

<b>Committee(s)</b>	<b>Dated:</b>
Barbican Centre Board	18 May 2022
<b>Subject:</b> Management Report by the Barbican's Directors	<b>Public</b>
<b>Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?</b>	<b>1,2,3,4,5,7,8,9,10,12</b>
<b>Does this proposal require extra revenue and/or capital spending?</b>	<b>N</b>
<b>If so, how much?</b>	<b>n/a</b>
<b>What is the source of Funding?</b>	<b>n/a</b>
<b>Has this Funding Source been agreed with the Chamberlain's Department?</b>	<b>n/a</b>
<b>Report of: Chief Operating &amp; Financial Officer</b>	<b>For Decision</b>
<b>Report authors: Directors, Barbican Centre</b>	

### Summary

- The Management Report comprises current updates under six sections authored by Barbican Directors.
- Updates are under the headlines of:
  - Interim Managing Director Update
  - Programming, Marketing and Communications
  - Creative Learning
  - Operations and Buildings
  - Business and Commercial
  - Development.

### Recommendation

Members are asked to:

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

## **Main Report**

### **1. REPORT: JOINT INTERIM MANAGING DIRECTORS' UPDATE**

Since our previous report, and during the last quarter in particular, activity across all areas has picked up. Attendance at all our venues has been good, demand for business events has been strong and business reaching pre-pandemic levels. With busy bars, catering and retail, there is a real energy in our public spaces with the quality of our programming, as this report sets out, has been at the vanguard in bringing a real buzz to the Centre. With the consequent increase in income, our year end financials are significantly better than previously reported, as well as our budget for the year – set out in the business review in your Board papers.

Programming work and managing activity during the pandemic has been exceptionally challenging as the situation continued to change over the last two years with new variants of Covid-19, unexpected lockdowns, and changes to restrictions. The City's support over the last two years has been crucial in enabling us to deliver our plans, reaching where we are today. By necessity, our budgeting had to be cautious as we adapted to the changing environment.

As the Barbican opens up to pre-pandemic levels of activity, we welcome the appointment of Allies and Morrison with Asif Khan Studio as our design partners for the Barbican Renewal project. The importance of this project to the Barbican as a world leading arts institution cannot be overstated. This exciting project will determine much of what we do in the coming years, which, crucially, places sustainability at its centre.

Above all, our work on EDI progresses with a full update provided at this meeting. This work, is and has to be, central to everything we do, influencing our creative vision, the renewal project and above all helping to deliver a more inclusive organisation.

This is a rich, challenging and exciting agenda and we welcome our new CEO, Claire Spencer, as she takes the helm to lead this programme of change.

## 2. REPORT: PROGRAMMING, MARKETING AND COMMUNICATIONS

In March we celebrated our **40<sup>th</sup> birthday** with a wonderful selection of cross-arts events around the Centre. The birthday was reported on in number of outlets including The Guardian, BBC Radio 3's Music Matters and In Tune, BBC Radio London's Robert Elms programme, FAD Magazine and the Evening Standard.

*Postwar Modern: New Art in Britain, 1945–1965* opened to considerable critical acclaim in Barbican Art Gallery during the anniversary week on 3 March and attendance figures are healthy. The exhibition is accompanied by a residency by associate artist Abbas Zahedi. In our Visual Arts partnership programme, *Michael Clark* opened at the V&A Dundee on 5 March, and *Noguchi* opened at the Museum Ludwig in Cologne on 26 March – both venues are reporting a very positive response.

Music also contributed extensively to the 40<sup>th</sup> anniversary programming with performances from the LSO, BBC SO and Britten Sinfonia; the Chris Difford-curated *Songs in the Key of London*; an 8-hour long piano project *The Future is Female* in the Conservatory. During April, outstanding reviews were received for Damon Albarn, Father John Misty and Hamza Namira in contemporary, and the Czech Philharmonic, Les Arts Florissants with William Christie, Jonas Kaufman and Diana Damrau, and Joyce DiDonato in classical.

In the Theatre, Blanca Li's VR experience *Le Bal* was a hot ticket and will be returning for a further two-week run in May (already sold out!) We welcomed celebrated South African artist William Kentridge and his company to our main stage for the first time with a double bill of film, music and theatre entitled *Sibyl*. Ivo van Hove's company ITA will present the UK premiere of *Age of Rage*, and UK based company Gecko will return with *The Wedding*. *Anything Goes* will return this summer, this time with an all-British cast. Kathleen Marshall was just awarded the Olivier for Best Theatre Choreography.

Cinema's major film programme *Homeland: Films by Australian First Nations directors* took place in February and was a celebrated highlight of the UK/Australia 2021/22 season. In March, Barbican Cinema presented *Other Modernisms, Other Futures: Global Art Cinema*, a season which looked at the period between 1960-80 featuring six films made by modernist directors from across the world. March also saw the return of Human Rights Watch Film Festival to our venues with 3 successful in-venue screenings and in April we relaunched our Silent Film and Live Music strand with *The Fall of the House of Usher*.

The Communities and Neighbourhoods team are now working on applications for the latest round of The Imagine Fund. Following a series of co-design sessions with grantees from last year's pilot fund, two different funding opportunities are now available. The Seed Fund offers £500 to test a new idea in the community. The Project Grant is a larger grant of £2000 for a bigger idea or project.

