Budget Update • Covid-19 Situation Update • CWP Projects and Capital Update • Risk Update • Controversial Programming Update • Internal Audit Update

21 July 2021	Barbican Centre Board	<ul style="list-style-type: none"> • Visual Arts Presentation • Strategic Plan 6-Monthly Update • Marketing & Comms Annual Update • Strategic Alliance Update • Business Plan Performance Deck / Dashboard • Directors Management Report • <i>Business Review</i> • <i>Budget Update</i> • <i>Covid-19 Situation Update</i> • <i>CWP Projects and Capital Update</i> • <i>Risk Update</i> • <i>Controversial Programming Update</i>
6 September 2021	Finance & Risk Committee	<ul style="list-style-type: none"> • Business Review • Covid-19 Situation Update • CWP Projects and Capital Update • Risk Update • Controversial Programming Update
22 September 2021	Barbican Centre Board	<ul style="list-style-type: none"> • Annual Review including Commercial • Equality & Inclusion Update • Business Plan Performance Deck / Dashboard • Directors Management Report • Digital Annual Update • <i>Business Review</i> • <i>Covid-19 Situation Update</i> • <i>CWP Projects and Capital Update</i> • <i>Risk Update</i> • <i>Controversial Programming Update</i>
1 November 2021	Nominations Committee	<ul style="list-style-type: none"> • Tbc
	Finance & Risk Committee	<ul style="list-style-type: none"> • Business Review • Budget 2022/23 • Covid-19 Situation Update • CWP Projects and Capital Update • Risk Update • Controversial Programming Update • Internal Audit Update
17 November 2021	Barbican Centre Board	<ul style="list-style-type: none"> • Music & LSO Presentations • Development Annual Update • Business Plan Performance Deck / Dashboard • Directors Management Report • <i>Business Review</i> • <i>Budget 2022/23</i> • <i>Covid-19 Situation Update</i> • <i>CWP Projects and Capital Update</i> • <i>Risk Update</i> • <i>Controversial Programming Update</i> • <i>Internal Audit Update</i>

Agenda Item 5

Committee(s)	Dated:
Barbican Board	24 March 2021
Subject: Management Report by the Barbican's Directors	Public
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	1,2,3,4,5,7,8,9,10,12
Does this proposal require extra revenue and/or capital spending?	N
If so, how much?	n/a
What is the source of Funding?	n/a
Has this Funding Source been agreed with the Chamberlain's Department?	n/a
Report of: Managing Director, Barbican Centre	For Decision
Report authors: Directors, Barbican Centre	

Summary

- The Management Report comprises current updates under seven sections authored by Barbican Directors.
- Updates are under the headlines of:
 - Strategy and Culture Mile
 - Programming, Marketing and Communications
 - Barbican Guildhall Creative Learning
 - Innovation and Engagement
 - Operations and Buildings
 - Business and Commercial
 - Development.
- Reported activity is marked, where relevant, against our Barbican Centre strategic priority areas. For reference, the full list of strategic priorities is attached at Appendix A.

Recommendation

Members are asked to:

- Endorse Management's approach to the future activities of the Centre.

Main Report

1. REPORT: STRATEGY AND CULTURE MILE

The Barbican has announced its extensive plans to re-open to limited audiences, subject to Government guidelines, in the week of 17 May.

a, b, c, d, e, f

Detailed plans published this month (see Programming, Creative Learning) include:

- The exhibition *Jean Dubuffet: Brutal Beauty* from 17 May
- A new series of *Live from the Barbican*, opening to streamed audiences only from 10 April and adding audiences from 17 May
- The award-winning production of *Anything Goes* coming to the theatre during the summer, hopefully with fuller audiences
- The co-presentation with the Bridge Theatre of Vox Motus's theatre installation *Flight* at the Bridge from 17 May
- The re-opening of the newly refurbished Cinemas 2 & 3 with new releases
- Communities in Residence returns to the Barbican from April

and extensive activity from Barbican Creative Learning including Barbican Box in Harlow, Squish Space for children aged five and under, the Barbican Conservatory open free to the public on selected days, and the Barbican Shop with a range of eco-friendly and ethically sourced products.

Further details of the future plans can be found throughout this report; we are well placed to make a significant impact thanks to extensive planning and preparation on both the programming and health and safety aspects of the re-opening. However, we must be cautious that the timetabled dates are still subject to change, and complex scenario planning outlined later in this meeting will draw attention to the best and worst case scenarios and the uncertain levels of income to be expected.

Discussions with the City Corporation on the level of support to be expected for the 2021-22 financial year have proceeded positively, and it is accepted that recovery will be slower than previously expected. As previously agreed, expenditure will be kept to an absolute minimum needed to deliver the programme, still taking advantage of the furlough scheme.

Frustrating though the closure period has been in many ways, it has also enabled the development of new initiatives such as the blended programme of digital and live events, and rapid changes in both working methods and collaborative practices across the organization in adapt to the radically new conditions. These point the way towards a new model of operation which will in turn inform a new business model going forward.

At the February meeting of the Corporation's Policy and Resources Committee, the decision was taken that in the current unprecedented circumstances it would not be possible to pursue the Centre for Music project. In its place the Corporation agreed a package of continuing support for the cultural activities of the City, including a major project of Barbican Renewal focused on our own building, which is the subject of an initial paper later in this meeting.

Though this was a disappointing outcome for the C4M project to which this Board had given significant and welcome support in recent times, the Barbican's conclusion is that this is absolutely the right conclusion in the present climate, concentrating as it does on improving our existing resources. The Barbican Renewal provides a huge opportunity for the Centre to reinvent itself over the coming years in the light of the needs of 21st-century audiences, climate challenge, technological developments, and sustainability. Following this announcement, there will now be a rapid development of the timetable, outline brief and governance of the project, which will be led jointly by the Barbican and the City Surveyor.

At the same time Policy and Resources Committee agreed to continue the City's support for the London Symphony Orchestra as the resident orchestra of the Barbican. It also, as outlined in the last Board report, committed its continuing support for Culture Mile as it moves to establish itself as a culture-led Business Improvement District in the City. Culture Mile is now enabled to work towards that model over the next two years, and meanwhile a collaborative application, led by the Barbican Centre Trust, to the Communities Infrastructure Levy, is being made that would enable the invaluable communities-led initiatives of Culture Mile to develop under a new funding model. The outcome of this application is expected in May.

2. REPORT: PROGRAMMING, MARKETING AND COMMUNICATIONS

	Strategic Priority
<p>Update on Digital</p> <p>Digital content remains the key strategy in engaging audiences during the lockdown. Drawing on learning from previous lockdowns and applying our scenario mapping activities to our programming schedule has given us the space and flexibility to respond strategically to the digital content challenge. We have been exploring new digital engagement revenue opportunities, with a focus on maintaining audience connection and protecting our membership base. Targeted campaign activity is live to support the Cinema and Music on demand services.</p> <p>Rescheduling, postponing, and redirecting planned press coverage has continued at pace, with Huw Humphreys being interviewed about the Concerts on Demand (CoD) series as an example of successful concert modelling during the pandemic, including in BBC Arts and Entertainment and The London Magazine (online). Preparations are now underway to announce a new spring/summer concert series (concerts that were planned for January to Easter) as well as promoting CoD and other digital content from Read, Watch & Listen. Music has added a performance by George the Poet and a new commission by composer Errollyn Wallen (Dido's Ghost) into the period.</p> <p>In January Visual Arts partnered with Iniva and Chisenhale Gallery to present the Visual Arts Open Workshop, a digital event offering young people interested in the arts a chance to engage with people currently working in the cultural industries. Ahead of Dubuffet opening, the team are hosting a series of digital talk events with contemporary artists responding to his work, including Rashid Johnson, Lindsey Mendick, Julie Mehretu and Rose Wylie.</p> <p>Cinema began the year with an entirely digital programme, securing titles for the Cinema on Demand programme. Women of the Gulag, returned for the online programme as part of our New East programme with nearly 100 views in its run. New release, Coded Bias, garnered the most attention when it arrived on the platform in mid-January with an exclusive run. In less than a month it became one of the top 5 of Cinema on Demand titles to date. The first instalment of our response to the Dubuffet programme arrived in mid-February with, Our Lucky Hours. To further enhance this offer, the Emerging Film Curator's Lab programme, Reframing the Fat Body, achieved great success and acclaim in venue, and was brought onto Cinema on Demand to similar success.</p> <p>In Theatre new editions of the Inspired podcast are being released weekly. In collaboration with Creative Learning, Young Creatives have shared their stories about people who influence them creatively. This series features interviews with their inspiring guests Amrou Al-Kadhi, Şopé Dirisù, Kirsty Housley, Elaine Mitchener and Susan Wokoma.</p>	<p>a, b, c, d</p>

Level G has adopted a hybrid approach to most of its 2021 programme with, ***New Suns, Can we talk about Power?***, and, ***Unclaimed Conversations***, all taking place as a combination of online and mail-out activity. It is hoped that developing platforms and formats in this way will also sustain the work beyond the pandemic. With support from colleagues in Audience Experience, Beyond Barbican has been able to continue to provide support to the **Communities in Residence** programme throughout the lockdown. The **Culture Mile** team has distributed **Play Packs** to local families to coincide with February half term as well as continuing to partner with **Age UK** and **Accumulate** to distribute resources to their communities.

Reopening

The announcement of the Government's 'roadmap to recovery' would see us welcoming audiences with socially distanced activity in May and non-socially distanced activity in June. Programming is set towards the best-case scenario, where restrictions are eased at the earliest possible dates, however we are prepared to respond flexibly to all possible scenarios, including the worst case, where the Centre would have to remain closed to the public. Communications and Marketing are working to deliver an impactful spring/summer reopening campaign.

Installation for, ***Dubuffet: Brutal Beauty***, is underway in the main gallery, delayed in part due to lockdown restrictions. It is now planned that the exhibition will open on 17 May and run through to 22 August. This would see, **Claudia Andujar**, originally planned for the main gallery, open in June in the Curve. The team is developing digital tours to support both exhibitions.

In Theatre a **Ballet Black** film project is planned for April and the Pit will host **Open Lab** artist development sessions. The Theatre summer rental, Cole Porter's multi Tony award-winning musical, ***Anything Goes***, starring **Megan Mullally** and **Robert Lindsay** is currently planned to open in June and to run through to August. Music will resume its Live from the Barbican programme from April, welcoming audiences as restrictions allow.

Cinema will reopen with a light touch programme of new releases to minimise risk against any changes to the reopening date, with curated partnership programmes moving to June and beyond. In March Cinema will exclusively host the entire Human Rights Watch Film Festival (HRWFF) programme on Cinema on Demand. HRWFF has been a key partner for several years and we are immensely proud to bring their programme to a national audience.

BIE safely installed the exhibition, ***AI: More than Human***, at the **World Museum**, Liverpool in January. The opening date is to be confirmed. The team is in the final stages of production of ***Virtual Realms***, a new exhibition focusing on videogame creativity. Negotiations are underway to bring forward the opening date in Singapore to June 2021 and the team is planning for the possibility of a potential remote installation.

Future Planning

The Visual Arts team is finalising plans for the autumn main gallery exhibition, **Isamu Noguchi**. The Spring show, **Post-war Modern**, will follow in February 2022. In October **Shilpa Gupta** will follow Andujar in the Curve. The Visual Arts touring programme is being negotiated. **Michael Clark, Cosmic Dancer**, scheduled to open at the V&A Dundee this autumn, has been postponed to Spring 2022. **Toyin Ojih Odutola: A Counvervailing Theory**, has transferred to the **Kunsten Museum of Art**, Aalborg, Denmark, ready to open as soon as they are able. **Masculinities** is due to close at the **Gropius Bau** in Berlin in March, having only been able to open for two weeks. It will go into storage before transferring to Arles in the Autumn. Partnership agreements are being finalized for Noguchi to tour to **Museum Ludwig Cologne, Zentrum Paul Klee**, Bern and the **LaM** in Lille, after its Barbican showing.

Work on the BIE project, **Our Time on Earth** (working title), has resumed and the team is re-engaging with potential artists and collaborators. They are in the final stages of signing a Co-Producer contract with a North American partner. Production for the staging of the, **Game On**, exhibition in the Netherlands in Autumn 2021 is in hand and we have received interest from other partners.

The Level G foyer installation, **How We Live Now**, will see its run extended through to the end of the year. Beyond Barbican is working with their network of partners in Waltham Forest to co-design a new approach for their community powered festivals, reimagining the shape and focus of these neighbourhood celebrations in response to the overwhelming challenges faced by communities over the past year and their hopes for the future. **Leytonstone Loves Film** will return in September 2021 and **Walthamstow Garden Party** will return in July 2022.

For the most part, the current lockdown has seen us roll our existing programme forward, so far as is possible, and we are proud to be able to continue to support artists, companies, communities, and our audiences throughout these challenging times. Looking ahead the hope is that the spring/summer programme welcomes audiences back to the Barbican, both online and in person and that we continue to deliver our programme in a way that is safe and impactful for all.

3. REPORT: BARBICAN GUILDHALL CREATIVE LEARNING	
	Strategic Priority
<p>Creative Learning Team Update: Creative Learning welcomed new Senior Producer maternity cover Rebecca Gould in mid-February. Rebecca comes to the department from the British Council Wales and has previously held positions with the RSC and Theatre Royal Plymouth. The whole team has taken part in anti-Racism training with Creative Access and will be working with the Barbican's Strategic Unit to collate feedback on the process. Finally, we are looking forward to collaborating with colleagues and Liminal Space on exploring the Centre's civic role moving forward.</p>	a, b, c, e, f
<p>Open Lab: Learning Labs: We are delighted to announce that four artists have been chosen to take part in Creative Learning's Open Labs. They are: Lucille Junkere, Nima Taleghani, Oliver Cross and Elsabet Yonas. Each artist has a week to explore a socially engaged idea in their own space. Subjects include developing an engagement framework for young people who face barriers entering into or enjoying the arts and a project that encourages those on the autism spectrum to express their perspective through film and music. The artists will be documenting their process with results shared on the Barbican's online platforms in the summer.</p>	c, f
<p>Barbican Blocks at Whitefield Academy Trust: On 14 January, Creative Learning delivered a remote online training session on Barbican Blocks with teachers from our Associate School, Whitefield Academy Trust, a multi-academy of schools for pupils with special educational needs and disabilities. The session was led by Co-DB, who made the Blocks, and focused on how they might be used in school as a sensory play area for pupils. The Blocks have since been delivered to the school with more training sessions planned for the summer term.</p>	b, f
<p>Squish Space Facebook Group: Over the Christmas holidays, Creative Learning and Digital Marketing launched a Squish Space private group on Facebook. Whilst the Centre is closed, we wanted to find a way to harness the community built up over the past two years. Squish Space artists, India Harvey and Lisa Marie Bengtsson, provided playful at-home prompts to use as initial content. The group now has over 200 members and future plans include a Facebook Live event and polls to gather consumer feedback on reopening.</p>	a, b, c, e, f
<p>Fusion Futures: Creative Learning has partnered with Culture Mile Learning and Foundation for Future London to deliver Fusion Futures in the summer term, a programme that matches six schools with a creative employer and artist mentor to increase student employability in the creative industries and innovate classroom practice. The programme is designed to hit three specific Gatsby Benchmarks of Good Career Guidance and includes CPD for teachers, three arts-based fusion skills workshops, and the opportunity to respond to a real-world challenge set by the employer.</p>	b, e, f

4. REPORT: INNOVATION AND ENGAGEMENT	
	Strategic Priority
<p>Technology Oversight Our workstreams have been further developed and we are now working to the following: 1) Business Systems, 2) Digital Output, 3) Brand Leveraging, 4) Workforce Transformation. We are in the process of mapping the activity within each workstream, in order to set out a programme for investment / prioritising resources, and will be engaging with the Board Sub-Group in March to help shape our planning.</p> <p>Civic / Social Innovation The Barbican has received funding from the Calouste Gulbenkian Foundation to undertake an enquiry into the Barbican’s Civic Role. The successful tender has gone to The Liminal Space, who will carry out a centre-wide process of audit/consultation/workshops with staff in order to provide us with a roadmap for how to consolidate and advance our civic mission. This is the first of a 2-phase approach that will help the Barbican build a new, internally shared vision for the future, aligning the civic, commercial and creative areas of the Barbican’s work in order to better identify and act on a shared social mission.</p> <p>Barbican Residents A meeting was called with the Barbican Association Reps to brief them on the Centre for Music / Barbican Renewal announcement, offering an opportunity also for questions before it entered the public domain. This served to assure Residents of our commitment to invest in the Centre and its surroundings, ensuring the Barbican Estate remains a relevant cultural and civic space. The Barbican Association look forward to collaborating with us in celebrating the Centre’s 40th anniversary next year.</p> <p>Barbican Guildhall Creative Alliance The newly formed Creative Alliance Working Group met for the first time, to commence reformulating our Barbican Guildhall Change Objectives for 2021-22. This builds on the framework presented at the joint Board meeting in March 2020, which will be re-evaluated post-Covid to ensure we are prioritising our efforts. The three key bridging areas will remain as: <i>Artistic & Educational Programming; Research, Innovation & Engagement; Services & Assets</i></p>	<p>a, b, c, d, e, f</p> <p>a, b, c, d, e, f</p> <p>a, b, c</p> <p>a, b, c, d, e, f</p>

