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| Committee(s): Barbican Board | Date(s): 22 January 2014 |
| Subject: Management Report by the Barbican's Directors | Public |
| Report of: The Managing Director | For Information |
| <u>Summary</u> | |
| <ul style="list-style-type: none"> • 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 at item 13 in 'non-public business'. | |
| <u>Recommendation</u> | |
| It is recommended that Members receive this report for information. | |

Main Report

| 1. Report: Cultural Hub | |
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| | Strategic Objectives |
| <p>1.1 Progress & Issues</p> <ul style="list-style-type: none"> • The Centre completed its most successful year to date with the publication of the Season Review for 2012-13 and its launch at the Christmas celebration in Milton Court. We were able to point to attendances across arts and commercial events exceeding 1.1 million for the first time, significantly higher than ever box office income and higher than ever commercial income for the financial year. This was however against a picture of increased investment in the programme in 2012 thanks to Arts Council England, and LOCOG which will not be maintained in the future. • The City Corporation has now established the Cultural Hub Working Party (see last Board report) which will meet for the first time on 5 February, chaired by the Chairman of Policy and Resources, and including key City stakeholders in the work going forward. | <p>Objective 1,2,3,5,6</p> <p>Objective 5,6</p> |

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| <ul style="list-style-type: none"> • At the same time, the external advisory group to be chaired by Michael Cassidy has had positive responses to its list of invitations, and looks set to be able to contribute a wide range of outside expertise to the formulation of the project. • At the end of 2013 the Centre was able to point to wide range of programming achievements and initiatives (see below), especially the integration of a highly successful visit by the Royal Shakespeare Company into the international theatre season of the Centre, and the remarkably rapid development of sold-out audiences for promotions at the Guildhall School's Milton Court. | <p>Objective 5,6</p> <p>Objective 1,2,3,5,6</p> |
| <p>1.1. Preview and Planning</p> <ul style="list-style-type: none"> • The financial picture for the future, in completing the 2013-14 year, achieving a balanced budget for 2014-15, and looking further ahead, present radical challenges to the Centre, as will be discussed later in non-public business. The aim is to present a balanced budget for 2014-15 dependent on the outcome of 2013-14, and then to present a broader paper for consideration on the future, to be discussed after the Finance Sub-Committee on 19 February. All Board members are encouraged to attend this session. • Discussions with the LSO about its aspirations continue. Arup has been commissioned to produce a report into feasible alterations to our concert hall, while at the same time alternative possibilities are explored by the LSO and the City Surveyors. (Coincidentally, the Yale Architecture Studio under the guidance of renowned architect Frank Gehry is going to pay a visit to the Barbican on 2-3 February in order to set an architectural exercise for the students on the re-purposing of an iconic building. This will not have a practical outcome but is a signal of the international recognition of the Barbican as a cultural venue.) There is a strong commitment to ensuring the most competitive and appropriate facilities for the LSO within the present financial climate. • The Board has its annual dinner on 4 February. Early notice of future dates includes the Spring Press Launch on Wednesday 26 March, which Members are invited to attend (though on this occasion priority for tickets that evening is given to the press attending). • The Secretary of State, Maria Miller, is the guest of the City Corporation at a dinner organised by Reform in the Barbican Centre this evening, 22 January, together with leading representatives of the arts and culture world. | <p>Objective 5</p> <p>Objective 2,4,5</p> <p>Objective 1</p> <p>Objective 1</p> |

