

<b>Committee(s):</b> Barbican Centre Board	<b>Date(s):</b> 25 September 2013
<b>Subject:</b> Management Report by the Barbican's Directors	<b>Public</b>
<b>Report of:</b> The Managing Director	<b>For Information</b>

### Summary

- The Management Report comprises current updates under six sections authored by Barbican directors. Updates are under the headlines of Cultural Hub, Arts, Creative Learning, Audiences & Development, Operations & Buildings and Business & Commercial.
- Each of the six sections highlights 'progress & issues' for recent/current activity, then draws attention to upcoming events and developments in 'preview & planning'.
- Reported activity is marked, where relevant, against our Barbican Centre strategic objectives. For reference, the full list of objectives is attached at Appendix A.
- The Business Review which underpins this update report is presented under 'Management Report Annex' - item 11 in 'non-public business'.

### Recommendation

It is recommended that Members receive this report for information.

## Main Report

1. Report: Cultural Hub	
	Strategic Objectives
<p><b>1.1. Progress &amp; Issues</b></p> <p><b><i>‘New classical venue Milton Court adds to the Barbican’s brilliance’:</i></b>  <i>‘Does this signal an emerging ‘Barbican Cultural Quarter’, comprising the Barbican Centre, Milton Court and the Guildhall School Theatre on Silk Street, the Barbican’s two new cinemas on Beech Street, and LSO St Luke’s on Old Street? Throw in the daily food market on Whitecross Street – of course it does. (Time Out, September 2013)</i></p> <ul style="list-style-type: none"> <li>• The Centre had its most significant off-site season yet (see Arts, Audiences and Creative Learning). Beyond Barbican was embedded in East London, and delivered many successful events and at least two outstanding ones: the Open East festival to re-open the North Park of the Queen Elizabeth II Olympic Park, giving it back to the community with a weekend of events, and Dalston House, the hugely impactful installation at Dalston Junction that caught the imagination of public and press alike.</li> <li>• The challenges of these two contrasted events are worth pondering – Open East was hugely difficult to deliver working with the commercially-focused London Legacy Development Corporation, and we arguably derived too little credit, but it showed us at the heart of the political, community and arts agenda in East London. Dalston House, on the other hand, was visibly and characterfully Barbican in its approach, innovation, and brand identity, but arguably of impact in the arts and local community.</li> <li>• Milton Court is preparing for its official opening on September 26. The building is receiving plaudits from all of who have heard it in action, and will be ready for the opening. There are many other issues and snags awaiting resolution, however the feeling is positive that the building can now be operative. The Barbican Centre is very grateful to all concerned at the Guildhall School that an ambitious programme of public concerts at Milton Court will be promoted by the Barbican, featuring especially its new associate ensembles. Board Members are urged to find an event this autumn in the Milton Court programme to experience the new Hall, studio theatres and other facilities.</li> </ul>	<p>Objectives 1, 2, 3</p> <p>Objectives 1, 2, 3</p> <p>Objectives 2, 6</p>

## 1.2. Preview and Planning

### Preview and planning

- The Board will have read coverage in the press of the LSO's search for a new conductor. The discussions are covered in this agreed joint statement:
  - *As the London Symphony Orchestra, the resident orchestra of the Barbican centre since it opened in 1982, undertakes its search for a new principal conductor in succession to Valery Gergiev, the Barbican Centre and the LSO have agreed to explore a range of options necessary to ensure outstanding facilities for a world-class orchestra in a world-class arts centre. This would be part of the City of London Corporation's continuing commitment to being a leading provider of arts and culture in 21st-century London, meeting both the expectations of audiences and the needs of the artistic organisations based in the City.*
- The Cultural Hub project now progresses to consultation with stakeholders, led by consultants appointed by the Built Environment Department. A verbal update will be provided on the meeting with representatives of Barbican Centre Board, Guildhall School Board, and the Buildings Committee of the Museum of London yesterday, but the project is at an exciting stage of development and communication.
- The autumn offering of the Centre, as detailed in the Arts, Audiences and Creative Learning reports, is exceptional. Members are especially asked to note the strength in each art-form, and to use the opportunity to advocate the Centre as a collaborative enterprise bringing together all the arts under one roof, with commercial and development events supporting them. From Urban Wandering (cinema) and Pop Art (gallery) to Leipzig Gewandhaus (music), from Britten (creative learning, music and dance) to Michael Clark (dance) and Richard II (theatre), plus the Garden Room and Searcy's Gin Joint, the Barbican has something for everyone.