5. REPORT: OPERATIONS AND BUILDINGS	
	Strategic Priority
<p>General Update: Our buildings remain safe and compliant. We have taken the time during the winter closure period to continue to ‘maintain and enhance’ our national asset. We thank the City Surveyor and other City colleagues including Chamberlain’s for their continued support. We have also continued with the CWP and capital funding process across our Alliance (Barbican and Guildhall School Estate) so as to maintain the momentum as regards projects moving forward. We continue to minimise staffing onsite to ensure a Covid-safe environment and support good budgetary control. We have also made the most of the lockdown opportunity to review our documents, policies and procedures, conduct and close off many audits and continue our compliance and maintenance checks. We have especially focused on fire, water, electrical and security.</p> <p>Operations and Security: We have continued to be supported by the City’s security team and City of London Police CTSA advisors. Many hundreds of our staff have attended the various counter terrorism courses. We have conducted fire evacuation training. We have designed and will deliver a new online customer and brand training programme. Prior to the summer, we will conduct onsite counter terrorism exercises. We will also conduct tabletop exercises, with management staff and contractors included where appropriate. Our BCP and MI documents have been reviewed, ensuring that we learn from the Manchester inquiry.</p> <p>Projects and Engineering: We have used the time wisely, making the most of the opportunity due to the unfortunate circumstances of lockdown. Our buildings have never looked better according to our Chairman, and much work has also been carried out back of house. We have worked with the City Surveyor on the successful award to our Alliance of a substantial sum for our climate change strategy. We have also worked with the City Surveyor on the Barbican Renewal project. The investment made to date and over the next couple of years will dovetail into the Barbican Renewal project, as per our Estates Strategy. The Barbican Renewal project is very welcome news, meaning that our national asset can continue to support the City, our sector and our communities for the next forty years. We will align with our listed buildings management guidelines.</p> <p>Ticketing: Ticketing have continued to work closely with Marketing and will remain flexible over the coming quarters to sell and refund tickets as may be necessary as the pandemic moves into endemic.</p> <p>Next Steps and Horizon: The future is looking very exciting for the team. We have the period of transition from pandemic to endemic. We have the new business model post TOM and Lisvane. We also have Barbican Renewal, which will enable us to shape the future for the next two generations.</p>	<p>a, b, c, d, f, S/E</p>

6. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Priority
<p>Business Events: Throughout the pandemic, we have continued to promote our spaces and as a result have maintained a steady stream of enquiries. The current enquiry levels which have been tracked since March 2020 now stands at just under £19m and spans not only 2020/21 but forward into 2024/25, which indicates resilience and positivity.</p> <p>The Roadmap outlined by the Prime Minister on 22 February has given rise to cautious optimism and with key dates outlined – subject to conditions being met - the Business Events industry is now awaiting clarification on detail which will inform policy allowing larger events to take place. London & Partners has reported an increase in Association enquiries and a renewed interest in RFP's and bids made pre-pandemic.</p> <p>The Business Events Management team are continuing to work on social distancing capacities and protocols in preparation for live events when restrictions are eased. This includes further planning for the next reopening phase. Planning also continues for activities that are exempt within Covid-secure locations including film and photoshoots currently scheduled for the spring.</p>	a, d
<p>Retail: the online shop remains open. We saw positive sales activity in January, which is normally a quiet month for sales, achieving net sales growth year on year of approximately 55%. February benefited from a boost due to Valentines Day purchases and also saw an increase year on year, achieving net sales growth of approximately 21%.</p> <p>The Foyer shop remains closed until the Centre opens to the public. We are working on Barbican 40th anniversary product development as well as sourcing products to broaden our eco-friendly and sustainable living offer. Gallery product development also continues.</p>	a, d
<p>Catering & Bars: We continue to engage regularly with our catering partners, Benugo and Searcys, who's venues have remained closed since the national lockdown. Both businesses have reassured us that they continue to be in a strong position to ride out this challenging time and Benugo will be ready to re-open the Barbican Kitchen from the 15 May if permitted. Works to refurbish the wooden outside seating outside the Barbican Kitchen have begun and will be finished in time for re-opening.</p>	a, d

7. REPORT: DEVELOPMENT	Strategic Priority
<p>With the continued closure of the Centre, the Trusts & Grants team have been largely focusing on developing proposals for the 2021/22 academic year with Creative Learning, along with exhibitions in the Barbican Art Gallery and Curve Gallery. We were also delighted to be supported with a grant from the Calouste Gulbenkian Foundation UK Branch towards developing a greater understanding of Barbican’s civic role, exploring programmes across the Centre and considering our future plans.</p> <p>The Corporate team have been building relationships with potential sponsors for upcoming BIE and Art Gallery exhibitions, as well as organising virtual events such as a Lunch & Learn on Jean Dubuffet with curator Eleanor Nairne. In mid-March, we are hosting a virtual event for donors and prospective supporters with The Lord Mayor, Alderman William Russell, to discuss how culture, commerce and civil society can come together to support children and young people in their post-Covid recovery.</p> <p>For Individual Giving, we continue to push forward with Patron renewals to reach our target for this FY as well as planning our refreshed messaging and collateral for the Patrons scheme that we will roll out from April. Due to further cancellations of our planned programming for the Spring, an additional refund email campaign was sent out earlier this month, with customers being offered the option to donate the value of their tickets</p> <p>Audience Giving continues to be impacted by Centre’s closure, however, the recent announcement of spring/summer events should drive tickets sales and donations again. The team has worked on adding support messages to Cinema On Demand programme and are looking at launching a donate ask at the Barbican Online Shop at point of purchase by mid-March.</p> <p>Fundraising targets for 21/22 have now been mapped out. As the Centre adapts to the changing landscape, these targets will be regularly reviewed to match circumstances. Interviews are now underway to appoint a new Chair of the Barbican Centre Trust, with interviews for new Trustees to conclude at the end of March.</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

Agenda Item 8

Committees: Barbican Centre Board Policy & Resources Committee	Date: 24 March 2021 Delegated Authority
Subject: Terms of Reference change: proposal to elect a second Deputy Chairman	Public
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	N/A
Does this proposal require extra revenue and/or capital spending?	N
If so, how much?	N/A
What is the source of Funding?	N/A
Has this Funding Source been agreed with the Chamberlain's Department?	N/A
Report of: Town Clerk	For Decision
Report author: Leanne Murphy, Town Clerk's Department	

Summary

Pursuant to Standing Order no. 30 of the Court of Common Council, it is customary for each City Corporation committee to have a Deputy Chair who takes on the powers of the Chair in their absence. Customarily, committees have one Deputy Chair, with the notable exceptions of the Policy & Resources Committee and Audit & Risk Management Committee. It has been suggested that it might be beneficial for the Barbican Centre Board to move to having two Deputy Chairs - one to be appointed from the external Members and one from the internal elected Members - to support the Board's leadership at an exceptionally busy time. Members are asked whether they would like to consider recommending to the Policy & Resources Committee and Court of Common Council such a step.

Whilst external Members of Barbican Centre Board are currently eligible to stand as Deputy Chair, this has not happened to date as non-Court Members cannot fully fulfil the expectations of the role. Given the valued role of external Members as evidenced by the Board's recent increase from 7 to 9 external Members, it is proposed that their hard work, expertise and contribution be reflected by allowing the Barbican Centre Board to elect a second Deputy Chair from amongst its external membership.

It is noted that Lord Lisvane has undertaken a Governance Review of the City Corporation's overall arrangements, which will also reflect on the Barbican Centre Board's governance. However, the recommendations of relevance to the Board will take some time to be considered and implemented. The direction of Lisvane's recommendations advocated for more independence for the City Corporation's institutions, and the introduction of a second Deputy Chair from the external membership would be a small step in that direction.

Recommendations

It is recommended that:

- the Policy & Resources Committee be asked to recommend to the Court of Common Council the election of a second Deputy Chairman on the Barbican Centre Board from amongst its external Members;
- the terms of reference of the Board, subject to any comments, be approved for submission to the Court in April 2021 as set out in appendix 1.

Background

1. In 2015, the Barbican Centre Board reviewed its composition and considered the range of skills and expertise required to make it as effective as possible. During these discussions, a number of options were debated, and the Town Clerk was asked to prepare a paper summarising and assessing the current composition of the Board in line with these discussions. This resulted in a skills audit and various proposals being adopted, including the introduction of a role description and an increase in the number of external Members on the Board.
2. The 2015 review built upon a previous review in 2008/09, where changes to the composition and the introduction of term limits had been established.
3. In 2020, the Barbican Centre Board felt a review was timely in light of an evolving and challenging climate. This resulted in a skills audit and various proposals being adopted including changes to the number of external Members, Term Limits, and reference to Creative Learning oversight.
4. In January 2021, Members have continued to consider ways in which the Board can improve its effectiveness and representation and a Board effectiveness review survey was carried out. On 17 February 2021, an informal Barbican Centre Board session was held to allow Members the opportunity to discuss the outcomes of this survey, consider potential new ways of working and ensure best practice and governance for the future. It was agreed that whilst a number of recommendations of relevance were being considered through the Lisvane Review, these would take time to implement and this should not prevent them from self-reflecting and improving where possible.
5. On 8 March 2021, Members of the Nominations Committee discussed the possibility of introducing a second Deputy Chair to the Barbican Centre Board in a similar fashion to the Audit and Risk Management Committee whereby one Deputy Chair would be an elected Councillor and the other would be an external Member. This new co-Deputy Chair approach would assist the Chair during this significant period of change and provide support for the Centre including its reopening following the third national lockdown, implementation of the new Business Model, recovery after COVID, ongoing diversity and inclusion considerations, and the City Corporation's recent commitment to renewal of the Barbican estate. It was recommended that this new role be trialled for a year and reviewed.

6. At its March 2021 meeting, the Policy & Resources Committee (in view of its overall responsibility for governance matters) was advised that the Board would be considering this proposal at its next meeting. Members agreed to delegate authority to consider the final recommendations depending on the outcome of the Board's deliberations, thereby facilitating timely submission of the amendment to the Court of Common Council in April through the "White Paper" process.

Current Position

7. The Board is currently comprised of 20 Members, including 9 external Members (three recommendations by the Nominations Committee on 24 March 2021 are subject to approval) appointed by the Board in light of the specialist skills and knowledge they possess. 10 Members are directly elected by the Court of Common Council (or appointed by other City of London Corporation Committees) from amongst its membership, with a further 3 individuals serving on the Board in an ex-officio capacity, to provide important links with the City's other cultural activities and the Barbican Centre Trust (the Chairs of the Board of Governors of the Guildhall School of Music and Drama and the Culture Heritage and Libraries Committee, and the Chair of the Barbican Centre Trust). A further external individual will be co-opted onto the Board on 24 March 2021 (subject to approval) as a Board Placement/Observer in line with the Board's desire to increase its diversity and decrease its average age.
8. Following adoption of the constitution changes approved through the 2020 review, the Board has an almost equal balance in the number of elected Councillors and external Members. In accordance with the provisions of the Local Government and Housing Act 1989, external Members of this Board also have voting rights which is unique in comparison with other City Corporation Boards and Committees.
9. Whilst the Terms of Reference prohibit an external Member from becoming Chair, it does not prohibit them from becoming Deputy Chair. It is widely accepted that a Deputy Chair will not only chair a meeting in the absence of the Chair, but also represent the Board at the Court of Common Council and eventually succeed the Chair when their term comes to an end. However, as non-Court Members (i.e. Members that are not elected) are unable to address the Court of Common Council or become the Chair, the current status quo ultimately prevents external Members from realistically taking on the Deputy Chair role.

Proposal

10. Through having two Deputy Chair positions (one Common Council and one External), the ordinary requirements of Standing Order 30 would be achieved in providing a statutory Deputy Chair who can stand in for the Chair in their absence (including at meetings of the Court of Common Council), whilst also learning the skills and knowledge to equip them to potentially succeed to the role (subject to election). In addition, a meaningful opportunity would be provided for External Members to have a greater stake in the Board's operations through this key role, with a stronger voice in decision-making which will help to hard-wire more effective collaboration with externals. This would mitigate against any risk of the emergence of an adversarial internal / external dynamic by helping to ensure all Members of the Board feel they have an equal voice.

11. As the Terms of Reference prohibit an external Member from becoming Chair of the Board, the Common Council Deputy Chair would need to take precedence as the statutory Deputy Chair who would take the chair in the Chair's absence at the Board and Court, and would become the Chair in the event of a resignation.

Period of Change / Workload

12. The key justification for a second Deputy Chair is that it would provide additional support for the Board Chair and Barbican Management Team at an exceptionally busy and important time for the Centre. In the last year, there has been significant change in personnel at the Trust, Board and Management level and strong leadership will be crucial in the next few years.
13. The Board has identified a number of areas of critical importance which have emerged in recent years and expanded its range of skillsets for a high-performing Board to a world-class arts centre. A lot of work is now being conducted through new working groups, e.g. the Anti-Racism Reflect & Initiate Group, and an additional Deputy Chair to help support areas of this work and chair meetings would support these initiatives.
14. In addition, huge priorities including the rebuilding and implementation of a new Business Model and financial workstreams, recovery from the global pandemic, Brexit, the Barbican renewal project, improving the digital offer, addressing the lack of diversity within the cultural sector and delivering the City Corporation's climate action goals signifies a significant period of change and "building back better" for the Barbican, but are in conjunction with an already significant workload.
15. This presents significant operating and financial challenges, and it will be vital, in the short, medium and long-term, for the Barbican to have the best strategic leadership and expertise possible to help it navigate these testing times. The support of an additional Deputy Chair would therefore be hugely beneficial as it would recognise the unique split of Councillors and external Members and ensure best use of the talent and expertise on the Board.

Conclusion

16. Members of the Barbican Centre Board are asked to consider the election of a second Deputy Chairman from amongst its external Members which is intended to enhance the effectiveness of the Board by allowing for additional expertise, support and strategic leadership at a time of significant change and work.

Appendices

- Appendix 1 – Terms of Reference with proposed amendment

Leanne Murphy

Committee and Member Services Officer

Town Clerk's Department

E: leanne.murphy@cityoflondon.gov.uk

Appendix 1

RUSSELL, Mayor	RESOLVED: That the Court of Common Council holden in the Guildhall of the City of London on Thursday 15 th April 2021, doth hereby appoint the following Committee until the first meeting of the Court in April, 2021.
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BARBICAN CENTRE BOARD

1. Constitution

A Non-Ward Committee consisting of,

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

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

The Board shall also elect a second Deputy Chairman, appointed from the External Membership of the Board.

There is a maximum service limit of nine years, which shall apply to all Members (including ex-officio).¹

2. Quorum

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

3. Membership 2020/21

- 3 (3) David Andrew Graves, Alderman
- 6 (3) Wendy Mead, O.B.E.
- 10 (1) Dr Giles Robert Evelyn Shilson, Deputy, *for one year*
- 6 (3) Tom Sleigh, Deputy
- 5 (2) Vivienne Littlechild, M.B.E., J.P.
- 2 (2) William Anthony Bowater Russell, Alderman, the Rt Hon The Lord Mayor
- 1 (1) Munsur Ali
- 1 (1) Randall Keith Anderson

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

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

4. Terms of Reference

To be responsible for:-

- (a) the strategic direction, management, operation and maintenance of the Barbican Centre, having determined the general principles and financial targets within which the Centre will operate;

- (b) the appointment of the Managing Director of the Barbican Centre;
 - (c) the Centre's contribution to the City of London Corporation's key policy priority, 'Increasing the impact of the City's cultural and heritage offer on the life of London and the nation', viz.:-
 - i) the provision of world-class arts and learning by the Centre for the education, enlightenment and entertainment of all who visit it, particularly through the delivery of its creative and cultural learning programmes; and
 - ii) the provision of access to arts and learning beyond the Centre;
 - (d) the creation of enterprise and income-generating support for the Centre.
- ¹ *other than in specific cases approved by the Court of Common Council.*

Committee(s)	Dated:
Residents Consultation Committee Barbican Residential Committee Barbican Centre Board Planning and Transportation Committee	30 November 2020 14 December 2020 24 March 2021 30 March 2021
Subject: Barbican and Golden Lane Conservation Area Character Summary and Management Strategy – draft Supplementary Planning Document	Public
Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly?	12.
Does this proposal require extra revenue and/or capital spending?	N
If so, how much?	£
What is the source of Funding?	N/A
Has this Funding Source been agreed with the Chamberlain’s Department?	N/A
Report of: Director of the Built Environment	For Decision
Report author: The Chief Planning Officer	

Summary

A draft Character Summary and Management Strategy has been prepared for the Barbican and Golden Lane conservation area. It provides an understanding of the significance of the conservation area by analysing its principal characteristics and sets out proposals for the preservation and enhancement of the special architectural and historic interest of the conservation area.

Members are asked to agree the draft Barbican and Golden Lane Conservation Area Character Summary and Management Strategy and agree to it being made available for public consultation as part of the process of adoption as a Supplementary Planning Document (SPD) and submitted to a public meeting.

Recommendation(s)

Members approve the draft text of the Barbican and Golden Lane Conservation Area Character Summary and Management Strategy SPD, appended as Appendix A to this report, and agree to it being issued for public consultation for 6 weeks from March 2021.

Main Report

Background

1. Following a proposal from the Barbican and Golden Lane Residents’ Associations that the area be designated as a conservation area, the City of London Corporation undertook an assessment in 2017 in accordance with the National Planning Policy Framework (NPPF), Historic England Guidance and City Local Plan policy. The Barbican and Golden Lane conservation area was designated by the City of London Corporation in October 2018.