| 2. Report: Arts | |
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| | Strategic Objectives |
| <p>2.1. Progress & Issues</p> <p>Several of our 2013 events and shows have been listed in “best of” for 2013 – see Audiences section.</p> <p>We have appointed Jane Alison as Head of Visual Arts. She has been Senior Curator at the Barbican since 2007 and was recently responsible for realising The Bride and the Bachelors: Duchamp with Cage, Cunningham, Rauschenberg and Johns while also having a key role in shaping Barbican’s wider complementary Dancing Around Duchamp season.</p> <p>Whereas our programme receives positive critical reviews, our box office results are still mixed:</p> <ul style="list-style-type: none"> • Pop Art and Design continues to be critics’ choice in Time Out and receiving good reviews but is only achieving 71% of budget to date. • Sales results in our cinemas while good in November (123% of budget) were less satisfactory in December (51.5% of budget). Our marketing team is working to support the promotion of New Releases in particular. • In our classical music programme some performances exceeded target including Barbican Britten: Curlew River who also received many very positive reviews, but we have only achieved 85% of income targets in the last 2 months. With two more shows to go in January, the Gubbay rentals have achieved 93% of sales target to date. Our contemporary music programme is going well and meeting its sales targets. • In the Theatre, Get Happy exceeded its target and received a 5* review in The Sunday Times while Richard II is sold out and bringing substantial secondary income to the centre via our retail units. Bookings for the new season are on track and Toni Racklin features in The Stage 100 in which they note that our “varied programme of work continues to impress”. <p>Box office results are raising concerns and while identifying causes is not simple, they may include:</p> <ul style="list-style-type: none"> • Cautious public spending due to the current economic climate • The impact of ticket price increase • Reduced marketing spent • Pressures on setting realistic budget targets in this climate <p>We are considering all of these factors as we forecast future budgets.</p> | <p>Objective 1,2,3</p> <p>Objective 2, S/E</p> <p>Objective 1,2,5</p> <p>Objective 1,2,3,5</p> |
| <p>2.2. Preview and Planning</p> <p>Arts and Learning teams are working together towards the next Arts Council NPO funding application for 2015 /2018 due on 17 March.</p> <p>Some of our upcoming programme highlights include United Visual Artists: Momentum in the Curve (from 13th February), The Fashion</p> | <p>Objective 1,2,3,5</p> <p>Objective 1,2,5</p> |

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| <p>World of Jean Paul Gaultier: From the Sidewalk to the Catwalk (from 9th April) in the gallery that will be accompanied by a corresponding curated film season, Inner Voices (from 26th March) and the Testament of Mary (from 1st May) in the Theatre, the echo rising star series in Milton Court (from 24th January) and Handel's Jephtha (on 14th January), Maxim Vengerov (from 10th January), Max Richter (on 24th January) and Jazz at Lincoln Center Orchestra with Wynton Marsalis (from 30th June) in the Hall.</p> <p>We are in discussion with The Space to include some elements of Digital Revolution in the re-launch of the online platform in Spring/Summer 2014.</p> <p>We are moving ahead with our summer 2014 Beyond Barbican programme while considering resources and ensuring that we don't over commit. The main projects will comprise:</p> <ul style="list-style-type: none"> • Marché Gaultier, the offsite community project linked to The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk • A weekend of performances and activities we are planning to deliver in Waltham Forest in collaboration with Create London. This could be part of a two-year deal with considerable match funding attached to it from the Council. • Our last contribution to the Gillett Square event with Dance Nations Dalston • Events connected to our 2 Creative Learning projects, Open School East and Barking & Dagenham: A 100 Year Retrospective. | <p>Objective 1,2,5</p> <p>Objective 1,2,3,5</p> |
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| 3. Report: Creative Learning | |
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| | Strategic Objective |
| <p>3.1. Progress & Issues</p> <p>Framed Festival: This film festival for young people brought an International film programme to London Audiences and included workshops and free events in the Barbican Foyers making animation, sound effects and filmmaking accessible to all ages. The Barbican Young Programmers (aged 15-25) were central to the festival and curated a short film programme for young people as well as running a Film Quiz night in the Camera Café. There was a very successful partnership with BAFTA for a second year running who presented 3 events during the festival including a careers insight and advice session for young people interested in film, television and gaming; and one to one Speed Surgeries with industry professionals for young people to quiz the experts on how they got where they are today. 67% of evaluation respondents rated their experience of Framed Film festival excellent, 33% rated it as good.</p> <p>Whilst this overall response is encouraging, we have also learnt from the feedback of a growing need for Framed to fit into a larger, city wide and national context. We will therefore re-evaluate the programme taking into account and working with Film Nation, the national organization who have recently won a large scale tender to deliver film education in the UK and with whom we are already developing a working relationship.</p> <p>Barbican Art Book <i>Learning from London</i>: The Barbican Art Book is an annual school project linked to a Barbican exhibition. The project is about paying close attention the world around us through young people's perspectives and their insights. Following a programme of work from Autumn 2013, the newly published book will launch in an event with all the students, teachers and families in early April 2014 at the Barbican.</p> <p>This year's book is co-produced with five secondary schools in Hackney and Islington. Seventy students aged 14 to 19 will have their work published in the forthcoming book, these students range from 'gifted and talented' to Special Educational Needs. The process has included a CPD day for the teachers, seminars and visits to the Barbican by students and discussion sessions at the schools with CL curator, photographer Sarah Ainslie and architect Gill Lambert. The project is a creative approach to visual literacy.</p> <p><i>"Most of that GCSE group were looking at B's and C's in their GCSEs, from this work they're now looking at As and A*s... It also leads to great retention to 6th Form"</i> [Teacher from Stoke Newington School 20 Nov]</p> <p><i>"[This book project] has opened my eyes to over looked things. Buildings take a lot of time to build, but once they're built they're overlooked."</i> [Student from Holloway School]</p> | <p>Objective 1,2,3</p> <p>Objective 3</p> |