Objectives 1, 6

Objective 6

Objectives 1, 2, 3, 4, 5, 6

2. Report: Arts	Strategic Objectives
<p data-bbox="204 259 561 293"><b>2.1. Progress &amp; Issues</b></p> <p data-bbox="156 331 424 365"><b><i>Beyond Barbican</i></b></p> <p data-bbox="156 409 1246 551">The Beyond Barbican summer programme was perhaps our most successful offsite season to date; this was due to a combination of relevant programming and a most impactful marketing and communication strategy under the title “Beyond Barbican”.</p> <p data-bbox="156 591 445 624"><b>Open East Festival</b></p> <p data-bbox="156 629 1246 734">Approximately 49,000 visitors including Boris Johnson and Moira Sinclair (ACE) enjoyed the Festival we programmed with CREATE London at the Queen Elizabeth Olympic Park during the last weekend of July.</p> <p data-bbox="156 775 1246 846">We are extremely pleased with the outcome of the Festival considering the difficult process we went through to deliver it.</p> <p data-bbox="156 887 1246 1317">A typical media response from The Telegraph: <i>“The Olympic Park had been transformed into the Open East festival which really was celebrating the anniversary of the Games. The organisers had ensured ticket prices were admirably reasonable: at less than £10 for an adult ticket (under-fives went free), it cost less than the burger and chips I had at Latitude last weekend. That - and the east-London location - may be why the audience was more diverse than usual festival crowds. Young and old, singles, couples and families, black, white and brown: this was an audience that, like Danny Boyle’s opening ceremony, told an optimistic story about today’s Britain. (...)To be standing under the big tent, surrounded by fellow Londoners all smiling and singing, seemed the right way to relive the greatest show on earth.”</i></p> <p data-bbox="156 1357 384 1391"><b>Dalston House</b></p> <p data-bbox="156 1395 1246 1467">Leandro Erlich’s installation and associated public programme reached more than 53,000 very enthusiastic visitors.</p> <p data-bbox="156 1471 632 1505">Online it created a fantastic buzz:</p> <ul data-bbox="204 1509 1246 1697" style="list-style-type: none"> <li>• On Facebook we reached more than 268,000 people</li> <li>• Via Twitter, more than 3.5 million people</li> <li>• Almost 2,000 photos were tagged on Instagram and it generated more than 7,000 followers</li> <li>• Our video posted on You Tube had more than 65,500 viewers</li> </ul> <p data-bbox="156 1702 1246 1774">We are working on collecting feedback from local businesses to assess impact.</p> <p data-bbox="156 1814 879 1848"><b>Dance Nations Dalston and Shoreditch Festival</b></p> <p data-bbox="156 1852 1246 1957">This is our 5<sup>th</sup> year working with Gillett Square and Shoreditch Trust; around 12,000 people went to <b>Shoreditch Festival</b> and over 2,000 to <b>Dance Nations Dalston</b>.</p> <p data-bbox="156 2029 276 2063"><b>Theatre</b></p> <p data-bbox="156 2067 1246 2101">The Theatre closed over summer to undergo work on the flying system.</p>	<p data-bbox="1267 409 1493 443">Objectives 1,2,3</p> <p data-bbox="1267 1395 1493 1429">Objectives 1,2,3</p> <p data-bbox="1267 1843 1493 1877">Objectives 1,2,3</p> <p data-bbox="1267 2067 1493 2101">Objectives 1,2</p>