2. The boundary of the conservation area remains as designated in October 2018 and no material change in circumstances has since arisen to suggest its review.
3. Local authorities are required to formulate and publish proposals for the preservation and enhancement of any parts of their area which are Conservation Areas (S.71 Listed Building and Conservation Areas Act 1990). SPDs must be prepared in accordance with procedures set out in relevant regulations and public consultation must be in accordance with the City's Statement of Community Involvement (SCI), adopted in 2016. The draft SPD has been prepared having regard to the matters specified in Section 19(2)&(3) of the Planning and Compulsory Purchase Act 2004 and prescribed in the Town and Country Planning (Local Planning) (England) Regulations 2012.

Current Position

4. The draft Barbican and Golden Lane Conservation Area Character Summary and Management Strategy for consultation is attached to this report as Appendix A.
5. It is intended that the Character Summary and Management Strategy will be adopted as an SPD.
6. Pre-consultation has been undertaken with the Golden Lane Residents' Association, the Barbican Estate Residents Consultation Committee and the Barbican Residential Committee. Feedback from these has been incorporated into the draft SPD.

Proposals

7. Publish the draft text for formal public consultation for a period of 6 weeks. Consultation is proposed to take place in Spring 2021. Following consultation, the text will be reviewed in response to comments received. Any proposed amendments to the document will be reported back to your Committee for approval and approval sought to adopt the document as an SPD.

Corporate & Strategic Implications

Sub-headings

- Strategic implications

The London Plan, adopted 2021, encourages the development of evidence by Local Planning Authorities that demonstrates a clear understanding of the historic environment. The draft SPD will contribute to fulfilling this aspiration within the City of London.

The City Corporation has prepared character summaries for conservation areas, under the umbrella document '*Conservation Areas in the City: A General Introduction to Their Character*' (1994). Combined Character Summary and Management Strategy Supplementary Planning Documents (SPDs) have been adopted for 18 conservation areas and will be prepared for the remainder.

The Local Development Scheme (LDS) sets out the planning policy documents to be prepared and the timetable for preparing them. The most recent update of the LDS was approved by your Committee in December 2020 and includes a programme to complete Character Summaries and Management Strategies for the remaining conservation areas, and to revise and update existing

character summaries. These are being prepared in line with current Historic England guidance on the appraisal and management of conservation areas.

The City Corporation's Local Plan was adopted by Court of Common Council in January 2015. Policy CS12: 'Historic Environment' seeks to preserve and enhance the distinctive character and appearance of the City's conservation areas, while allowing sympathetic development within them. The draft SPDs are consistent with the approach outlined in the Local Plan

This document will aid current and future building proposals and management impacting on the Conservation Area needed to sustain the Barbican and Golden Lane and the development around it. This supports Corporate Plan objective 12 (Our spaces are secure, resilient and well-maintained)

- There are no Financial or Resource implications arising from this report.
- There are no Legal implications.
- There are no Risk implications.
- Equalities implications:
An Equality Impact Assessment has been carried out for the draft SPD and no equality issues were identified. This can be found in Appendix B.
- Climate implications and Security implications:
A Sustainability Appraisal/Strategic Environmental Assessment Screening Report has been carried out for the draft SPD, which has concluded that a full Sustainability Appraisal/Strategic Environmental Assessment is not required, subject to statutory consultees' confirmation. The Screening report can be found in Appendix C.

Conclusion

Members are recommended to approve the appended draft text for formal public consultation from March 2021. The responses to the consultation and the public meeting shall be reported back to this Committee.

Appendices:

Appendix A – draft Barbican and Golden Lane Conservation Area SPD

Appendix B – Barbican Golden Lane EQIA test of relevance

Appendix C – SEA Screening Barbican and Golden Lane CA SPD

Background papers:

Barbican Estate Residents Consultation Committee minutes - 30 Nov 2020 ([here](#))

Barbican Residential Committee Minutes - 14 Dec 2020 ([here](#))

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Barbican and Golden Lane Conservation Area



Draft Supplementary Planning Document
2020

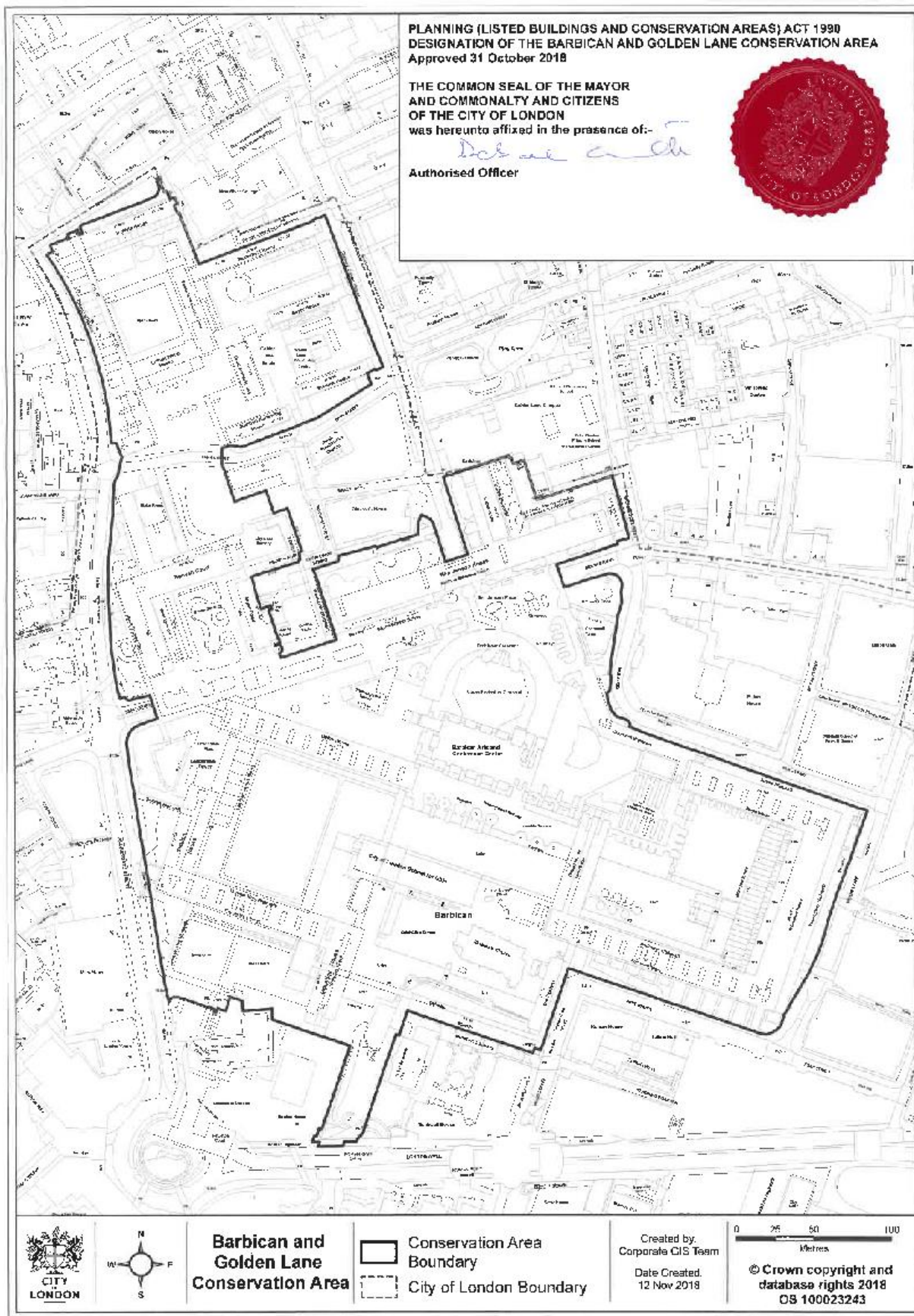


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Map of the Barbican & Golden Lane conservation area (boundary designated October 2018)



1. Summary of character, appearance and significance

This supplementary planning document articulates the special character and appearance of the Barbican and Golden Lane Conservation Area and the policy framework for its management.

The area is characterised by 3 distinct developments: Golden Lane estate to the North, Barbican Estate to the south and Blake Tower (formally the Barbican YMCA) situated between the two. The characteristics which contribute to the special interest of the Barbican & Golden Lane conservation area can be summarised as follows:

- Two Estates which, together, provide a unique insight in the creative processes of a seminal English architectural practice, Chamberlain, Powell & Bon
- Integration of the ancient remains of the Roman and medieval City wall and the medieval church of St Giles Cripplegate in a strikingly modern context
- In scope and extent, the Estates are important visual evidence for the scale of devastation wrought by the Luftwaffe bombing campaign of 1940-41 known as the 'Blitz'
- Seminal examples of ambitious post-war housing schemes incorporating radical, modern ideas of architecture and spatial planning reflecting the development of Modernism
- Unprecedented and ingenious provision of open space and gardens within central London, which continue to be a defining characteristic of the Estates today
- New and striking architectural idioms, particularly at the Barbican, applied on a significant scale; a new architectural language deliberately modern and forward-looking; a way of planning and arranging buildings and spaces which was unprecedented in Britain and reflected evolving ideas of the modern city.

2. History

The conservation area lies to the north of the City of London, beyond the Roman and medieval City walls, however from the map above, you will see that this area also incorporates the corner of the Fort wall. This location meant the conservation area was not as densely developed as the rest of the City until the 17th and 18th centuries when the City grew beyond its walls.

In the Roman period, there was an extramural cemetery at Smithfield just to the west of the City boundary – as was the Roman custom to bury the dead outside the City walls. In the late first or early second century AD, the Fort was then built to the north of Londinium. Later, around 200 AD, the Roman wall was erected and incorporated in the Fort wall, remains of which can be seen today from the conservation area. During this period, the character of this area was that of a sparsely populated suburb, immediately outside a military complex and near an area used for burials.

There are little traces of occupation known from the Saxon period, during which time the City appears to have been left unoccupied in favour of another settlement: Lundenwic, further along the Strand. However, in the 9th century, the old walled city was reoccupied by Alfred the Great. The Cripplegate, as it came to be known, is mentioned in the laws of Ethelred (978 – 1016 AD). It was then rebuilt in 1244 and again in 1492.

The word 'Barbican' derives from French and refers to a fortified outpost or castle outwork. Something similar once stood here which was known to the Normans as Base Court (or 'Bailey') and most probably founded upon the old Roman defensive architecture. This facility was defensive under Edward I but soon passed into the property of the Earls and Dukes of Suffolk.

St Giles' church was established by c.1115 with the present building dating back from c.1550. The churchyard was completed by 1181 (Lobel), and in 1270 appeared as a rectangular space immediately south of the church. In the west was a Jewish Cemetery, the only such in England, and was later converted into a garden after the expulsion of the Jews in 1290. By 1520 the churchyard occupied the land to the south and west of the church, following the distinctive right-angle of the City wall.

By 1676 it had been extended by some distance to the south, following the course of the City wall just past the bastion. On Rocque's map this section is labelled the 'Green Ch.Y', as opposed to the 'Cripple gate Church Yard' nearer the church. With minor encroachments here and there, this is the way it stayed until the devastation of WW2, when this locality was flattened.

The Blitz of 1940-41 devastated many English cities and London was no exception. Hit particularly badly was the ancient City of London, the Roman core which sprawled over two millennia the inner and then outer suburbs to form what we now call Greater London.

The City has survived many crises in its long history; abandonment, conquest, plague and war, however it was not until the Great Fire of London in 1666 that London became seriously disfigured with many buildings razed to the ground. However, from the smoking ruins it grew back, spurred by the barely containable commercial activity for which the City is known. These noble new buildings of brick and stone were the result of new building codes which were introduced to ensure that the Great Fire never happens again. Subsequently, in the four centuries between that time and our current moment, the City had been menaced by the threat of invasion but had passed the years largely unscathed other than by the natural procession of architectural trends.

It was during the First World War that it was realised that destruction could come from the air as well as the ground; in the early 1940s, when Britain was again at war with Germany, it was quickly realised how devastating aerial bombardment could be. Port and industrial cities like Plymouth and Coventry were targeted and later destroyed by German bombers. London as the capital and as a prominent dock city was an obvious target, too. During 1940 and 1941, thousands of tonnes of high-explosive and combustible bombs rained down on the City. Some quarters escaped with only superficial damage – and St Paul's Cathedral, miraculously, with hardly any – but some others were almost wholly destroyed. One such area was the tract of City to the north of the ancient Guildhall (its roof stove in by bombs, but the rest mercifully spared), to the east of Smithfield Market and to the west of the Moorgate, running up to the City's border with what is now Islington. This area of Cripplegate Ward had been largely occupied by garment warehouses and their wholesale destruction left deep basements, vast piles of rubble and a mere 48 residents.



© Collage 2020

In the mid-19th century over 130,000 people were residents within the City of London. However, by 1952 the number of people living within the square mile had dropped to just 5,000. Many residents who had lost their homes during the WWII bombing were re-housed in areas outside the centre. Business and commerce quickly became the mainland uses within the City. However, the Corporation of London was concerned with depopulation inside of the City and turned its attention towards this issue when planning to rebuild the City in a post-war era.

Following the end of WWII, there was a national expectation that living standards should improve, and provisions of new housing should be the latest in architectural design. Bomb damage combined with concerns about urban sprawl and loss of countryside led planners and architects to re-examine the potential of living in urban areas. Plans and reports at this time were concerned with land use zones, such as the grouping together of shopping and community facilities. Mixed developments of houses and flats with public open spaces and private gardens were becoming increasingly popular with planners and were based on the community principle of the 'neighbourhood unit' developed in the USA during the 1920s. During this time, there was also a shift away from the idea of a 'garden suburb', which had been popular in the early 20th century. The innovation of 'highwalls' as a means of separating road traffic from pedestrian movement and facilities was also an increasingly popular planning solution in developing self-contained communities.

Architectural competitions were launched by several local authorities across the country to design and construct high-density, low-cost modern housing. In 1951, the Corporation purchased land around Goswell Road and Golden Lane and announced a competition to design a housing estate primarily for single people and couples who had key jobs in the city, such as caretakers, nurses and policemen. This competition was won by Geoffrey Powell, a lecturer of architecture at the Kingston School of Art in 1952. He invited his colleagues Christoph Bon and Joseph Chamberlin to collaborate on a detailed design for the Golden Lane Estate. This was finalised in 1952 and later revised for an enlarged site area from 1954 after building began the year previously. The Golden Lane Estate was completed in 1962 as a landmark early modern housing scheme.

In 1955 the Corporation of London commissioned Chamberlin, Powell and Bon to prepare a scheme for redevelopment which was to be integrated with the proposed commercial development along London Wall as part of the Martin-Mealand Plan. This scheme was submitted to the Corporation in 1956.

Simultaneously, a voluntary group called the New Barbican Committee prepared a scheme for the redevelopment of the area. The scheme was refused by the Corporation and dismissed on appeal as it was considered that the vast commercial premises it proposed would greatly increase congestion in central London. The Minister of Housing indicated in his decision that there would be advantage in creating a genuine residential neighbourhood in the city, which incorporated schools, shops, open spaces and other amenities even if this meant foregoing profitable returns on the land.

The Corporation resolved to accept the Minister's recommendations and invited Chamberlin, Powell and Bon to prepare a revised scheme which was presented in November 1959. This scheme included flats and maisonettes, new buildings for the City of London School for Girls and the Guildhall School of Music and Drama, a theatre, concert hall, art gallery, lending library, hostel for students and young people, shops, restaurants, public houses, car parking space, as well as reserving sites for a swimming pool and a gym. The scheme was accepted in principle and the Corporation undertook to construct the scheme itself. The

elevated walkway system on top of the podium, designed to separate pedestrians from vehicles, was carried forward in the Martin-Mealand scheme of the mid-1950s and was an important consideration.

Chamberlain, Powell and Bon produced their first detailed plans for the Barbican in 1956, which were revised in early 1959 and approved in December that year. In 1960, Ove Arup and Partners were appointed as structural engineers. Work on The Barbican began in 1963 and would be dogged by industrial disputes. Gradually, however, the mammoth Estate began to take shape. The first building to be completed was Milton Court in 1966, a now-demolished civic building. Next was the City of London Girls School in 1969, followed by a spate of residential blocks. The last buildings to be completed were the Barbican Centre and Frobisher Crescent, in 1982. That year, the Queen officially opened the Barbican Centre, describing it as 'one of the wonders of the modern world'.

Outwardly, the buildings of both Estates have hardly changed. Development has largely been subtle. In 2010, Frobisher Crescent was converted from office to residential use. In 2013-15, areas of the podium were resurfaced with bespoke clay pavers to match the originals. In 2018, Great Arthur House was re-clad to the original design. More obvious alterations are relatively minor in scope: a new canopy roof above Brandon Mews (1987) and the refurbishment of the lakes (2004).

Long praised as outstanding examples of their kind, at the turn of the century the Estates were recognised through listing. In 1997, buildings on the Golden Lane Estate were individually listed and in 2001 the entire Barbican was designated a single listed building (all at grade II, except for Crescent House at grade II*). In 2003, the Barbican's landscaping and spatial planning received additional recognition through its listing as a grade II* Registered Park & Garden; in 2020, the Golden Lane Estate received the same accolade at grade II.

*Parts of this text derive from the
Barbican Listed Building
Management Guidelines*

3. Planning Policies

This Supplementary Planning Document (SPD) sets out the City Corporation's specific policies relating to the Barbican & Golden Lane conservation area. Development affecting this conservation area will be managed in accordance with legislation and the national and local planning policies set out below.