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| <p>Hyper pop workshop: Taking inspiration from Pop artists, 94 people made their own comic book pictures in one day, with families AM and adults PM. Professional comic book artists Gary Northfield (Beano, Horrible Histories) and Rian Hughes (2000AD, Devise) lead the workshops and worked alongside participants. The event was part of the annual Comica Festival 2013 and The Image Duplicator Project.</p> <p>This event was heavily oversubscribed with 23% of participants visiting the Barbican for the first time and over half of all 94 participants classified as low-cultural attendees</p> | <p>Objective 1,2,3</p> |
| <p>3.2. Preview & Planning</p> <p>Barbican cross arts workshops: A new offer of bookable one day participatory workshops for primary and secondary school students was piloted in the autumn and will launch this Spring. These workshops will provide an insight into the Barbican's programme and the creative processes behind all our art forms. This project has been developed as a direct response to many requests from groups to visit the Centre and has involved extensive consultation with school Heads and teachers.</p> <p>Entrepreneurship / Drum Works: Creative Learning Officer Jenny Beer is one of 10 people undertaking the Guildhall Creative Entrepreneurs course run by Cause4, with a view to developing new models of income generation for the Creative Learning project Drum Works and with the long-term aim of developing the project into a spin-out enterprise in its own right. This year-long course (October 2013-September 2014) covers all the elements of setting up a sustainable creative business including business planning, funding models and marketing. A clear vision, mission and five-year plan are in place for Drum Works, and the next stages will be to finalise the business plan and work towards a pitch to angel investors and potential funders in June 2013.</p> <p>Visibility: In close collaboration with the arts and audience divisions, we are developing ways of profiling Creative Learning Work across the Centre. This includes an informal exhibition in the Camera Café of 21 photographs from the first Barbican Book project <i>Everything is Moving</i>. This will be renewed every six months to profile recent work by young people in East London. A large Plasma Screen now on the Mezzanine level will also showcase recent projects and outcomes. These initiatives will continue to inform the larger strategic decisions regarding use of space, as well as the profiling of arts and learning activity in the centre.</p> | <p>Objective 3,4</p> <p>Objective 2,5,6</p> <p>Objective 3,4,6</p> |