<p>Offsite, <b>The Paper Architect</b> and <b>How Like an Angel</b> were both sold out; and while we didn't reach our target with <b>Bank on It</b>, we sold 315 schools groups' tickets.</p> <p><b>On site</b>  <b>Mogwai's</b> live performance to <b>Zidane: A 21st Century Portrait</b> and <b>CocoRosie / Youth Lagoon</b> were critical as well as box office successes.</p> <p>As of September 2013, Kate Bush is leaving her post of Head of Art Galleries. After eight successful years, Kate is moving on in order to develop a range of independent curatorial projects for galleries in the UK and internationally. Senior curator Jane Alison will continue to act up as the Barbican's Interim Head of Art Galleries until the recruitment process has been completed.</p>	<p>Objectives 1,2,5</p> <p>S/E</p>
<p><b>2.2. Preview and Planning</b></p> <p>The LSO autumn's season opened on the 15<sup>th</sup> September with a concert performance of Verdi's <i>Rigoletto</i>.</p> <p>Highlights of our upcoming season include <b>Urban Wandering – Film and the London Landscape</b> from the 18<sup>th</sup> September, Boy Blue Entertainment <b>The Five &amp; the Prophecy of Prana</b> and <b>Pop Art Design</b> from the 22nd October and our <b>Barbican Britten</b> season from the 6<sup>th</sup> November.</p> <p>We are collaborating with the British Council on their South Africa and Russia 2014 programme of arts activities.</p> <p>We are in our last year of 3 years ACE NPO funding; this autumn we will be working on a bid for the next round of funding.</p> <p>Following the success of our Beyond Barbican Summer 13 programme we will be working on developing a similar offsite programme for Summer 14.</p> <p>A three year collaboration with the RSC has been announced, after this year's run of <b>Richard II</b>, we will present their <b>Henry IV</b> parts 1 &amp; II across Christmas 2014 and another show - yet to be confirmed - across Christmas 2015.</p> <p>The Telegraph mentions "<i>Having slightly lost its way in the capital under Michael Boyd – despite regaining its artistic sense of direction more generally – the RSC appears to accept the Barbican not only as the least worst option but with a blushing appreciation for the creative respect it now enjoys</i>".</p>	<p>Objectives 1,2,3,5,6</p> <p>Objectives 1,2,3</p> <p>Objectives 2,5</p> <p>Objectives 1,2,3,5</p> <p>Objectives 1,2,5</p>

<b>3. Report: Creative Learning</b>	
	<b>Strategic Objective</b>
<p><b>3.1. Progress &amp; Issues</b></p> <p><b>Beyond Barbican</b></p> <p>As part of the summer's Beyond Barbican season Creative Learning delivered a programme of public events around the Dalston House installation as well as a range of pop up performances and learning experiences at events including the Open East Festival, Whitecross Street Party, Dance Nations Dalston, and Hoxton Street Party. These included performances and workshops led by young people from the DrumWorks programme and Future Band, as well as schools workshops around Theatre-Rites production Bank On It at the Rose Lipman Building. Over 700 people took part across these events, and feedback was generally very good, with 81% rating their experience as excellent.</p> <p><b>Hack the Barbican</b></p> <p>August's Hack the Barbican Season as reported on in section 4 – audiences, gave control of the foyer spaces to a community of digital entrepreneurs who used the spaces for a wide range of activity, from shared workspaces and workshops to live performance, sound and visual installations, discussion and debate. The project attracted a wide range of visitors and was particularly valuable to Creative Learning in enabling new connections with artists, programmers and technologists as well as providing new ways of thinking about our shared spaces and use of the foyer areas.</p> <p><b>Curious</b></p> <p>This annual showcase of cross arts experimental collaborative work, took place on 2-5 Jul 13 at Chats Palace in Hackney. Curated by the Leadership masters team at Guildhall, Curious featured new and original works by Guildhall School Leadership Masters musicians and associated artists including students from Central Saint Martins, Barbican Young Poets, St Mungo's homeless charity, and Guildhall Graduates and tutors. Performances included live music, visuals and dance as well as installations, discussions and open workshops. Curious engaged 21 artists, 21 students, 131 participants and nearly 200 audience members.</p> <p><b>Digital Derry</b></p> <p>Following the At Sixes and Sevens project, our collaboration with Derry/Londonderry has continued with Creative Learning's Head of Learning and Participation curating and contributing to panels during the Digital Derry event. The links and partnerships developed through this work are further reflected by our growing relationships with the technology sector as well as the Hack the Barbican Project.</p>	<p>Objectives 2,3</p> <p>Objectives 3,1</p> <p>Objective 4,5,6</p> <p>Objective 3</p>
<p><b>3.2. Preview &amp; Planning</b></p>	