Development should preserve and enhance the distinctive character and appearance of the Barbican and Golden Lane conservation area – as set out in this SPD – and the significance of individual heritage assets within the boundary. Where appropriate, development should seek to better reveal the significance of the conservation area and other individual heritage assets.

Legislation

The Civic Amenities Act 1967 gave local authorities the power to designate conservation areas, and these powers are now contained in the Planning (Listed Buildings and Conservation Areas) Act 1990. The Act (section 69 (1) (a)) defines a conservation area as an area: "of special architectural or historic interest, the character and appearance of which it is desirable to preserve or enhance". Section 71 (1) of the Act requires the local planning authority to "...formulate and publish proposals for the preservation and enhancement of any parts of their area which are Conservation Areas" (see www.legislation.gov.uk).
National policy

The Government's planning policies are contained within the National Planning Policy Framework (NPPF), which came into force on 27 March 2012 and which was last updated on 19 June 2019. Historic environment policies are detailed in chapter 16 which sets out the requirements for local authorities and applicants in relation to the conservation of heritage assets, including conservation areas. See www.communities.gov.uk. The Department for Communities and Local Government have published Planning Practice Guidance for the NPPF, of which the section 'Conserving and enhancing the historic environment' is particularly relevant. See <http://planningguidance.planningportal.gov.uk/>.

NPPF historic environment policies are supported by the Planning Practice Guidance and Historic Environment Good Practice Advice notes 1-3, produced by Historic England. See:

[Gov.uk](http://www.gov.uk)

[Historic England](http://www.historicengland.org.uk)

London-wide policy

The London Plan (adopted 2021) forms part of the statutory development plan for the City of London and needs to be considered when considering development within the Conservation Area. The key policy is HC1 'Heritage conservation and growth' in Chapter 7 'Heritage and Culture'.

[The London Plan](http://www.london.gov.uk)

City of London policy

Planning policy for the City of London is contained both within the current adopted Local Plan (2015) and in forthcoming City Plan 2036, which is due to be published for pre-submission consultation in January or February 2021, following which it will be submitted to the Secretary of State. See www.cityoflondon.gov.uk for more information. Development proposals within the Barbican & Golden Lane conservation area must be considered in the context of the policies of the Local Plan 2015 (so long as it remains in effect) and the City Plan 2036. Within this framework, particular account will need to be taken of the following policies:

Local Plan 2015

CS10 Design

CS12 Historic Environment

DM12.1: Managing change affecting all heritage assets and spaces

DM12.2: Development in conservation areas

DM12.3: Listed buildings

DM12.4: Ancient monuments and archaeology

DM12.5: Historic parks and gardens

CS13: Protected views

Draft City Plan 2036

S8: Design

DE1: Sustainability Standards

DE2: New Development

DE3: Public Realm

DE4: Pedestrian Permeability

DE5: Terraces and Viewing Galleries

DE6: Shopfronts

DE7: Advertisements

DE9: Lighting

S11: Historic Environment
 HE1: Managing Change to Heritage Assets
 HE2: Ancient Monuments and Archaeology

S13: Protected Views
 S14: Open Spaces and Green Infrastructure

Designated heritage assets

Many parts of the Estates are already designated as heritage assets, as follows:

Listed Buildings

Grade I

Church of St Giles

Grade II*

Crescent House

Grade II

Barbican Estate

Dorothy Annan Murals, Cromwell Walk

Great Arthur House

Cuthbert Harrowing House

Bowater House
 Golden Lane Community Centre
 Bayer House
 Stanley Cohen House
 Basterfield House
 Golden Lane Leisure Centre
 Hatfield House

Designated Landscapes

Barbican Estate (grade II*)

Golden Lane Estate (grade II)

Scheduled Ancient Monuments

London Wall: West and North of Monkwell Square

The buildings and spaces on the Estates are thus already protected in that in the exercise of planning functions, special regard must be had to the desirability of preserving listed buildings or their settings. Conservation area status, following designation in 2018, requires that in the exercise of planning functions, special attention must be paid to the desirability of preserving or enhancing the character and appearance of the area.

Shortly after the buildings were listed, Listed Building Management Guidelines were developed for the Estates. These form the City Corporation's Management Strategy for the listed buildings and inform this document. The Listed Building Management Guidelines have been adopted by the City Corporation as Supplementary Planning Documents.

Non-designated heritage assets

These are identified at the earliest stage in the planning process, with reference to current national criteria. This may be supported by additional research or investigations as appropriate.

Archaeology

The City of London is the historic centre of London, with a rich history of monuments and archaeological remains surviving from all periods. It is an historic landscape which has shaped and influenced the modern townscape. There has been almost continuous occupation of the City from the initial Roman settlement, with some evidence suggesting earlier occupation. The development of the City is contained within the visible and buried monuments and archaeological remains. The history of settlement has led to the build-up and development of a very complex, and in some areas, deep archaeological sequence. Later building development and basement construction has partly eroded the archaeological evidence, and in some areas remains have been lost with no record or an incomplete record of only part of a site.

Due to the complex layering of remains above and below ground, the entire City is considered to have archaeological potential, unless it can be demonstrated that archaeological remains have been lost due to basement construction or other ground works.

Where developments are proposed which involve new groundworks an historic environment assessment, including an assessment of the archaeological potential and impact of the proposals, will be required as part of the planning application. Where significant remains survive, consideration will be given to amendments to the proposals to ensure that disturbance to archaeological remains is minimised or reduced.

The City Corporation will indicate the potential of a site, its relative importance and the likely impact to a developer at an early stage so that the appropriate assessment and design development can be undertaken. Developers should refer to the Archaeology and Development Guidance SPD (2017) for further information.

The Barbican & Golden Lane Conservation Area includes significant stretches of the Roman Fort and Roman and medieval London Wall, a Scheduled Monument, which were incorporated into the landscaping of the Barbican Estate. The surviving walls and medieval bastions are striking examples of the development of the defensive wall and its later incorporation into buildings as London grew. There is high potential for remains of features associated with the wall, such as the external bank and ditches and intra-

mural road to survive, as well as structures and buildings within the Roman Fort. Medieval burials in St Giles Cripplegate churchyard and the Jewish Cemetery, part of which survives as a raised feature on the west side of the wall and from the non-conformist Cupids Court burial ground, now Fann Street are likely to survive. There is potential for post-medieval remains of Bridgewater House and later buildings on this site.

Sustainability and climate change

The City Corporation is committed to being at the forefront of action in response to climate change and other sustainability challenges that face high density urban environments. In adapting to meet these challenges, it is important that sustainable development is sensitive to the historic environment. In particular, areas will need to be resilient to warmer wetter winters, hotter drier summers and more frequent extreme weather events.

Issues specifically relevant to the Barbican & Golden Lane conservation area include:

- To minimise the risks of flooding elsewhere in the City, new development schemes will be expected to make use of appropriate rainwater attenuation measures such as the Sustainable Urban Drainage Systems (SUDS) and urban greening should be increased.
- The predominance of hard surfaces across the Estates may result in a tendency towards overheating. Opportunities will be sought to raise the level of urban greening to support biodiversity and wellbeing and combat increased temperatures as a result of climate change. This aspiration will be balanced by the need to preserve and enhance the character and appearance of the conservation area and the special architectural and historic interest of the listed buildings.
- The City is an air quality management area for fine particulates and oxides of nitrogen, and monitoring shows poor air quality in Beech Street. It is therefore essential that development does not exacerbate existing air quality issues, particularly around sites of particular vulnerability such as residential areas and childcare facilities. In March 2020, an experimental traffic scheme began at Beech Street to address the very high levels of air pollution in this part of the conservation area.

The Local Plan policy CS15 provides guidance on sustainable development and climate change and policy CS18 on SUDS supplemented by more detailed Development Management policies. The City Corporation has produced a Climate Action Strategy 2020-2027 which highlights the actions needed to enable the City to cope with changing climate.

Enforcement

Breaches of planning control are investigated in accordance with the City of London Enforcement Plan SPD (adopted in June 2017). This sets out the City's approach to enforcement and the manner and timescales in which breaches will be investigated. See [City of London Corporation](#)

4. Boundary and Fringe

Wards: Aldersgate and Cripplegate

Designation

The conservation area and its present boundary were designated in October 2018.

Immediate setting

The conservation area is situated at the City's northern edge, partially neighbouring the London Borough of Islington. Accordingly, the immediate setting of the conservation area is a densely developed urban heart, largely modern in architecture, variable in appearance and scale (from low- to mid-rise) and subject to frequent change and renewal.

Boundary

To the north-west, north and east the boundary is that of the City boundary with the London Borough of Islington. Development within Islington affecting the setting of this part of the conservation area is therefore outside the City's planning control. To the north the setting is typically low-rise and a mixture of modern and historic buildings, disposed upon a traditional street pattern. To the east there is a mixed townscape of mid-rise, post-war housing schemes, open spaces and more traditionally scaled buildings of various periods and uses. To the south, there is a hinterland of large post-war buildings and a scattering of heritage assets: the scheduled stretches of the Roman and medieval City wall and the Cripplegate under the roadway, the Salters' Hall, remains of St Alphege tower and the Minotaur Statue (all grade II listed). To the west, a modern tract of townscape along Aldersgate Street, with glimpses beyond of Smithfield and Charterhouse Square.

Between the Estates

The Estates were designed as separate, self-contained entities and read as such. Between them, within the City, is a fragment of historic street network with a small group of largely modern buildings. Most of these are of no inherent interest but there are two exceptions: the Jewin Chapel, opened in 1960 and a non-designated heritage asset, and the Cripplegate Institute of 1894 (with a modern extension), a grade II listed building.

5. Buildings, Open Spaces and Public Realm

The Barbican and Golden Lane Estates are a striking zone of brutalist, modernist architecture in the heart of central London. The Golden Lane Estate was one of the first post-war housing projects to move on from the traditional style of public housing which gained popularity throughout the interwar period. It employed fresh, modern forms to striking effect, audaciously blobbed with colour to emphasise the move away from the blitzed past. Its successor, the Barbican, went further in its rejection of traditional architectural norms. This brutal – brutalist – mass of concrete reimagined the traditional townscape with a series of airy walkways intermingling with dramatic, sculptural buildings, rushing water and verdant planting.

In themselves, the two Estates are highly significant. But the side-by-side juxtaposition of them allows for a wider story to be read: the development of building construction technology and standards, the evolving post-war notions of architecture and spatial planning and the increasing powers and maturity of their architects Chamberlain, Powell and Bon. Furthermore, the Estates are monuments to the shift in the public consciousness and appetite for different lifestyles emerging in the twentieth century and accelerated by the Second World War.

The intrinsic character and appearance of these set-pieces endure so much so that despite the passage of fifty years the Estates continue to be seen as desirable locations. Both deliver successful mixed-use developments needed when ensuring they can adapt and respond to external pressures of climate change, continued maintenance and cultural vitality, whilst including tranquil places with access for all.

In addition to the postwar Estates, the conservation area contains a fragment of older townscape: the remnants of Bridgwater Square, once part of the sixteenth century Bridgwater House and garden and now protected under the London Squares Preservation Act 1931 (amended 1961).

a. Golden Lane Estate

Introduction

Golden Lane Estate was designed to accommodate a community of essential workers (policemen, married nurses and caretakers etc) and meet all their needs within the site boundaries. The intention was to create a densely packed residential site with 200 persons to the acre with a high number of small residential flats and a variety of community amenities. On completion, the number of residential units totalled 1400 flats and maisonettes, community centre, nursery and playground, swimming pool, badminton court (now a tennis court), gardens, open spaces, a line of shops and a pub.

The original design for Golden Lane Estate was dominated by a block eleven storeys high with twelve low blocks and a community centre arranged around a series of courts. The design was modified over the 9 years it took to build from the competition entry submission in 1952 due to the original site being extended and, in 1955, with the increase in height of the tallest proposed block, Great Arthur House. The changes resulted in a much less symmetrical scheme and an evolution of design aesthetic. Crescent House, the final building to be constructed, marks a departure from the earlier curtain wall blocks of the 1950s. and the ideas explored in the design of this building had a significant impact on the development of the Barbican Estate.

This scheme pioneered new philosophies of Modernist Planning, high rise density, formal prescriptive urban design to minute detail and the removal of roads in preference for a new kind of urban network.

Powell claimed that 'there is no attempt at the informal in these courts. We regard the whole scheme as urban. We have no desire to make the project look like a garden suburb.' (Architectural Association Journal, April 1957)

Overall character and appearance

The Estate comprises residential blocks shielding and looking inwards to the community spaces at the heart of the Estate. The site boundaries did little to reference the surrounding built form, architectural styles or character which made it a strong architectural statement, defiantly urban in character. While coherence and continuity are maintained throughout the estate, each building type has a distinctive architectural signature, avoiding the anonymity of many subsequent local authority housing developments. Of particular note is the perceptible development of the architectural language used from the estate's inception in 1951 to its completion in 1962. The contrast between those buildings designed and completed during the earlier phase – Great Arthur and Stanley Houses, the initial four east-west maisonette blocks and the community

centre – and the final block completed, Crescent House, is striking, with Cullum Welch House appearing to occupy a transitional position.

The influence of the architectural language of Le Corbusier is evident throughout the estate, from the light, ribbon windows, pilotis, the omission of ornamentation in favour of expressed structural details, the fine, simple design of the leisure centre to the tougher pick-hammered concrete and segmented curved canopy of Crescent House. The roof and terrace profiles of the buildings of the estate, visible from many vantage points, have a strong sculptural and material identity.

The ensemble of spaces and buildings and the experience of composed sequential views has been described as 'reminiscent of Gibberd's estate of 1944-1949 at Somerford Grove, Hackney (altered)' which has informed by George Cullen's planning principles of designing to Townscape principles.

Grid Architecture

The character of Golden Lane Estate is defined by the combination of monumental scale housing blocks and the spaces in between with views dominated by the interaction of vertical and horizontal planes set at right angles on a grid plan form, expressing sharp geometry and modernist aesthetic.

Levels and Layers

The Estate is made up physical layers which are revealed and emphasised by sculptural elements; the lower-level parking layer is revealed by large circular concrete air shafts which create dramatic light shafts at the lower level and present as sculptural forms in the landscape at grade. The building entrances and private outdoor spaces are often sunken which create a protected and intimate environment for residents and users of the buildings, contrasted with the more open spaces which seamlessly connect into the public realm such as on Aldersgate street and Fann street. The changes in level are characterised by wide stairscapes or sculptural ramps in the landscape. These complement the large sculptural building elements such as the roof of Great Arthur House and the lightwells within Crescent House and the parking level below all of which make up the composition and experience of the Estate.



(placeholder image)



(placeholder image)

For Locals

Golden Lane is more open in feel than the Barbican. Rather than the latter's more formal entrances fortified with boundary walls, the spaces of Golden Lane flow easily into the streets through gaps in the building frontage and the raised blocks on Pilotis, all of which create permeability at ground level. However, although designed on a basic grid form, the experience of way finding through the estate is far from simple. This quality gives it its insular nature and clearly divides the public as visitors, who are likely to struggle navigating by sight, and residents /frequent users of the buildings as locals who are familiar with the layout.

Architecture and spatial planning

From the Listed Building Management Guidelines

The Golden Lane Estate demonstrates to a remarkable degree clear planning and definition of spaces – private, public, community, retail, pedestrian and vehicular – which are nevertheless interrelated and interconnected.

Central to the strategic design of the estate was the creation of a discrete and coherent urban entity, 'turning its back' on its surroundings. This correspondingly adds importance to those locations where views and access into the estate are provided. For example, the design of Stanley Cohen House along Golden Lane, with its colonnade and extended canopy, was deliberately designed to frame views into the estate.

The entire estate interior was originally designed for pedestrian use only, with no vehicular traffic at ground level, leaving large areas of the site as open space. This was one of the earliest examples of this strategy.

As much attention was paid to the form and function of the hard and soft landscaping of the courts as the buildings surrounding them. In some cases they were conceived as an extension of living space – illustrated in particular by the south elevations of the maisonette blocks, Basterfield, Bayer, Bowater and Cuthbert Harrowing Houses, which have steps from the ground floor maisonettes to the lower-level landscaped courts. The external spaces are as important to the character and special interest of the estate as the buildings themselves. The estate is distinctive in its diversity of building types. It combines a variety of architectural forms – each with its own specific qualities and characteristics – which develop from and complement each other. This is explained in part by the fact that, while coming together to form the practice of CPB, each of the three architects was individually responsible for different components of the

estate: Geoffrey Powell for the overall layout of the estate, the external landscape, Stanley Cohen House and the community centre; Peter Chamberlin for Great Arthur House; and Christof Bon for the maisonette blocks – names.

All the buildings of the estate are characterised by a strongly defined geometry. Volumes and elevations are formed by a variety of components, including clear and coloured glazing; aluminium and timber window frames; brick cross walls and piers; concrete floor slabs; and concrete balconies and balustrading. The materials and components of the roofs, façades, balconies and landscape surfaces combine to create an architectural language which is both specific to each type of building and also homogeneous across the Estate.

Among the most striking elements are the glazing and glass cladding, and the extensive use of fair-faced, pick-hammered or bush-hammered concrete. Many finishes are finely detailed, such as slender aluminium window frames, while others are more robust, such as black tubular handrails around the courts. The original distinctive and innovative cast aluminium signage – house names, numbering and wall-mounted bas-relief plaques – provided a consistent scheme throughout the estate.