| 4. Audiences | |
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| | Strategic Objective |
| <p>4.1. Progress & Issues</p> <p>It was a busy run-up to Christmas for all the teams, supporting the arts and learning activities laid out in the earlier pages of this report eg Pop Art Design, Richard II. While most of the Audiences Division teams made the most of the opportunity to take a break over the Christmas/New Year period, various members of the Customer Experience teams were in every day except for Christmas Day and Boxing Day.</p> <p>Communications: The Communications team undertook a campaign to get the Centre's activity picked up in the media's review of arts events in 2013 and their chosen highlights of 2014. The following events featured in the media's review of 2013.</p> <ul style="list-style-type: none"> • The Daily Telegraph's 'Review of the year' picked Curlew River as one of the 'Best of 2013'. • The Guardian's 'Best Theatre of 2013' series includes Scenes from a Marriage at number 6, voted for by Matt Trueman and Andrew Dickson who made it his personal number one. • Gewandhausorchester Leipzig/Riccardo Chailly's Brahms Cycle concerts were highlights of the year for the Evening Standard, the Observer and the Telegraph • The Observer also chose the LA Phil/Dudamel residency as a highlight of the year. • The Bride and the Bachelors: Duchamp with Cage, Cunningham, Rauschenberg and Johns was named one of six art-world triumphs in the Evening Standard's review of the year and one of the ten top exhibitions by Artsdesk. • It's Nice That 's 2013 Annual book included both Rain Room and Dalston House as best art and events of the year • Dalston House was deemed 2013 hottest exhibition in Design Week. • Rain Room was also highlighted in the Italian edition of The Huffington Post's '10 Most Beautiful Art Installations of 2013'. • Nicolas Jaar's Transcender concert is number 1 in Resident Advisors 'Top 20 live acts of 2013' • Other highlighted events from 2013 included Richard II, The Paper Architect, Scenes from a Marriage and Ubu Roi. <p>Whilst we picked up many plaudits for our work over 2013 all across the art forms, we were particularly strong on theatre for "highlights of 2014" as the media looked ahead to the year. Lest We Forget/English National Ballet featured in five papers; The Testament of Mary with Fiona Shaw featured in three as did Opus by Circa and A Midsummer Night's Dream. The Royal Concertgebouw Orchestra's residency, Haitink at 85, Birtwistle at 80 and Atomic Bomb: Who is William Onyeabor were chosen music highlights and the Jean-Paul Gaultier exhibition and the UVA exhibition in the Curve also featured, as did Pop Art Design which runs until the beginning of February.</p> <p>Marketing: Ongoing campaigns include final activity for Pop Art Design, the new cinemas and considerable work for the classical music launch. The new theatre brochure (Jan – July 14) was issued in December with steady booking for the season. The Berliner Philharmoniker/Simon Rattle concerts were launched in early December and sold out during the priority</p> | <p>Objective 1,2,3</p> <p>Objective 1, 2</p> <p>Objective 1, 2</p> |

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| <p>booking period, with 54 people joining as members and one new patron joining to make the most of the priority booking for those events. For further reporting on Digital and Development please see reports later in the agenda</p> | <p>Objective 1, 2</p> |
| <p>4.2. Preview & Planning</p> <p>Ticketing/CRM system - Website procurement: We are currently evaluating the six bidders for the website who we saw in late November and December. The launch date for the new website stands at early 2015 at the moment. A report on both projects went to the October Risk Committee and the November Finance Committee. Further detailed reports covering this issue can be found later in the Board agenda.</p> <p>Creative Learning strategy: Further work with Audiences division teams will take place on the refreshing of the Creative Learning strategy. We are still keen to have a “launch moment” for the charitable element of our work during Spring 2014.</p> <p>Membership: The final modelling for adjustments to current scheme in response to extensive research carried out in 2012 is taking a little longer than expected and we will no longer be able to implement the changes by April 2014. We are still in a recruitment process for the vacant Membership Manager post. We are continuing to promote the current scheme with tactical promotions around Gift membership for Christmas and the new Classical music season.</p> <p>Classical Music launch: plans are underway for the next Classical Music Season launch in January. Launch emails/summary sheets will go to Members and Patrons on 15 January, which is also the evening of our Members launch. Tickets are on sale to Red Members on 27 Jan, and to general public on 10 Feb. The Customer Experience team are currently in the considerable on sale setup process and are well ahead of schedule.</p> <p>Development: The department will be welcoming two new members of staff for the Corporate team early this year following a successful recruitment process.</p> <p>Customer Experience: The teams are helping ensure secondary income streams are maximised during an exceptionally busy period with sold out audiences in the Theatre and a busy Christmas period in the Hall. Early indications are of record sales.</p> <p>Final bank accreditation for contactless card payment is now complete and will now be launching across all ticketing desks on a phased programme. The e-tickets trial and rollout is nearing completion. Take-up is encouraging.</p> | <p>Objective 1, 3, 5</p> <p>Objective 1, 3</p> <p>Objective 1</p> <p>Objective 1, 2</p> <p>Objective 1, 5</p> <p>Objective 1, 5</p> |