<p><b>Ticketing/CRM system procurement:</b> At the time of writing we are shortly to go to Preferred Bidder stage on this project. Contract finalisation will follow, which will take a number of weeks.</p>	<p>Objectives 1, 5</p>
<p><b>Website procurement:</b> Over 300 expressions of interest were received for the website after we restarted the process as an Open Tender process. 20 actual tenders have been received and the team is currently evaluating them. We aim to be in position to hear presentations from up to five companies in late October.</p>	<p>Objectives 1, 5</p>
<p>The launch date for both projects is now likely to run into first quarter of 2015. The procurement process has been lengthy and all suppliers are saying that a website of the complexity we desire will take a year to build. We also want to reduce the risk of loss of customer confidence and reputational damage caused by unexpected implementation issues by picking a time when there is lower ticket demand/web activity.</p>	
<p>A report on both projects will go to the October Risk Committee.</p>	
<p><b>Marketing and Communications:</b> Early indications from research show the Beyond Barbican campaign and associated activity were successful this summer in attracting new audiences to the arts. The teams are now focusing on rolling out the campaigns for the Pop Art Design exhibition, the Urban Wandering film season and the autumn music season amongst others. As with many of our campaigns, the autumn classical music campaign has been informed by our audience segmentation and takes a new approach to attracting new audiences, particularly targeting those who are not core classical attenders, but are interested in a concert experience using the strapline 'Where will the music take you? The teams have also been working with the Guildhall School on messaging around Milton Court.</p>	<p>Objective 1</p>
<p><b>Communications:</b> The communications team, in collaboration with marketing, are planning for our next season announcements in late October, which will focus in particular on the digital activity for next year alongside major projects in all the artforms.</p>	<p>Objective 1</p>
<p><b>Barbican for Beginners:</b> The marketing team is in the process of developing a campaign for audiences new to the Barbican to explain and demystify the Barbican programme – from what people can do to how you get here! It is anticipated this will include sharable video content, advertising and social media. This content will be used for a multitude of audiences including commercial clients of the Barbican, graduation attendees, creative learning participants and certain development stakeholders.</p>	<p>Objective 1</p>
<p><b>Development training:</b> Development are working with the customer experience team to build on existing training around developing rapport. This will give front of house staff the skills to ask for donations in person (e.g. for the Curve). A first session in mid-September will then lead on to the internal roll out of the training to build a wider understanding for all staff of philanthropy and how to communicate with prospective donors.</p>	<p>Objectives 1, 5, S/E</p>

## 5. Report: Operations & Buildings

Strategic  
Objective

### 5.1. Progress & Issues

#### **A Rave review for Security.**

New and challenging demands were made on Nigel Walker's security team with the Hack the Barbican experiment. Security were commended for their robust but low key arrangements for the programme of happenings and activities.

Objectives  
S/E

#### **Business Continuity Audit.**

An audit by COL internal is currently in progress to review the Barbican Centre business continuity plans and processes. Preliminary feedback from the auditors indicate a good standard. The official report is due out at the end of September.

Objectives  
4, S/E

**IWGB Demonstrations:** Following IWGB and partner group demonstration activities reported in June the IWGB have not returned to the site since June but remain very active elsewhere in the City.

#### **Milton Court**

PC happened on the 5<sup>th</sup> July, the same day as the Stage D Acoustic Test attended by 600 invited guests from the City, School and the Barbican.

Objective 6

**Ex Hall 1 LFS proposed tenancy:** Draft lease development with the LFS is still underway. One issue that has emerged as a result of the consultant engineers investigations is the difficulty in treating the separation of services from the proposed LFS demise in isolation. As a consequence of this one of the options now being examined is the re-provision of services, not only to the retained Ex Hall 1 spaces but also to Ex Hall 2, Cinemas 2&3 and Cote restaurant. The cost impacts of the various options on the LFS enabling works programme will be included in a joint project bid with the City Surveyors Department for an enabling works budget.