Individual elements

Buildings

Great Arthur House

In some ways the architectural anchor of the estate, Great Arthur House is the most outstanding and dominant of the residential blocks, using bright yellow cladding panels, rising above all other buildings within the complex and donned with an impressive sculptural roof. Unlike the other residential blocks which interlock together, Great Arthur House stands in a rather splendid isolation. The large forecourt spaces to the East and West of the building are spacious, allowing an appreciation of the building's entire silhouette and height. Despite its scale, the building makes use of a lofty roof canopy aluminium and glass prefabricated panelled elevations, which appears to float above an undercroft, giving it a sense of lightness. This is contrasted with the use of solid painted concrete elements; the projecting balconies on the East and West elevations and the bright yellow columns which run the length of the building can be glimpsed from the North and South elevations. Further contrasts are drawn between the curvilinear roof and the soft lines this creates on the skyline with the graphic grid of the elevations below it. The curves in the roof recur at ground level in the air vent and rotunda landscape features.

Great Arthur House was a fundamental element in the estate's design, as emphasised by its rooftop canopy and other features. It was the first tower to exceed the 100ft height restriction and was for a time the tallest residential building in London, later exceeded by the Barbican towers.

Its recent refurbishment of cladding panels and windows throughout the building has revitalised the architectural impact of this building and sustainably extended its lifespan.

Crescent House

Completed last in the second phase of the masterplan, Crescent House is distinct from the other low rise housing blocks in its architectural language and form. Unlike the other residential blocks, Crescent House deviates from the grid plan and follows the sweep of the curve of Goswell Road and does not make use of primary coloured panels to accent the elevation. The barrel-vaulted roofscape is perforated by lightwells which apartments pivot around; dark wood window frames deviate from the primary colours and the aluminium framed windows which characterise the rest of the estate. These elements illustrate transition to a new architectural style and influenced the approach for the Barbican which proceeded. The ground floor is particularly different because it is designed to be outward looking, with an active frontage and more direct engagement with the street than the other blocks.

Residential blocks

The residential blocks comprising Basterfield, Bayer, Bowater, Cuthbert Harrowing and Hatfield Houses are arranged in an interlocking grid to form the boundaries of the estate and the inner series of courtyard spaces. These blocks follow a common formula of long oblongs with clearly defined front and a rear elevations exhibiting resident balconies and windows contrasting with the short flank elevations being much plainer and expressed circulation routes such as communal stairwells. Each building has its own graphic articulation but all are common in their expression of large windows, horizontal slabs and vertical sheer and partition walls which interweave in different configurations, often with circulation expressed on the elevations which is also exposed to the elements.

Facilities

Crucial to creating a self-contained community at Golden lane is the provision of amenities: the community centre, the leisure centre and the shops. The leisure centre is a particularly important component of the estate, both in its design and planning and in the facilities it provides. It contributes to the original intent to create an urban 'village' enjoying a wide range of amenities. The community centre was interpreted as the nucleus of the scheme, the focus on the social life of the estate and placed centrally in the main pedestrian piazza. This has recently been sensitively refurbished by Studio Partington and is once again is at the heart of the GLE

From the listed building management guidelines

The shops underneath Crescent house were designed to be double fronted, engaging with the public realm on Goswell Road and the upper terrace of the court facing into the estate.

The design of these buildings is distinct from the residential blocks their purpose as a communal amenity is articulated by their accessible and low rise nature, the heavy use of glass particularly in the leisure centre and shops creates an openness and transparency with views through the buildings.

The simplicity and lightness of the form of the recreation buildings are reinforced by a limited palette of black and white and absence of primary colours used elsewhere in the estate.



Open spaces

The architects (namely Powell, a keen gardener) conceived of landscape and buildings as one. The guiding philosophy was to subvert the traditional street by substituting roads with a streetscape of hard and soft geometric forms. The requirement to include basement storage under the tower blocks led the architects to make use of the deep basements left by bombed out buildings to produce an urban landscape on varying levels which undulates through the Estate.

The external landscape was carefully designed by the architects around a series of courts, each with its own distinctive character. Some are more formally set out within defined boundaries of the residential blocks, using landscape elements such as planting, hard surfacing, water to create patterns intended to be viewed from above as a fifth elevation from the residential apartments above, while others bleed freely into the public realm. In all the spaces, there is a coherence and reference to the limited palette of materials and colours, monumental spaces contrasted with smaller human scale elements and graphic aesthetic of the building elevations.

Since completion there has been small changes made to the estate, but original designs have broadly survived. The garden areas and features, such as the bastion, children's play area, roof-top garden, are still extant and are important contributors to the character of the Estate. They are an integral part of the composition and interplay of ornamental garden and hard landscaped and are used much in the same way.

The layout of the blocks in the estate shapes the viewer's experience of a sequence of views which narrow and widen as they move through the series of courts. The spaces become noticeably more intimate at the centre of the estate where they are enclosed by the residential blocks, sunken and surrounded by the apartment balconies above.



(placeholder image)

Ecology and Trees

There are several notable trees on the Golden Lane Estate:

- A fine semi-mature *Cedrus deodara* on the lawn in front of Basterfield (planted in the early 1990's);

- A *Fagus sylvatica* 'Dawyck' at the level change between the Rotunda and the Great Arthur east forecourt (1990's also);
- *Catalpa bignonioides* (a replacement for an earlier one) north of Cuthbert Harrowing;
- The formal double row of trees along the Fann Street boundary of the GA west forecourt was predominantly *Robinia pseudoacacia* but is now a mixed group of tree species, including some of the 'originals';
- The large acer on the corner of Fann St and Golden Lane is on the Estate land although it reads as a street tree;
- There are a number of mature cherry trees (very associated with '60s planting tastes) in the sunken garden south of Bowater and some more in the planting south of Hatfield.

The pond and the reclaimed giant roughhewn stepping stones have a somewhat Japanese-inspired feel. The small beds incorporated in the paving and grass pattern near the pond were once intended to have single colour bedding plants in them to accentuate the ground plane treatment, to be viewed from above.

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Public Realm

Much of the estate looks inwardly away from the surrounding public realm with only gaps in the building frontage allowing passage and glimpses through the estate. The transition between public and estate boundary is not formalised but the permeable boundaries such as the pilotis under Crescent House and the portal, now infilled, on to Golden Lane provided informal gateways. The exception is the line of shops beneath Crescent House which terminates with the Shakespeare pub on the corner of Fann Street. This directly engages the street with active frontages and creates a busy space for businesses, residents and the public to inhabit.

Materials and colour palette



(placeholder image)

The texture and colour of the facing materials were key aspects of the design of Golden Lane. Pick-hammered concrete and expressed loadbearing brick crosswalls gave depth to the elevations while the use of opaque glass cladding created interest through colour. As the architects' ideas developed, the design of the blocks became more robust and textured with bush-hammered concrete that was later used on the Barbican Estate.

Strong colours are used to powerful effect throughout the estate. The original colours – primary colours and black, white and grey – reflect the architectural ethos of the time (and provide continuity with other contemporary Chamberlin, Powell and Bon projects). The concept behind the scheme was to use strong colours for curtain walling, combined mainly with black and white, with occasional use of strong colours for painted surfaces, such as tomato red.

The materials and components used are an important element of the estates character and special interest. The architects deployed considerable variety in materials and components to create richness and contrast, also as they evolved their architectural style. Generally, the materials and detailing chosen by the architects – including ambitions and innovative elements such as vertically sliding windows to the maisonette blocks – have been remarkably successful, proving to be robust, durable and effective for over half a century.

Among the most striking elements are the glazing and glass cladding, within an aluminium framework, of Great Arthur House, repeated in the maisonette blocks. The use of bright primary coloured glass cladding – in yellow, blue and red – provides a distinctive signature to those buildings completed during the first phase.

The extensive use of concrete – fair-faced, pick-hammered or bush-hammered – also distinguished many buildings on the estate. Much of the concrete was intended to be left exposed but, because of uneven weathering, was subsequently painted. In some cases, however, such as the club rooms, Cullum Welch and Crescent Houses, it has remained unpainted. Pink brick and blue or purple engineering bricks were used extensively for load-bearing and other walls. Full-height glazing and slender concrete columns or *pilotis* as structural support for the swimming pool and gymnasium result in a very different aesthetic. Similarly, panels of black and white tiles on the east and west elevations of the community centre provide a distinctive quality to that building.

Many of the finishes are finely detailed, such as the slender aluminium window frames of the earlier residential blocks, and the mosaic tiles employed on Crescent House. In other cases, more robust materials are employed, such as the black tubular handrails used around the courts.

In their choice of materials, the architects contrasted those elements required to be strong, such as structural concrete, load-bearing walls, or guard rails, with more delicate elements such as windows and spandrel panels. 'We feel strongly that other values besides refinement should be pursued, particularly clarity of form and – sometimes – robustness... This contrast between the rough and the smooth, the bright and the dull – even between the clean and the dirty – creates a tension which is the essence of architecture – when the choice of materials and the balance between them is right of course!'

Management Strategy

The City Corporation's management strategy for the Golden Lane Estate has already been partially formulated and published in the Golden Lane Estate Listed Building Management Guidelines 2013. This considers the Estate a whole, individual blocks, spaces and landscape as well abstracted themes, such as Colour and Transparency, which are common to the estate elements.

A listed building guide specifically for residents was published in 2008 with the intention of enabling a better understanding of the implications of doing work to their listed homes and providing a practical guide through the permission process.

Potential Enhancements

The post-war, modernist character of the Estate has survived well. Small-scale enhancements to urban greening, lighting and wayfinding could all help to enhance the Estate yet further, alongside ongoing projects of repair and maintenance of the fabric. Additionally, the reversal of later alterations could be beneficial where this would better reveal and enhance the original architectural character of the Estate.

b. Barbican Estate

Introduction

Built between 1962 and 1982 for the City of London Corporation to designs by the architects Chamberlin, Powell and Bon, the Barbican Estate is a sprawling, mixed-use development arranged upon a raised pedestrian podium above ground-level car parking. Prevaillingly residential, with over 2,000 flats, maisonettes and terraced houses of varying configurations, the Estate incorporates schools and arts buildings: the Arts Centre, the Guildhall School of Music and Drama and the City of London School for Girls. Additionally, the medieval church of St Giles is located within the southern part of the estate.

Nearly fifty years on, the Barbican still feels quite futuristic. It is a successful twentieth-century architectural experiment, for various reasons: the integrity and skill of the architectural vision – in plan and detail – and its faithful execution, the single ownership of the site, the continuous investment in maintenance and repair, the prominent central London location and residential community. Because of its success, the Barbican has avoided the feeling of distaste and obsolescence that has dogged brutalism in other cities (e.g. Rodney Gordon's Tricorn Centre in Portsmouth, now demolished).

However, the Barbican is both a piece of city and a stand-alone set-piece. It is entirely different in disposition to the more traditional surrounding streets. And the Estate cannot really be critiqued like an area composed of ordinary streets with individual buildings that contribute or not to its character and appearance. Because, externally, it has undergone very little alteration (apart from modest works to the civic buildings), the Barbican has the inner integrity of a single composition and consequently should be considered as such.

With Golden Lane, this quality sets it apart from other conservation areas in the City, which are aggregates of many individual buildings (arguably, with its blocks conjoined by the podium, the Barbican is a single building) and spaces of varying qualities, rather than a single composition. Unlike other conservation areas, the development pressure is very different. There is little prospect of substantial external change in the Barbican. Rather, development pressure is likely to come in the form of adapting and modernising the whole as technologies and patterns of behaviour change.

The individuality of the Barbican goes beyond its city context, for it is not quite like anything else even in London. It is like an amalgam of the Brunswick Centre and Alexandra Road Estate, London Borough of Camden, and the Trellick Tower in the Royal Borough of Kensington and Chelsea. As a piece of masterplanning and architectural design, the innate quality of the Barbican has been recognised by its 2001 listing; also, by its survival comparatively unaltered (although this has to do as much with the entire Estate being under the control of a single body, the City of London Corporation).



Overall character

The Barbican Estate is characterised by its singularity of composition, enormity of scale and sublimity of effect. It is less an aggregate of individual buildings and more a single, consistent piece of architecture that expresses its basic formula (bush-hammered concrete, orthogonal forms, lateral or vertical emphases) in a series of building typologies that are arranged to produce effects of void, depth and awe.

It's also a very well executed concept, with no lessening of the effect anywhere within the Estate. This is partly a testament to the generosity and skill of its creators and partly to the way it has been maintained since it was built. The quality of execution ensures that, for the pedestrian, the Barbican is an immersive experience, with no let-up of the sense of navigating through a new piece of city.

This summed up well by the routes into the Barbican, most of which lift the pedestrian off ground level. It can be a challenging place to approach and orienteering within can be difficult for those unfamiliar with the Estate. This is because the Barbican does not possess the traditional townscape of streets and junctions framed by buildings. Indeed, part of the point of the Barbican was to upend this traditional configuration. Here, there are no carriageways, and footways pass under, over, through buildings, instead of past them.

Architecture and spatial planning

From the Listed Building Management Guidelines

In successfully combining such a wide variety of uses across a large estate of dense, high quality housing, the Barbican Estate is a unique example of coherent inner city planning of the post war era. It also combined the key planning themes of highwalks and megastructure, both favoured planning strategies of their time.

The planning of the Estate as a complete composition, the placing of the towers with their distinctive silhouettes, the form of, and relationship between, the lower scale housing blocks and the spaces and other uses all contribute to the Estate's special architectural interest. While the residential towers of Lauderdale, Shakespeare and Cromwell with their saw-toothed balconies proclaim the Estate far beyond its immediate

boundary, it is the smaller scale building set around landscaped courts that create and ambiance of the Estate itself.

The geometric order of the buildings and spaces is a strong feature of the estate when read in the context of the City plan and the discipline of its planning in contrast to its surroundings is equally legible in three dimensions. The formal composition of buildings around a series of spatial 'reservoirs' balances a sense of segregation from the city with its actual proximity, enhanced by the highwalk connections.

Despite the high density of the scheme the civic scale and grandeur of the main spaces with their interpenetrating views prevent the development from feeling oppressive. Routes traversing the Estate are provided between, through and under building and across spaces – continuing into the adjoining parts of the City – and this permeability is a significant part of the Estate.

The architectural vocabulary of the residential buildings, incorporating such features as planting balconies and white barrel-vaulted roofs, distinguishes these buildings from the others on the Estate. However, the overall plan form of the Barbican, and the integrated relationship between buildings, spaces, lakes, podium walkways all contribute to the special value of the composition as a totality. The structural expression of the individual buildings on the Estate, the scale and rhythm of columns, edge beams and the consistent use of a limited palette of selected materials – bush hammered concrete, brindled brickwork, metal and timber framed glazed panels and screens are all particularly characteristic.

The architects explored Brutalism in the Barbican design which they had experimented with in some of the later phases at Golden Lane. The Brutalism movement was associated with the honest use of materials, mainly exposed concrete, and expression of form, function and spaces. Bush hammering, where the surface of the concrete is altered using a power hammer with a special head to expose the aggregate, is used across the Estate. It gives buildings distinctive form and texture and is an important characteristic of the Estate.

Individual elements

Slab blocks

The most numerous building type in the Barbican. They are in most cases roomy and mid-rise in height. Set on various alignments, these frame different incidents – from formal green spaces like Thomas More and Speed Gardens to more informal, harder-landscaped spaces. Theirs is a horizontal emphasis. On the elevations, strong horizontal lines of concrete are slatted with windowbox colour and hardwood aperture frames. Eyelike semi-circular dormers are paired and evenly distributed across the roof, belonging only to the slab blocks and helpful signifiers of their residential function. All of this raised above podium level on thick, gnarly columns to allow people movement below.

In the South Barbican, the slab blocks are: Andrewes House, Defoe House, Thomas More House, Speed House (all the largest, all on a lateral alignment), Gilbert House, Seddon House and Mountjoy House (all on a vertical alignment). These form a strong interlocking group that on plan resemble two symmetrical squares. Navigating the central areas of the Barbican, the feeling is always of being surrounded by them; their insistent laterality provides the foreground and background to a user's experience.

In the North Barbican, the slab blocks are: John Trundle Court, Bunyan Court, Bayer Court, Ben Jonson House and Breton House. These form a more irregular group than those in the South Barbican; the first three forming an informal garden court and the second two reading more as two blocks linked at right-angles. Because of this, these slab blocks are a less immersive experience than those in the South Barbican; instead they read more as individual buildings to be appreciated from certain vantages.

A unique example of the type is Frobisher Crescent, in which the formula is applied on a semi-circular crescent instead of orthogonal form. Appearing as a curvaceous distortion of the slab blocks, it makes for a pleasing juxtaposition.

Towers

Perhaps the most distinctive parts of the Barbican, the towers advertise its presence on the skyline and provide for the most dramatic architectural set pieces within. All that concrete fixed so high up in the air could be crushingly oppressive, but fortunately the towers' skyline presence are redeemed by skilful and emphatic architectural treatment: strong verticals crashing to earth and rows of sharp balconies forming serrated edges. In many views, the vertical towers collide satisfyingly with the horizontal slab blocks. Their irregularly triangular plan forms mean that their profiles are pleasingly varied and dynamic. They are the most overwhelming parts of an overwhelming whole.