| 5. Report: Operations & Buildings | |
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| | Strategic Objective |
| <p>5.1. Progress & Issues</p> <p>Another Challenging Period for our Security Team More challenging demands were made on the security team with protests by IWGB in foyers over a Mitie personnel issue. Security also successfully managed another Royal visit in connection with a visit by HRH Duke of York to the London Metropolitan University Graduation Ceremony.</p> <p>Milton Court Post practical completion works continue and we are now down to just over 300 snags from the original 6,000. The building is very heavily used and in addition to normal School activity and Barbican Centre concerts we have also housed two high profile business events, one of which was Sir Alex Ferguson's FT interview. Works may well extend into next year due to there being no time available to carry out works in normal working hours. There remain some significant unresolved design defects, the most important being the over-heating in the Theatre Flying tower and there being no heating provision designed in the scheme for foyer levels 0, -1, and -2.</p> <p>Ex Hall 1 LFS Proposed Tenancy Progress this period as follows:</p> <ul style="list-style-type: none"> • The agreement to lease with the LFS is in its final stage of development, expected to conclude by the end of January. Final details relate to conditional clauses over access and planning. • Following Project Sub Committee approval on December 5th work has commenced with the Scape Framework contractor on surveys and feasibility work required to take the project to Gateway 5. The enabling works will be managed by the City Surveyors Dept. and he intends to appoint an agency/external PM to oversee the project. <p>Building Repairs and Maintenance Contract Over a rolling twelve month period the engineering in-house team has undertaken and delivered over 14,000 work tasks; this will increase year on year with the enlargement of the estate to now include the Milton Court site.</p> | <p>Objective 1, S/E</p> <p>Objective 4, S/E</p> <p>Objective 2, 6</p> <p>Objective 3, 6</p> |
| <p>5.2. Preview & Planning The winter programme of capital projects is progressing well. Headline issues are as follows:</p> <ul style="list-style-type: none"> • Theatre Carpet Project to renew theatre foyer carpets has been completed to budget and time. Any serviceable areas of old carpet have been retained for future use in theatre office re-carpeting. • Gallery Roofing Following a small but potentially high impact new leak in the Gallery a stop-gap roof recovering measure has been installed. It is planned to | <p>Objective 4</p> <p>Objective 4</p> |