Objective  
s3, 6

**Ex Hall 2 tenancy:** Following the grant of a budget for a feasibility study by the City work has begun on the various feasibility workstreams. At its core the proposed Learning Centre/Library will build upon a new combined service model involving the Guildhall School and the COL services. Work is currently in progress around the development of this new model.

Objectives  
2, 3, 4, 6

**Cinemas project:** Following the opening of the Cote restaurant at the end of March there have been complaints of cooking smells within the cinema. A number of revised filtration solutions have been tried with only limited success. Following this an external extract duct has been fitted as a temporary expedient to mitigate the nuisance. As a more permanent solution a revised extract and fresh air intake scheme has received planning and listed building consent and works will progress in the near future.

Objective 4

## 5.2. .Preview & Planning

The summer programme of Capital projects have been progressing well utilising the opportunity of a lower level of performance activity to carry out works:

- **Concert Hall Backstage Refurbishment**  
Following a funding grant of £150,000 from the Warburg Foundation this project progressed to completion in early September. Along with the creation of a much improved interior environment a 'scene setting' lighting scheme has been developed which can be changed according to the backstage activities taking place and the time of day. The lighting will considerably improve the environment for performers and backstage staff in this underground workspace that has no access to natural daylight.
- **Garden Room Refurbishment (and adjacent public toilets):** The contractor commenced works at the end of May and are now complete and commenced with an opening event for business users taking place on 4<sup>th</sup> September. Business Events have reported an early increase in enquiries for the use of the refurbished spaces.
- **Theatre Technical Project (Cap 3):**. Works commenced in mid-July and are scheduled to be completed in October.
- **Powered Flying System:** The contractor commenced works at the end of May and is scheduled to complete, following a 2 week extension in programme, in late September. This extension of programme still allows the theatre technical staff time for system familiarity for the first scheduled performance in October. Any further extension in programme would be a cause for concern so the situation is being closely monitored by the Project Managers.
- **Signage (Phase 2)**  
Following the completion of the phase 1 car park signage scheme, a scheme for new signage for all floor levels of Frobisher Crescent is now in development. Scheme is close to being finalised.

Objectives  
4, 5

Objectives  
4, 5

Objectives  
4, 5

Objectives  
4, S/E

Objective 4

6. Report: Business & Commercial	
	Strategic Objective
<p><b>6.1. Progress &amp; Issues</b></p> <p><b>Business Events</b></p> <ul style="list-style-type: none"> <li>We are on track with the 2013/14 budget and currently stand on £1.419M for the year, slightly ahead of this time last year (£1.399M).</li> <li>July featured lots of graduation events, including Kings College, St Georges University and London Metropolitan University. Other events included; Stonewall Equality Limited, Envision &amp; CIBT. Rule Financial continue to use our spaces on a regular basis. A photo-shoot for Italian Vogue was also hosted in the Main Foyer areas and the Sculpture Court.</li> <li>The Art Gallery was used by the Guildhall School &amp; Drama for 2 nights of fundraising events with dinner being served in the space. The event also involved a Technical Theatre exhibition for the students, extending to a public opening and a hosted private view event.</li> <li>August was a typically slow month for Business Events. We hosted 6 events during the month including Sustainable Events Limited.</li> </ul> <p><b>Exhibition Halls</b></p> <ul style="list-style-type: none"> <li>Exhibitions are on course to exceed the budgeted income for year 2013-14 by more than 17%. The current Hall Rental forecast stands at £439,600 against the budget of £371,000. September has started with a successful return of the Landlord and Letting Show, which was attended by over 1,500 visitors.</li> </ul> <p><b>Commercial Development:</b> This has been a quiet period for all areas that generate secondary income since there has been no arts programme on site.</p> <ul style="list-style-type: none"> <li><b>Retail:</b> We have controlled staff costs by limiting opening hours and closing on Mondays. In preparation for a busy Autumn and the arrival of new ranges we have had a summer sale to reduce stock holdings of existing product.</li> <li><b>Catering:</b> Searcy's restaurant has been refreshed and re-launched as Gin Joint on August 29th. The preview week when Barbican residents and staff could eat at a discount was well received and over 500 meals were served.</li> <li><b>Car parks:</b> We have negotiated a reduced monthly management fee with our contractors to reflect the reduced car parks usage over July / August.</li> </ul> <p><b>BIE</b></p> <ul style="list-style-type: none"> <li><b>Digital Revolution:</b> The exhibition research and development is on track. We are currently in the final stages of contracting a major content partner. We have also identified a range of possible designers and will make a final decision by the end of September.</li> <li>Bond, Designing 007 ended a successful run at Minsheng Art Museum, Shanghai. Visitor numbers were not as great as we might have expected (only 3 Bond movies have been released in China to-date), although our Chinese partner and the British Council China were very pleased with the reception the show received.</li> <li>Game On featured in a major technology festival in Argentina which has</li> </ul>	<p>Objective 5</p> <p>Objective 5</p> <p>Objectives 1, 4, 5</p> <p>Objectives 1, 4, 5</p>