Three towers are evenly spaced along a lateral axis on the divide between the North and South areas. From west to east, they are Lauderdale tower, Shakespeare tower and Cromwell tower. To the north is another, the Blake Tower, of a very different architectural treatment but tied into the whole by the shared material palette. This was originally conceived as a YMCA, hence its different scale and architectural treatment to the others.

Houses

Echoing the traditional building forms lost to the war, the houses are of varying sizes and configurations but take as their general principle that of the traditional terraced house. Their materiality and detailing differs from the larger slab blocks: for their external walls they tend to employ brick or tiled finishes, rather than the bush-hammered concrete; they are differently fenestrated. Nestled against larger slab blocks are Lambert Jones Mews and Brandon Mews, while The Postern and Wallside are terraces to the southern end of the Barbican frame views of the ruins of the Wall.

Public Realm, Open Spaces and Trees

Sprawling across the whole Estate is the podium – a mauve plane running under and between the blocks, stepping up from South to North as it traverses Beech Street. The tones of the original clay tiles subtly vary from purplish mauve to an orange hue; as the podium, despite being raised, was designated as 'ground' level, and therefore was floored with fired earth. This unified treatment ties the whole estate together at pedestrian level. Embedded within it at various points are planting beds, particularly in Beech Gardens which divides the north from the south, and relics such as tombstones and lampstands echoing the previous urban forms on the site.

The qualities of the podium underscore the Estate's distinction from the surrounding streets outside the conservation area. Indeed, the consistent, purplish groundscape is atypical in conservation areas, which generally feature traditional highway paving treatments and forms. With the architecture, the podium emphasises the Barbican's modernity and conceit as the next chapter in the story of a city. Below the podium, at true ground level, are the car parks and storage areas, largely plain concrete forms and surface treatments. The major public realm focal point at this level is Beech Street, a long, linear road which carries vehicles under the Barbican Estate. It takes the form of a broad carriageway flanked by narrow footways and is heavily vehicular in character; lidded by the podium and Beech Gardens above, Beech Street experiences high levels of air pollution and offers a poor pedestrian experience. Colourful panels on the walls attempt to relieve the space but with limited success. In 2017 a work by the graffiti artist Banksy appeared at the junction with Golden Lane.



Open space in the Barbican is not just confined to the podium, though. As mentioned, the blocks disposed to create a series of distinct voids between the architectural volumes, occupied by water, greening or the ruins of earlier buildings. These are vital elements in the overall composition of the Estate. As well as accentuating the dramatic architectural treatments and allowing combinations of intriguing views, the 'voids' provide vital breathing-space from the brutalism of the architecture and the materials. Without the plentiful greening and water-features, the Estate would be too gaunt and forbidding, while the architectural fragments from earlier ages – newly framed – are a remind of the phases of history here before the Barbican.



Civic Buildings

At the upper end of the South Barbican are disposed civic buildings of an outwardly familiar but quite different architectural vernacular. Completed in 1969, the first element to be finished, the Girls' School is a low rectangular block with strong vertical brick piers and horizontal concrete bands forming a fenestrated grid. Combining as it does both horizontal and vertical emphases and materials otherwise used on separate typologies across the Estate, it stands apart from the architecture. There has been some infilling and westerly extension, but of a low and extremely muted kind.

Located to the north-east of Gilbert Bridge, the Guildhall School of Music and Drama comprises a series of mauve brick projections, like the podium plucked up and scrunched into oriel-like shapes, above paired columns forming a loggia facing the private half of the lake. From this part of the complex emanates the sounds of various instruments, an intangible but nevertheless significant part of the overall ambience.

Arts Centre

In some respects, a focal point of the Estate, the Barbican Centre has a dramatic lakeside setting and is prominent in many views from the South Barbican. To the lake it presents a series of concrete 'chimneys' or tall rectangular forms, with an upswept concrete canopy slicing across mid-way up. The Centre can of course be entered from outside the Estate, via Silk Street, through a low glazed portal under a huge bush-hammered concrete soffit interspersed with regular windows and crowned with an upswept canopy. Above this can be seen the brick flytower of the theatre, ensconced in the large and angular glazed canopy over the Conservatory housing tropical plants.

The presence of the civic buildings and Art Centre not only add subtle variations to the overall architectural character of the Estate; they enhance the overall ambience and sense of place framed by the architecture by introducing uses with differing intangible signatures; they add music, schoolchildren and culture to a residential area.

Character sub-areas

South Barbican

Comprising the southern two-thirds of the estate up to Beech Street/Beech Gardens, the South Barbican area includes most of the buildings, green spaces and water features. There are a series of courts formed by

the slab blocks. To the south, lower buildings where the ruins are, the estate rising in scale to the height of the towers at Beech Street. The whole estate is set out on a diagonal axis which corresponds to the surviving corner of the Roman fort wall and bastion which are preserved in a green setting to the south. Here, the rubble masonry of the ruins is seen against grass, trees and undergrowth like a fragment of the countryside.

At the southernmost end of estate are the 'foothills' of the Barbican, where the scale is lowest and closest to that of more traditional forms of building, which are illustrated by the remnants of the Roman and medieval City wall and the church of St Giles Cripplegate. The former is especially important in the Barbican's development. This 'shoulder' of the wall – actually belonging to the Fort wall – forms a right-angle on a skewed alignment, a form felt in all the corners of the Estate. It is immediately echoed in the alignment of the footprints of Mountjoy House and the City of London School for Girls; its form is seen beyond in the alignment of Defoe House and Seddon House and slab blocks at the east end of the lake. Hence the inclusion in the conservation area of this foundational element.

This southern 'ruin park' is framed by Barbican buildings of a relatively low scale: Mountjoy House, The Postern and Wallside. Moving north, to the heart of the Estate, the slab blocks increase in size, forming two large courts either side of the church of St Giles Cripplegate, dramatically retained in a sea of podium bricks, with inset gravestones and lamp standards like echoes of the traditional streetscape that once lay upon the site. The gothic architecture of this medieval, much-restored church contrasts so starkly with the Brutalism of the Estate that the peculiar qualities of each style are emphasised.

The Girls' School adjacent is of a scale comparable to the church. Both buildings sit on an island with water on three sides. Elsewhere, the scale of slab blocks such as Andrewes House and Thomas More House increases, presenting huge walls of bush-hammered concrete with horizontal emphases as backdrops against which to see ever-changing combinations of the buildings. Through this area of larger building stretches a rectangular lake, surrounded by cliff-faces of concrete. The effect is like a manmade canyon or gorge, best appreciated from the Gilbert Bridge which crosses the water to the Barbican centre. From here, views are also possible into the large 'courts' on either side; their horizontal rows of windowboxes greenly break the bands of concrete, giving the slab blocks a stacked, terraced quality.

From the Lakeside Terrace can be seen the three towers to the north. They loom the Barbican's architectural style over a clutch of lower-rise curiosities: the Barbican Centre, Conservatory and Frobisher Crescent. All three offer something architecturally different: the Centre and Conservatory as variances from the residential block language indicating the presence of different cultural and horticultural uses within; Frobisher Crescent as a warped, curvaceous version of the linear slab block.

North Barbican

The North Barbican is much smaller in footprint than the south and perhaps a little more urban in feel. The slab blocks are more compact, the layout of the area less expansive and defined more by the linearity of Beech Gardens and adjoining Ben Jonson House. Instead of the expanses of lawn and water to be found in the south, Beech Gardens takes the form of a series of tiled planters integrated into the podium, the original planting scheme comprised lawns, flower beds, trees and shrubs. In 2013, the gardens were re-planted by Nigel Dunnett with an array of grasses, perennials, shrubs and trees. These flourish in phases, creating continuous and successive colour washes over the gardens. The formal planters here contrast effectively with the Barbican Wildlife Garden, an unruly square of community planting and wildlife habitats, outstandingly biodiverse.

Management Strategy

The City Corporation's management strategy for the Barbican Estate has already been partially formulated and published in the following volumes of the Barbican Estate Listed Building Management Guidelines:

- I – Introduction
- II – Residential
- IV – Landscaping

Future volumes will provide management strategies for the following areas:

- III A – Arts Centre [currently in development]
- III B – Guildhall School of Music
- III C – City of London School for Girls

Originally published in 2005 and updated in 2012, volume II governs works to the residential buildings on the Estate. Adopted in 2015, volume IV addresses the Estate's important landscaping and public realm, while volume III A is in preparation and will provide guidance on the management of the Barbican Arts Centre.

Potential Enhancements

The Estate has survived well and is an unforgettable architectural and spatial experience. Small-scale enhancements to urban greening, lighting and wayfinding would all help to enhance this experience, alongside ongoing projects of repair and maintenance to the brutalist fabric. Additionally, the reversal of later alterations could be beneficial where this would better reveal and enhance the original architectural character of the Estate.

DRAFT

6. Streets, Routes and Transportation

Uniquely amongst City conservation areas, the Barbican and Golden Lane Estates contain no streets in the traditional sense. The Estates were designed to be free from the traditional street network, incorporating instead their own distinctive public realm and routes between and under buildings.

Only fragments of Bridgewater Square and Fann Street are included within the boundary, while Beech Street runs below the Barbican podium and therefore does not affect the character and appearance of some parts of the conservation area in the usual sense.

Beech Street Zero Emissions Scheme

Enclosed by the podium level above, and as a key route east through the City, Beech Street has historically had high levels of air pollution.

In March 2020, the City Corporation introduced experimental traffic changes on Beech Street, Bridgewater Street and Golden Lane in order to address this problem. Beech Street has become a zero-emission street. This means only pedestrians, cyclists and zero-emission vehicles may traverse its length (access for off-street premises excepted).

The experimental scheme will run for up to eighteen months. If made permanent, there could be potential to reconfigure the layout and appearance of the street, transforming the look and feel of the street and enhancing the character and appearance of this part of the conservation area.

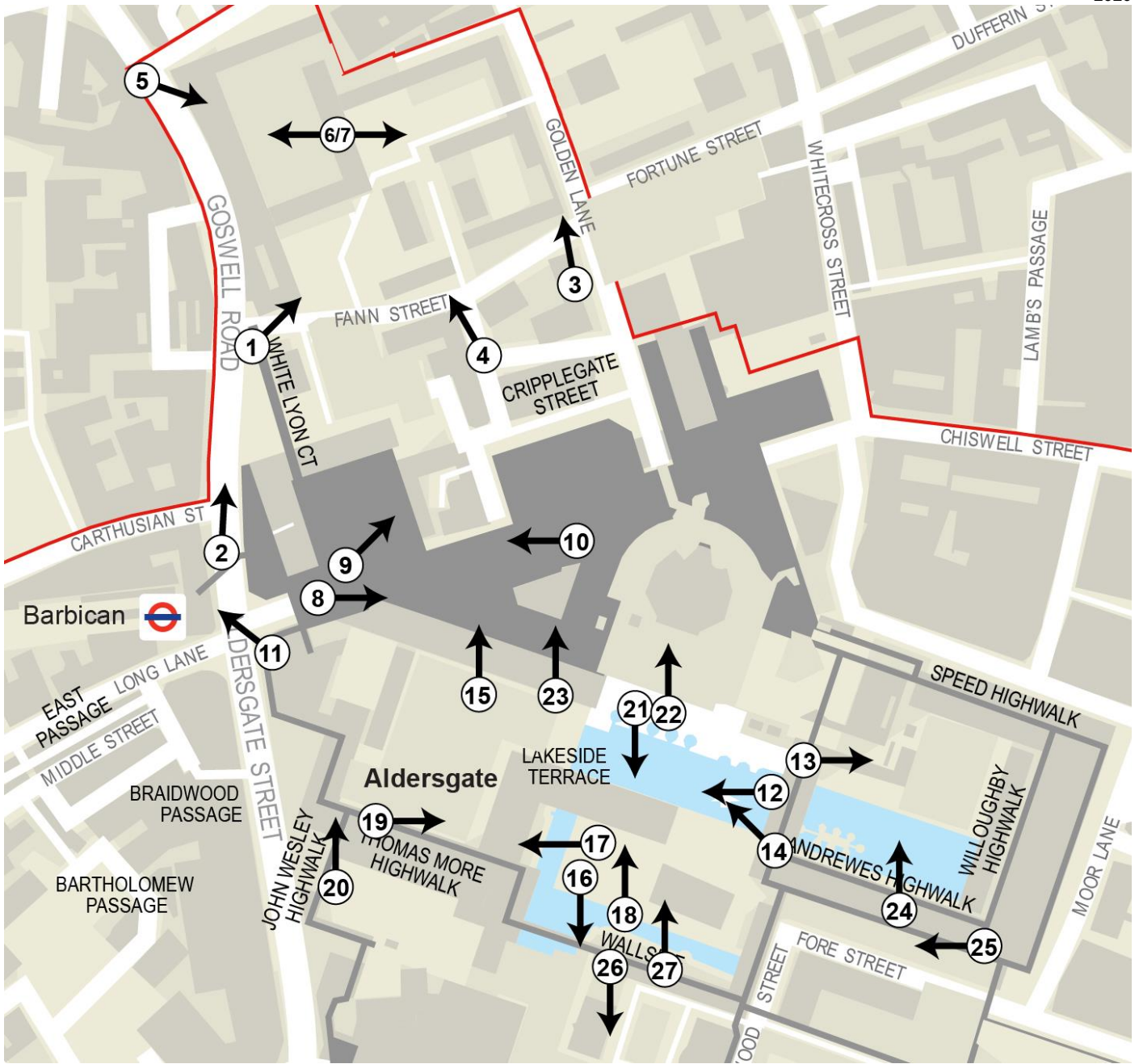
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7. Views

The below list of views within the conservation area is given as a starting-point. Views from these fixed points represent only a portion of the pedestrian experience of the conservation area. They cannot capture the extraordinary, ever-changing combination of architectural volumes and voids seen on perambulations through the estates. These are beyond the ability of any one fixed view to convey. Nevertheless, the following views help to indicate the architectural and spatial complexity of the conservation area. Moreover, it is important to note that the views out of the Estates, with glimpses of the surrounding City, are likely to change because the conservation area sits within the dynamic context of an urban heart.

1. Outside north side of Blake Tower, looking north-east towards Great Arthur House
2. Views of Crescent House along Aldersgate Street from the south
3. From junction of Fann Street/Golden Lane looking north along Stanley Cohen House
4. From Fann Street looking north between Cuthbert Harrowing and Bowater Houses
5. From Baltic Street looking south at Hatfield House
6. From the centre of the Golden Lane Leisure Centre looking west
7. From the centre of the Golden Lane Leisure Centre looking east
8. From west end of Beech Gardens looking east
9. From west end of Beech Gardens looking north-east
10. From east end of Beech Gardens looking west
11. From northerly corner of Seddon Highwalk through 'arrow slits' from Seddon Highwalk onto Aldersgate Street
12. From the centre of Gilbert Bridge looking west
13. From the centre of Gilbert Bridge looking east
14. From south end of Gilbert Bridge looking north-west
15. From podium under Shakespeare Tower looking up
16. From St Giles Terrace looking south
17. From St Giles Terrace looking west
18. From St Giles Terrace (near north gravestones) looking north
19. From Thomas More Highwalk looking east
20. From Thomas More Highwalk looking north
21. From Lakeside Terrace (centre) looking south
22. From Lakeside Terrace (centre) looking north
23. From Lakeside Terrace (west end) looking north
24. From Andrewes Highwalk (centre) looking north
25. From Andrewes Highwalk (centre) looking west
26. From the west end of Wallside looking south
27. From the east end of Wallside looking north

Additionally, in the Barbican Listed Building Management Guidelines vol. IV key views are discussed at 1.5.75 ('Significant Vistas') and are listed in appendix A1.



Views map

8. Nocturnal Character

Conservation areas are experienced by night as well as by day. Nocturnal patterns of activity and illumination can affect how their special character is appreciated. Lighting scale, intensity, colour temperature and uniformity all influence traditional townscapes. For example, a particularly bright form of internal illumination can draw undue attention and be particularly strident in a historic context, whilst a modern building with a highly glazed façade can result in greater light spill, trespass and detract from a visual hierarchy at night.

Nocturnally, the Barbican and Golden Lane conservation area differs to the others. Light spills from the thousands of residential units in an infinite series of combinations, making the illumination of the Estates by night – particularly the Barbican with its high-, mid- and low-rise units – extraordinarily diverse and subtle. Their nocturnal character is largely residential, but on a giant, modernist scale, creating an arresting and memorable experience by night. In addition to the darkness and soft illumination, other factors combine to enhance this intangible character: soundscape of water, absence (mostly) of traffic noise, tranquillity – or as much as there can ever be in the heart of a capital city. By night, the contrast between the residential estates and surrounding commercial buildings is also marked. Light incursion from the larger office buildings bathe the fringes of the Estates, a reminder of their location in the commercial heart of a capital city.

And there is, of course, the Barbican Arts Centre complex at the heart of that Estate, host to a range of evening programming with its own lighting signature.

Proposals to augment or alter the lighting of the conservation area must derive from the relevant passages of the City of London Lighting Strategy (2018). The relevant guidance is contained under section 4.3.6 – 'Culture Mile' character area.

9. Local Details

Blue plaques, architectural sculpture, memorials and public statuary add another layer of character to conservation areas. However, the Barbican and Golden Lane conservation area is again different to all others in this respect as a result of its comprehensive redevelopment. Such details, where they exist, tend to be incorporated into the new buildings as 'found' relics of previous structures, rather than surviving in their original context.