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| <p>take core roof section samples during a gallery closure period in February 2014, the results of which will inform a more permanent roof renewal or repair solution. It is most likely that the next opportunity to implement such works will be in a gallery closure period in 2015.</p> <ul style="list-style-type: none"> • Theatre Technical Project (Cap 3) Work on this project is now complete with the exception of the final commissioning of the new communication system. This remaining action has no impact on the performance programme. • Cinema 3 Odours from Côte Restaurant. These works have now been complete and appear to be doing the job. There have been no reports of any odours since the work was done. • Powered Flying System Technical commissioning has caused delays in the completion of this project. The contractor is working closely with the Theatre's production team to ensure that the shows are not affected by the late completion of the project. An access bridge remains out of alignment and is planned to be re-positioned during a theatre closure period in February. Practical completion is still to be awarded pending a complete solution to technical commissioning. | <p>Objective 4</p> <p>Objective 4</p> <p>Objective 4, S/E</p> |
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| 6. Report: Business & Commercial | |
| | Strategic Objective |
| 6.1. Progress & Issues | |
| <p>Business Events</p> <ul style="list-style-type: none"> • Business events have successfully hosted the first events in Milton Court for various clients, including Moorfields Eye Hospital, UK Irish Arts, Financial Times and Truphone UK. • There are some staff changes in Business Events. • In total 44 events have been hosted in this period including two presentation ceremonies for London Metropolitan University. Short lead times continue to be a challenge on resources. • Searcy's have had a successful December in line with 2012. • Forward bookings have passed £1m for 14/15. <p>Exhibition Halls</p> <ul style="list-style-type: none"> • Exhibition Halls are on track to deliver the budgeted income for 2013/14, and hopefully exceed it by at least 15%. This increase was helped by an unexpected tenancy taken up by the University of London for their examinations which were held in Exhibition Hall 1 at the end of November/beginning of December. In addition to this booking, three other events took place in Hall 2: Chartered Institute of Taxation exams, International Wine Challenge and Herriot Watts University exams. | <p>Objective 5</p> <p>Objective 1,5</p> |

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| <p>Commercial Development:</p> <p>Retail</p> <ul style="list-style-type: none"> • The design market animated the foyers over December, was well received and our shops traded well over the Christmas period. • The modest refit of the foyer shop has been completed and has resulted in a much improved retail environment. • The mobile Richard II shop has been busy. <p>Catering</p> <ul style="list-style-type: none"> • The Gin Joint is trading well at 17% above last year, with an increase in covers of over 30%. • The Lounge has benefited from the long Richard II run and evening services have averaged 85 covers. <p>BIE</p> <ul style="list-style-type: none"> • Designing 007 is currently being hosted at one of Australia's finest museums, Melbourne Museum. Media coverage has been extensive and very positive. Its successful run continues attracting circa 950 visitors per day. <p>Game On 2.0 has broken all previous attendance records at Tekniska Museet, Stockholm. The show is so successful that the museum has requested a five month extension until the end of September 2014.</p> | <p>Objective 1,5</p> <p>Objective 1,5</p> <p>Objective 1, 5</p> |
| <p>6.2. Preview & Planning</p> <p>Business Events</p> <ul style="list-style-type: none"> • A busy January is in progress, including major graduation events with three presentation ceremonies for Kings College and another ceremony for University of London in early March, highlighting that this is still a very important revenue stream for the Barbican and continues to challenge for diary space. • Amazon will host a Development event in the Milton Court Concert Hall. • The Association of British Orchestras return for their annual conference at the end of January. <p>Exhibition Halls</p> <ul style="list-style-type: none"> • There are four more events to take place before the end of the current financial year; the regular CIANA Remainder Book Fair which takes place in January, and Music Education Expo, Garden Press Event and the Landlord and Letting Show which all take place in February. <p>Commercial Development:</p> <ul style="list-style-type: none"> • Retail: Our focus is on range planning for the exhibitions this year – Gaultier and Architectural Photography in the Gallery, and the BIE summer show, Digital Revolution. We hope to develop bespoke products for all three. • We are exploring the addition of some new fixtures and fittings for the Gallery shop to improve our ability to display and promote product. • Catering: We are reviewing the performance bars operation aiming to develop product ranges that can fit with the programme, particularly in the Hall. <p>BIE</p> <ul style="list-style-type: none"> • Designing 007 will feature as a major component within the UK-Russia Year of Culture, 2014. The initiative is organized by the British Council and Russian Ministry of Affairs. | <p>Objective 4, 5</p> <p>Objective 5</p> <p>Objective 1, 5</p> <p>Objective 1, 5</p> |

- **Watch Me Move** will end its tour in the Detroit Institute of Art in January 2014 and will open at the Frist Centre, Nashville in June 2014.

International exhibition partners are being explored for the **Digital Revolution** exhibition.

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