<p>been extended by 6 weeks due to the overwhelming numbers. To-date more than 200,000 visitors have seen the show in Buenos Aires.</p>	
<p><b>6.2. Preview &amp; Planning</b></p> <p><b>Business Events</b></p> <ul style="list-style-type: none"> <li>The Garden Room refurbishment is complete (bar snagging) and our re-launch event was a success - over 250 event planners attended the event which generated some excellent press coverage including the announcement that we have achieved the 'Gold Award' for the Meetings Industry Association's 'Accreditation in Meetings'. The Barbican is only the 19th venue in the UK to receive this. The launch also included a showcase of digital projection mapping services, developed by the Guildhall School.</li> <li>We are also in the process of launching our interactive boardroom with integrated technology including a 74 inch LCD Screen, Skype facilities, Blue-ray player, and an 'idea-wall' on which delegates can write.</li> </ul> <p><b>Exhibition Halls</b></p> <ul style="list-style-type: none"> <li>We have 5 events taking place during September/October. The Landlord and Letting Show is followed by King's College Welcome Fair, University of London examinations, KIOSK Expo and The British Invention Show.</li> </ul> <p><b>Commercial Development:</b></p> <ul style="list-style-type: none"> <li>We are working with Marketing on fortnightly destination emails, which will be sent to all those who have bought a ticket for upcoming Arts events, giving us opportunity to target promotions, packages and stories about new menu items, retail product and pop up activity to appropriate audiences.</li> <li><b>Catering:</b> A number of promotions linked to Gin Joint will raise awareness of the new offer and we expect to see increased covers and turnover from this outlet. The Martini Bar will be themed by the Pop Exhibition designers and marketed to appeal to the late opening visitors on Thursday and Friday</li> <li><b>Retail:</b> A homewares range exclusive to Barbican, and inspired by the Barbican lakeside pavilion, will be launched at the end of October. Our Kit Grover ranges to include product using images from the Alan Fletcher estate will arrive in the shop in November.</li> <li>Artists merchandise linked to the programme will form an important part of our ranges sold this autumn from our new mobile unit. We will be stocking product linked to the John le Carre season from a pop up in the new cinemas, and ranges to support the Britten centenary season and the Michael Clark residency in the Theatre.</li> </ul> <p><b>BIE</b></p> <ul style="list-style-type: none"> <li>From China, Designing 007 will move to Melbourne Museum (1 Nov – 25 Feb 2014) where it will form one of the main cultural events of the Melbourne Major Events season.</li> <li>Watch Me Move launches its US tour at Detroit Institute of Art on 6 October</li> <li>Game On 2.0 opening at Tekniska Museet, Stockholm on 25 October</li> <li>Howard Hodgkin will move to the Montreuil Lyrique festival, in France in November 2013</li> </ul>	<p>Objectives 4, 5</p> <p>Objective 5</p> <p>Objectives 1, 5</p> <p>Objectives 1, 5</p>

## **Appendix A:**

### **Our Vision:**

World-class Arts and Learning

### **Our Objectives**

Collaborate with colleagues to:

- 1. Serve all our audiences**
- 2. Produce an outstanding arts programme**
- 3. Place creative learning at the heart of our work**
- 4. Develop our iconic buildings**
- 5. Diversify funding**
- 6. Create a cultural hub**

### **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