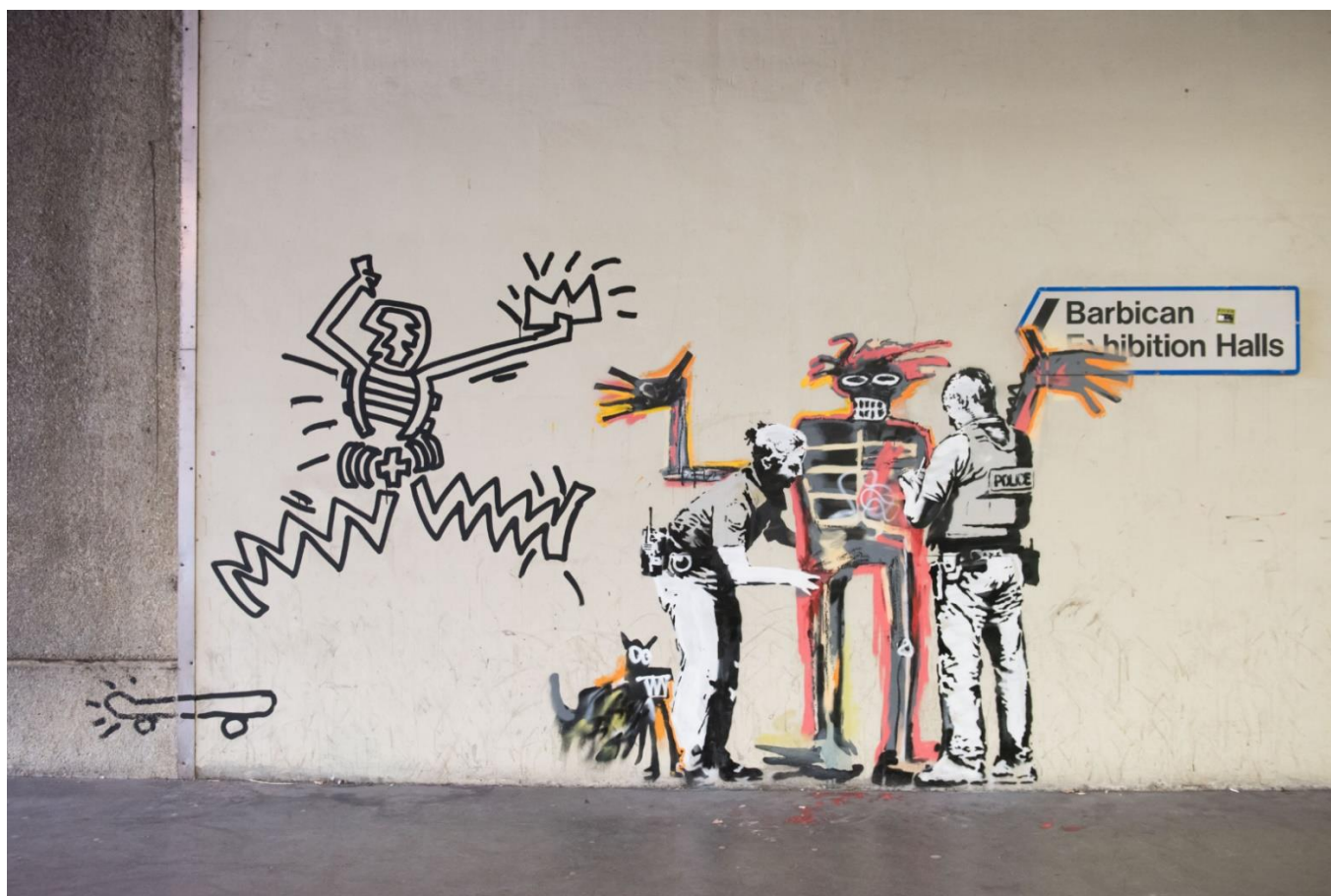
For instance, on the **Lakeside Terrace**, there are a number of important historic memorials and funerary structures that evoke the poignancy of the former use of the churchyard in the conservation area. They are to be found embedded in tiles on the area of the podium around the church of St Giles. Here and elsewhere on the Barbican Estate can be found traditional lamp standards, striking oddly traditional notes amidst the futuristic architecture and public realm.

On **White Lyon Court** is preserved a carved stone relief of 1908 by Horace Grundy of figures in 16th century dress refining gold. It came from the premises of W. Bryer & Son, gold refiners, at 53-54 Barbican, demolished 1962

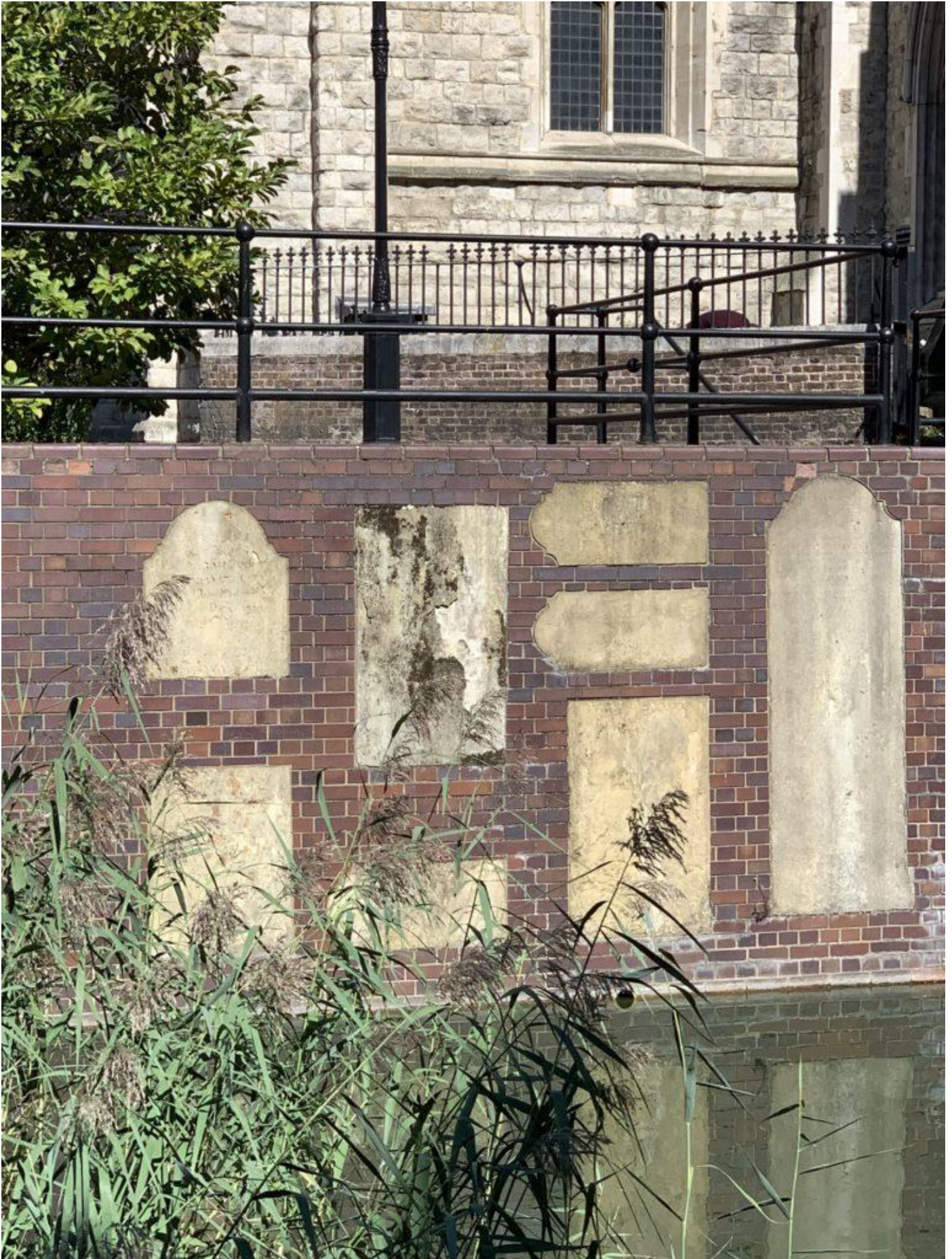
Artworks proliferate. On the **Cromwell Highwalk** are displayed a fine series of murals from the former Telephone Exchange building on Farringdon Street by Dorothy Annan (and which are grade II listed). More recently, the artist known as Banksy left an artwork referencing a Basquiat exhibition held at the Barbican.

Across the two Estates, a plethora of plaques record lost historic buildings or other features of interests. Some of these are City of London Blue Plaques, while others are one-off installations. All add a further layer of historic and aesthetic interest to the conservation area.

On **Beech Gardens** is preserved Mendelssohn's Tree – the remains of a 500 year-old Beech tree toppled by a storm in the forest of Burnham Beeches in Buckinghamshire in 1990. It supposedly sheltered the composer Felix Mendelssohn during his frequent visits to that area.



The Banksy below the podium, junction of Golden Lane and Beech Street, 2017



Gravestones idiosyncratically re-set into the podium at St Giles Terrace, Barbican



The Dorothy Annan murals, created c.1960, relocated to Cromwell Highwalk 2013.



Sculpture by Matthew Spender, 1994



TEST OF RELEVANCE: EQUALITY ANALYSIS (EA)

The screening process of using the Test of Relevance template aims to assist in determining whether a full Equality Analysis (EA) is required. The EA template and guidance plus information on the Equality Act and the Public Sector Equality Duty (PSED) can be found on Colnet at: <http://colnet/Departments/Pages/News/Equality-and-Diversity.aspx>

Introduction

The Public Sector Equality Duty (PSED) is set out in the Equality Act 2010 (s.149). This requires public authorities, in the exercise of their functions, to have 'due regard' to the need to:

- Eliminate discrimination, harassment and victimisation
- Advance equality of opportunity between people who share a protected characteristic and those who do not, and
- Foster good relations between people who share a protected characteristic and those who do not

The characteristics protected by the Equality Act 2010 are:

- Age
- Disability
- Gender reassignment
- Marriage and civil partnership.
- Pregnancy and maternity
- Race
- Religion or belief
- Sex (gender)
- Sexual orientation

Page 77

What is due regard?	How to demonstrate compliance
<p>• It involves considering the aims of the duty in a way that is proportionate to the issue at hand</p> <p>• Ensuring that real consideration is given to the aims and the impact of policies with rigour and with an open mind in such a way that it influences the final decision</p> <p>• Due regard should be given before and during policy formation and when a decision is taken including cross cutting ones as the impact can be cumulative.</p> <p>The general equality duty does not specify how public authorities should analyse the effect of their business activities on different groups of people. However, case law has established that equality analysis is an important way public authorities can demonstrate that they are meeting the requirements.</p> <p>Even in cases where it is considered that there are no implications of proposed policy and decision making on the PSED it is good practice to record the reasons why and to include these in reports to committees where decisions are being taken.</p> <p>It is also good practice to consider the duty in relation to current policies, services and procedures, even if there is no plan to change them.</p>	<p>Case law has established the following principles apply to the PSED:</p> <ul style="list-style-type: none"> • Knowledge – the need to be aware of the requirements of the Equality Duty with a conscious approach and state of mind. • Sufficient Information – must be made available to the decision maker • Timeliness – the Duty must be complied with before and at the time that a particular policy is under consideration or decision is taken not after it has been taken. • Real consideration – consideration must form an integral part of the decision-making process. It is not a matter of box-ticking; it must be exercised in substance, with rigour and with an open mind in such a way that it influences the final decision. • Sufficient information – the decision maker must consider what information he or she has and what further information may be needed in order to give proper consideration to the Equality Duty • No delegation - public bodies are responsible for ensuring that any third parties which exercise functions on their behalf are capable of complying with the Equality Duty, are required to comply with it, and that they do so in practice. It is a duty that cannot be delegated. • Review – the duty is continuing applying when a policy is developed and decided upon, but also when it is implemented and reviewed.

However there is no requirement to:

- Produce equality analysis or an equality impact assessment
- Indiscriminately collect diversity data where equalities issues are not significant
- Publish lengthy documents to show compliance
- Treat everyone the same. Rather, it requires public bodies to think about people's different needs and how these can be met
- Make services homogeneous or to try to remove or ignore differences between people.

The key points about demonstrating compliance with the duty are to:

- Collate sufficient evidence to determine whether changes being considered will have a potential impact on different groups
- Ensure decision makers are aware of the analysis that has been undertaken and what conclusions have been reached on the possible implications
- Keep adequate records of the full decision making process

Test of Relevance screening

The Test of Relevance screening is a short exercise that involves looking at the overall proposal and deciding if it is relevant to the PSED.

Note: If the proposal is of a significant nature and it is apparent from the outset that a full equality analysis will be required, then it is not necessary to complete the Test of Relevance screening template and the full equality analysis and be completed.

The questions in the Test of Relevance Screening Template to help decide if the proposal is equality relevant and whether a detailed equality analysis is required. The key question is whether the proposal is likely to be relevant to any of the protected characteristics.

Quite often, the answer may not be so obvious and service-user or provider information will need to be considered to make a preliminary judgment. For example, in considering licensing arrangements, the location of the premises in question and the demographics of the area could affect whether section 149 considerations come into play.

There is no one size fits all approach but the screening process is designed to help fully consider the circumstances.

What to do

In general, the following questions all feed into whether an equality analysis is required:

- How many people is the proposal likely to affect?
- How significant is its impact?
- Does it relate to an area where there are known inequalities? At this initial screening stage, the point is to try to assess obvious negative or positive impact.

If a negative/adverse impact has been identified (actual or potential) during completion of the screening tool, a full equality analysis must be undertaken.

If no negative / adverse impacts arising from the proposal it is not necessary to undertake a full equality analysis.

On completion of the Test of Relevance screening, officers should:

- Ensure they have fully completed and the Director has signed off the Test of Relevance Screening Template.
- Store the screening template safely so that it can be retrieved if for example, Members request to see it, or there is a freedom of information request or there is a legal challenge.
- If the outcome of the Test of Relevance Screening identifies no or minimal impact refer to it in the Implications section of the report and include reference to it in Background Papers when reporting to Committee or other decision making process.

1. Proposal / Project Title: Barbican and Golden Lane draft Conservation Area Character Summary and Management Strategy SPD				
2. Brief summary (include main aims, proposed outcomes, recommendations / decisions sought): The draft Barbican and Golden Lane CA SPD is a document that analyses the significance of the conservation area and sets out policies for its preservation and enhancement.				
3. Considering the equality aims (eliminate unlawful discrimination; advance equality of opportunity; foster good relations), indicate for each protected group whether there may be a positive impact, negative (adverse) impact or no impact arising from the proposal:				
Protected Characteristic (Equality Group) <input checked="" type="checkbox"/>	Positive Impact	Negative Impact	No Impact	Briefly explain your answer. Consider evidence, data and any consultation.
Age	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The proposed documents have no relevant content
Disability	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Where appropriate, the documents encourage enhancements to access
Gender Reassignment	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The proposed documents have no relevant content
Marriage and Civil Partnership	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The proposed documents have no relevant content
Pregnancy and Maternity	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The proposed documents have no relevant content
Race	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The proposed documents have no relevant content
Religion or Belief	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The proposed documents have no relevant content
Sex (i.e gender)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The proposed documents have no relevant content
Sexual Orientation	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The proposed documents have no relevant content
4. There are no negative/adverse impact(s) Please briefly explain and provide evidence to support this decision:	The documents touch on equalities issues only where access to the buildings/streetscape/public realm is concerned. They encourage enhancements to access where appropriate.			
5. Are there positive impacts of the proposal on any equality groups? Please briefly explain how these are in line with the equality aims:	Please see above.			
6. As a result of this screening, is a full EA necessary? (Please check appropriate box using <input type="checkbox"/>)	Yes	No	Briefly explain your answer:	
	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The proposed documents are neutral in equalities terms aside from the positive aspect referred to above.	
7. Name of Lead Officer: Tom Nancollas		Job title: Senior Planning Officer		Date of completion: 09 October 2020

Signed off by Department Director :	Name: Gwyn Richards	Date: 16/11/2020
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Screening Statement

On the determination of the need for a **Strategic Environmental Assessment** (SEA) in accordance with the *Environmental Assessment of Plans and Programmes Regulations 2004* and *European Directive 2001/42/EC* of the:

Barbican and Golden Lane Conservation Area Strategy Supplementary Planning Document

October 2020



Sustainability Appraisal/SEA Screening for Barbican and Golden Lane Conservation Area Strategy SPD

1 Purpose of Sustainability Appraisal (SA) / Strategic Environmental Assessment (SEA)

- 1.1 The SEA Directive identifies the purpose of SEA as “ to provide for a high level of protection of the environment and to contribute to the integration of environmental considerations into the preparation and adoption of plans and programmes with a view to promoting sustainable development” (Directive 2001/EC/42).
- 1.2 Sustainability Appraisal (SA) is the process by which this Directive is applied to Local Plan documents. SA aims to promote sustainable development through the integration of social, environmental and economic considerations into the preparation of plans.
- 1.3 Development Plan Documents (DPD), which for the City includes the City Local Plan 2015, are subject to Sustainability Appraisal. However the 2008 Planning Act allows for Supplementary Planning Documents to be prepared without a full SA as long as they are screened to establish whether they will result in significant effects as defined by the SEA Directive.
- 1.4 The SEA Directive exempts plans and programmes from assessment “*When they determine the use of small areas at local level or are minor modifications to the above plans or programmes...*” and states that “ *....they should be assessed only where Member States determine that they are likely to have significant effects on the environment.*”
- 1.5 The criteria for determining the significance of effects are taken from schedule 1 Regulations 9(2)(a) and 10(4)(a) of the Environmental Assessment of Plans and Programmes Regulations 2004 and are defined in appendix 1. These can be split into the criteria related to (i) the scope and influence of the document, and (ii) the type of impact and area likely to be affected

2 Purpose of the Barbican and Golden Lane Conservation Area Strategy SPD

- 2.1 The Barbican and Golden Lane Conservation Area Strategy SPD provides the context background and policy that will guide protection of the historically significant features of the Golden Lane and Barbican Estates.
- 2.2 This Supplementary Planning Document provides guidance on the implementation of policies relating to the City of London Local Plan 2015 and the adopted London Plan 2016.

3 SEA Screening Procedure

- 3.1 The Responsible Authority (the City of London Corporation) must determine whether the plan or program under assessment is likely to have significant environmental effects. This assessment must be made taking account of the criteria set out in Schedule 1 of the Environmental Assessment of Plans and Programmes Regulations 2004 (see appendix 1), and in consultation with the Environment Agency, Historic England and Natural England.
- 3.2 Where the Responsible Authority determines that the plan or programme is unlikely to have significant environmental effects, and therefore does not need to be subject to

full Strategic Environmental Assessment, it must prepare a statement showing the reasons for this determination.

3.3 Appendix 1 shows the results of this screening process for the Barbican and Golden Lane Conservation Area Strategy SPD.

4 Screening and Consultation Outcome

4.1 This screening demonstrates that the City of London Barbican and Golden Lane Conservation Area Strategy SPD is unlikely to have significant effects on the environment. Therefore it will not be necessary to carry out a full SA/SEA on this document.

4.2 Each of the statutory consultees has been consulted on this initial screening statement and their responses are summarised below:

Consultee	Response
Environment Agency	Insert consultation responses
Natural England	Insert consultation responses
Historic England	Insert consultation responses

5 Determination

5.1 The City of London Barbican and Golden Lane Conservation Area Strategy SPD is unlikely to have significant effects on the wider environment for the reasons set out in Appendix 1 therefore it will not be necessary to carry out a Strategic Environmental Assessment on this SPD.

Appendix 1 Criteria for determining the likely significance of effects on the environment

SEA Directive Criteria Schedule 1 Environmental Assessment of Plans and Programmes Regulations 2004	Summary of significant effects Scope and influence of the document
1. Characteristics of the Barbican and Golden Lane Conservation Area Strategy SPD having particular regard to:	
(a) The degree to which the SPD sets out a framework for projects and other activities, either with regard to the location, nature, size or operating conditions or by allocating resources.	This SPD provides guidance as to the historic features of the Barbican and Golden Lane conservation area and how these will be protected and enhanced. It will provide guidance to supplement the Local Plan which is the overarching framework for development in the City. It will not allocate resources but will provide additional guidance to assist in development management in the Barbican and Golden Lane conservation area, making sure that the historic significance of the area and its listed buildings are conserved.
(b) The degree to which the SPD influences other plans and programmes including those in a hierarchy.	This SPD should influence the implementation of individual schemes within the Barbican and Golden Lane Conservation Area. However, this will be in line with policy in the Local Plan which was subject to full Sustainability Appraisal.
(c) The relevance of the SPD for the integration of environmental considerations in particular with a view to promoting sustainable development.	This SPD provides guidance for any development within the conservation area, with reference to planning documents which have been subject to sustainability appraisal. As such it will contribute to the implementation of policies for sustainable development in the City.
(d) Environmental problems relevant to the SPD.	The Barbican and Golden Lane Estates are within an Air Quality Management Area for NOx and fine particulates. The architecture may be prone to overheating as our climate changes and the predominance of hard landscaping makes flooding from rainwater run-off a key risk. These risks are addressed in the SPD and Local Plan.
(e) The relevance of the SPD for the implementation of Community legislation on the environment (for example plans and programmes related to waste management or water protection).	This SPD provides supplementary guidance to complement the policies of the London Plan and Local Plan. These parent documents have been prepared having regard to other plans and programmes including all relevant Community legislation. As such it will contribute to the implementation of Community legislation.

SEA Directive criteria Schedule 1 Environmental Assessment of Plans and Programmes Regulations 2004	Summary of significant effects Type of impact and area likely to be affected
2 Characteristics of the effects and area likely to be affected having particular regard to:	
(a) The probability, duration, frequency and reversibility of the effects.	The aim of the Barbican and Golden Lane Conservation Area SPD is to identify the historically important features of the area with

	<p>a view to ensuring their conservation and enhancement in line with Policy CS12.</p> <p>Therefore, any sustainability effects of this SPD are likely to be positive, in line with the findings of the SA of Policy CS12</p>
(b)The cumulative nature of the effects of the SPD.	The impact of this SPD is likely to be positive, affecting a small area at local level, therefore it is anticipated that any cumulative impacts will tend to be positive.
(c)The trans boundary nature of the effects of the SPD.	This SPD will cover a relatively small area at local level therefore it is unlikely to have any trans boundary effects.
(d)The risks to human health or the environment (e.g. due to accident).	This SPD does not present any risks to human health or the environment.
(e)The magnitude and spatial extent of the effects (geographic area and size of the population likely to be affected) by the SPD.	This SPD applies to a small part of the City, with a relatively high resident population. The effects of this SPD will be mainly positive and will be likely to affect the immediate area of the two estates.
(f)The value and vulnerability of the area likely to be affected by the SPD due to: <ul style="list-style-type: none"> • Special natural characteristics or cultural heritage • Exceeded environmental quality standards or limit values • Intensive land use. 	The SPD is supplementary to the London Plan and Local Plan and emerging City Plan 2036 which provide protection for areas which are valued for their natural characteristics or cultural heritage and which set environmental standards for the City's new development. This SPD will not adversely affect the value and vulnerability of the area.
(g)The effects of the SPD on areas or landscapes which have recognised national Community or international protected status.	The SPD is supplementary to the London Plan Local Plan and emerging City Plan 2036 which provide protection for views and townscapes some of which have international protected status.

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Committee(s)	Dated:
Finance Committee of the Barbican Board – For information	8 th March 2021
Barbican Board – For information	24 th March 2021
Subject: Barbican Centre Projects Update Report	Public
Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly?	1, 5, 12
Does this proposal require extra revenue and/or capital spending?	No
If so, how much?	N/A
What is the source of Funding?	N/A
Has this Funding Source been agreed with the Chamberlain’s Department?	N/A
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 a progress and financial status report on the Barbican refurbishment and maintenance projects. Projects are funded through the Cyclical Works Programme (CWP) budget, Additional Funds for City Fund Properties, Non-Cap and Corporate Security and Investment Project (Capital Reserves).
2. The Centre currently has 60 CWP projects approved. The funding for the latest 10 of these became available from the 1st April 2021.
3. There were two projects which were approved for the Barbican Centre in the 2017/18 CWP budget, originally due for completion by 31st March 2020. Member permission was given for these projects to be extended due to difficulties caused by the Covid-19 pandemic. One of these projects has now been completed.
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 as a single combined project.
7. The financial information on each project is given in a separate non-public appendix due to commercially sensitive information.

Recommendation(s)

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

Main Report

Background

1. Each year, the majority of 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.
2. Larger projects are funded from the Corporation's Capital reserves.

Current Position

CWP projects

3. CWP projects must be completed within three years from when the budget becomes available. The Centre has 60 approved CWP projects; 2 are outstanding from April 2017, 10 commenced in 2018, 14 commenced in 2019, and 24 commenced in 2020. 18 of these projects are complete*. The funding for 10 new projects will commence in April 2021. The status of the CWP projects is detailed in the tables below.

*Project main works complete but snagging may be outstanding.

CWP PROJECTS APPROVED 2017/18			
(Completion required March 2021)			
Ref.	Project Title	Last Gateway	Comments
107	Public Spaces Carpet Replacement	5	Project complete. Outcome report to be drafted and final account to be verified by Chamberlains.
117	Cinema 1 Refurbishment	5	Works complete. Gateway 6 being drafted.

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	Consultants have been invited to quote for the project.
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	2	Contract awarded. Start date 22 nd February. Works to be completed by end of March.
131	Electrical DB Replacements	0	Currently collating documents for Consultants brief.
132	Redecorate Foyer Walls	5	Works complete, gateway 6 in draft.
133	Redecorate Concert Hall Walls	1	as per item 130.
134	Replace Doors to BK Restaurant.	3/4	Planning approval has been granted. Currently evaluating tenders. Works due to start in March/April 2021.
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	0	Project not started.
146	Staircase 8 Refurbishment	1	Development of project programme started
147	Auditoria 1&2 Seating	5	Contract awarded. Works due in May.
148	Garden Room Flooring	4	Tenders due back 18/2.

149	Exhibition Halls BMS System Replacement	n/a	Project has been cancelled and funding returned because of the agreed Capital funding for Exhibition Halls Safety Works.
150	Sound Recording Studio Refurbishment	5	Project complete. GW 6 to be drafted.
151	Heating Feasibility Study for Level 0 & 1 Restaurants	6	Feasibility study complete. Additional funding will be required for any works. This project was for feasibility only.
152	Kitchen Ventilation Feasibility Study for Restaurants	6	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. Unlikely to receive planning permission or Listed Building Consent due to the detrimental impact on the building heritage. Project on hold pending review of heating/cooling for entire level 4 area.
154	Cinemas 2&3 Internal Decorations & Minor Works	5	Works complete excluding snagging items.
155	Electrical Distribution Boards	0	Project not started. Project to be combined with item 131 for efficiencies and value for money.
156	Sunken Bars Refurbishment	0	Project not yet started.
157	Toilets Refurbishment	2	This project has been combined with other toilet refurbishment projects to create one scheme. Currently evaluating consultancy tender returns.
158	Cinemas 2 & 3 External Decorations	5	Works complete excluding snagging items.

CWP PROJECTS APPROVED 2020/21 (Completion required March 2023)			
Ref.	Project Title	Last Gateway	Comments
159	Frobisher Crescent Level 4 Environmental Controls	0	Works to be combined with 153 above. Consultancy to be tendered February 2021.
160	Lakes De-silting	0	Project not started.
161	Concert Hall Refurbishment choir room, crew rooms and orchestra managers office	0	Project not started.

162	Theatre Lighting, wiring and controls	0	Project not started.
163	Concert Hall Lighting, wiring and controls replacement	0	Project not started.
164	Lift refurbishment – 1 st phase	0	Project not started.
165	Diverter solid pumps	0	Project not started.
166	Public spaces replacement lighting, wiring and controls – 1 st phase	0	Project not started.
167	Phased programme – replace valves & pneumatic actuator and controls	0	Project not started.
168	Public toilets refurbishment (include equality access)	2	As per item 157.
169	Theatre Toilets/changing rooms refurbishment	2	As per item 157.
170	Cinemas 2/3 Refurbishment Cinemas seats	5	Works complete.
171	Commercial – refrigeration plant	0	Project not started.
172	Theatre Dock floor repairs	1	Consultant appointed. Currently investigating different flooring options. Gateway 2 to be drafted.
173	Sculpture Court Repairs to damaged sculpture court tiling	0	Project not started.
174	Theatre Fly Tower Roof Replacement	3/4	Cost estimates due from term contractor February 2021
175	Barbican Kitchen – Repair to Floor Damage and Redecorate	0	Project not started.
176	Frobisher Crescent (4,5 & 6) Replace Metal Doors and Floor Springs	0	Project not started.
177	Replace Shutters in Level 1 Bars	0	Project not started.
178	Goods Lift Replacement (Service Art Gallery)	0	Project not started.

179	Level -2 Replace non fire-retardant wall covering	5	Works complete. GW 6 to be drafted
180	Lakeside – Refurbishment of External Furniture	5	Contract awarded. Drawings to be reviewed by planning
181	Conservatory – Heat Exchanger Isolation Valves	0	Project not started.
182	Curve Gallery Humidifier	0	Project not started.

CWP PROJECTS APPROVED 2021/22 (Completion required March 2024)			
Ref.	Project Title	Last Gateway	Comments
183	Replace Calorifiers in CSPR and Catering.	0	Project not started.
184	Gas pipework tightness test and replacement pipework and valves.	0	Project not started.
185	Solenoid and gas interlock replacement.	0	Project not started.
186	Replace Barbican library flooring.	0	Project not started.
187	Replace catering grease traps.	0	Project not started.
188	Concert hall wheelchair accessibility study and minor works.	0	Project not started.
189	Upgrade back of house lighting to LED and controls.	0	Project not started.
190	Upgrade front of house lighting to LED and controls.	0	Project not started.
191	Conservatory louvres & environmental controls.	0	Project not started.
192	Level 4 flooring replacement	0	Project not started.

4. 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
193	Emergency Lighting Systems	2	<p>City Surveyor is now managing project.</p> <p>The project manager is taking a holistic approach and has created 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.</p> <p>A project board has been set up to oversee this project.</p>
194	Fire Stopping/Compartmentation	2	
195	Upgrade/ Replacement of Fire Doors	2	
196	Fire Safety Plant Interfaces	0	
197	Fire Safety Signage	2	
198	Sprinkler Systems	2	
199	Fire Alarm Systems	0	
200	Electrical Infrastructure	0	
201	Fire Precaution Works (part of Art Gallery 2019)	5	This project was integrated into the Art Gallery 2019 and is now complete (see project no 124A above).

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

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

Project Title	Gateway Stage	Comments
*CCTV	5	Works are complete, except for snagging.
*Access Control	5	Works are complete, except for snagging. Additional works have been identified by Building Control. Additional designs underway and costs sought
*Hostile Vehicle Mitigation	5 3-4	<p>Silk Street Entrance bollards – Works complete.</p> <p>Exit roadway protective barrier (to concertina doors) – Works complete</p> <p>Roadway hoop barriers to level -1 foyer – works complete</p> <p>Entrance and exit swing barriers installation – works completion date extended to February 2021 additional planning requirement</p>

** These projects are managed by the City Surveyor's Department.*

Current position (Capital Projects)

Project Title	Gateway Stage	Comments
Confined and Dangerous workspaces 2020	2	Gateway 2 paper to be received by Service Boards and Project Sub Committee by the end of February 2021
Art Gallery Chiller Replacement	2	Consultancy to be tendered by end of February 2021

Proposals

6. It is the intention of the Barbican Centre to continue to engage in the corporate processes to acquire CWP and Capital funding for the on-going upkeep and improvement of the Centre. We will maintain the ability to manage most projects with the in-house team due to local knowledge required. We also work with the City Surveyor on the more complex projects.

Options

7. No alternative options are suggested in this report.

Key Data

34 projects not started

4 projects at Gateway 1 (project briefing)

11 projects at Gateway 2 (project proposal)

5 projects at Gateway 3/4 (options appraisal)

18 projects at Gateway 5 (Works tendered/on-site)

2 projects at Gateway 6 (Works complete)

The funding for 10 projects will commence in April 2021.

Strategic Implications

8. 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'.

9. Financial implications

The Barbican Project Management Team aim to deliver Value for Money (VFM) as part of a key output for all projects. The team work hard on project specifications, tender evaluations, contractor management and contract administration to manage the budgets. Savings from CWP projects are returned to the Centre to help fund other essential projects across the Corporation.

10. Resource implications

The Barbican Project Management Team remains under-resourced, comprised of the head of department, one permanent project manager, one interim assistant project manager and an apprentice business administrator.

11. Legal implications

There are a number of projects that require one or more of Planning Permission, Listed Building Consent or Buildings Regulation Approval and all projects are held until such permissions are in place. The nature of contracts and contract delivery and contract administration is such that disputes can occur. We are mindful that contract particulars are correct prior to engaging any consultant or contractor to protect the Barbican and the City in the event of a dispute. We request the services of the City Solicitor if ever required prior to or during any contract phase.

12. Risk implications

Every project carries some degree of risk that could prevent project delivery or impact on price, quality and/or time. In addition to this, there are risks to the Centre, the programme or the reputation. Project managers are mindful of these and take steps including appropriate communication strategies to involve all stakeholders to mitigate against these risks. Costed Risk Registers are invoked for all projects with the Gateway process

13. Equalities implications

Equality, Diversity and Inclusion is a key strategy for the Barbican Centre. Any future structure changes and recruitment to the Project Management team will be such that any barriers are removed to aid recruitment, development, and progression of a more diverse workforce. The age and structure of the Barbican Centre mean that “access” is poor in relation to current standard and modern buildings. Where appropriate the projects aim to improve conditions for visitors, artists and staff and, to address the various disability categories.

14. Climate implications

The Barbican Centre is a high energy/resource user particularly in terms of electricity, water and district heating/cooling and the trend is upwards due to the age of some of the plant and increased demand at the Centre due to the growth in the programme. All MEP (mechanical, electrical, plumbing) projects are an opportunity to replace kit with more efficient equivalents and to improve the strategy to reduce our carbon footprint.

15. Security implications

Projects can be security-based works, but other projects have temporary security and safety issues whilst works progress. E.g. CCTV or fire safety systems are taken offline to aid the works. This creates a potential vulnerability that must be managed for the duration of the works.

Conclusion

16. The Centre currently has 60 live CWP projects. In total, 18 of these projects are complete and the remaining projects are ongoing as detailed above

17. The status of Barbican Projects funded from the Additional Fund for City Fund Properties (i.e. fire projects) are progressing as above along with the 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 – January 2021.

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