BIE's *AI: More Than Human* exhibition continues its run at the Guangdong Science Centre, China. The exhibition will close in June and move to Afundación A Coruña for an autumn run in Spain. *Game On* continues to increase visitorship at the Groninger Forum after a lockdown over Christmas and January. The *Virtual Realms* exhibition opened at the Western Australian Museum Boola Bardip in Perth on the 26 March. During April,

the team installed the new *Our Time On Earth* exhibition in the Curve Gallery, across the Foyers and in the Pit Theatre, ready to open on 5 May.

### **Update on Digital**

The Visual Arts team has produced a wide range of digital content to supplement and support the *Postwar Modern* exhibition. Among the pieces produced was a video introduction to the exhibition, a feature on four of the artists from the show, a mix of early experimental pop and electronic music from the period with record label Death is not the End and an animated video of activities for young people.

During March and April, Barbican Cinema celebrated the films of Ryusuke Hamaguchi on the Cinema on Demand platform. Both *Wheel of Fortune and Fantasy* and the celebrated and Academy Award winning *Drive My Car* played to solid viewing figures as the Cinema department takes stock and makes plans for the near and medium term for Cinema on Demand.

Theatre presented a sold out *Pit Party: Transpose JOY*, featuring 3 exciting transgender artists. The show was filmed and will be made freely available on our website Read, Watch, Listen next month.

Music's *Live from the Barbican* streams over the period have included the BBC Symphony performing Frank Zappa, Nonclassical's *Listening to Place* and a performance by jazz/electronica band GoGo Penguin.

Following the success of their event *Can we be Artists?* Back in November, [Community Collaborator Headway East London](#) invite us to keep the conversation going with a [new blog](#) and new [guest episode](#) as part of the Communities & Neighbourhood's *Nothing Concrete* podcast.

### **Future Planning**

Carolee Schneemann: *Body Politics* opens on 8 September in the main gallery, and our next Curve Commission from Soheila Sokhanvari will open on 7 October. We are currently in discussion with MAPFRE in Barcelona about potentially partnering with them to bring an exhibition by Carrie Mae Weems to Barbican in Summer 2023. For the Curve, in Spring 2023 we will be presenting an architectural intervention.

Our Music Autumn / Winter 2022/23 programme was launched on 30 March, with highlights including residencies from the Australian Chamber Orchestra and Royal Concertgebouw Orchestra, the Barbican recital debut of Allan Clayton, Netia Jones' immersive theatrical project *The Anatomy of Melancholy*, a performance by Yossou N'Dour and the return of the Darbar Festival.

Late last month the RSC launched the title of their winter show at the Barbican – not a Shakespeare this time, but a children's production based on the much-loved family animation film *My Neighbour Totoro* in association with Japan's Studio Ghibli running from September through to mid-January 2023. In June we will launch our Autumn 2022 full Pit season. Plans are well underway for our programme for both the Theatre and Pit spaces in 2023 and we will announce this in October.

May will see the call out for our Emerging Film Curator's Lab, offering budding curatorial talent the chance to learn from the Barbican Cinema team and develop their events during sessions in June, before bringing them to our audiences in screenings in Autumn

and Winter 2022. The Outdoor Cinema cross-arts programme is being finalised for August, going on sale in May to an increased capacity of 600 for each of the six screenings.

The BIE team is collaborating with the GLA on a 1-day conference during London Climate Action Week on 1 July and are in the early stages of planning their summer 2024 exhibition under the working title *Fundamentals of Music*.

Neighbourhoods and Communities' involvement in ACE's *Climate Action Accelerator Programme* has been extended by a year, and work will continue with peers from 10 national organisations on developing the Creative Neighbourhoods / Regenerative Design work, which was recently featured as one of the main case studies in [ACE's Environmental Sustainability Report](#).

### 3. REPORT: CREATIVE LEARNING

#### ***National Open Youth Orchestra Debut Concert***

The National Open Youth Orchestra (NOYO) is a world first; an ambitious orchestra launched in 2018 to give some of the UK's most talented young disabled musicians a progression route. It promotes musical excellence, supporting 11-25 year-old disabled and non-disabled musicians to rehearse and perform together as members of a pioneering inclusive ensemble. Some of the NOYO musicians play acoustic instruments; others, electronic instruments like the Clarion, which can be played with any movement of the body including the eyes. NOYO has training centres in four locations and the Barbican, in partnership with the Guildhall School of Music & Drama, runs the centre in London, providing regular 1:1 tuition and ensemble rehearsals for its players. On 24 April, the ensemble came together for its debut public performance, following a week-long residential. This had been planned for April 2020, but due to COVID-19, the concert was postponed. The wait has been long, but the outcome was exceptional, with a large audience in attendance at Milton Court Concert Hall, who gave the orchestra a standing ovation. The programme will continue in September with new members to be recruited.

#### ***Barbican Backstage: School Music Tours***

In the early part of this year, Creative Learning collaborated with Music to develop an interactive backstage tour of the Concert Hall for secondary school students. On 9 March we delivered a pilot with Sydney Russell School for 19 students and 3 staff, to some excellent feedback. As part of the tour, students meet staff from across the Music team, experiencing a backstage tour before taking part in short workshops exploring stage management, how to film live streaming events and how to do a sound check on the Hall stage. The tour finishes with a lighting demonstration and Q&A about career paths and advice on how to work in the arts. George Monoux College will join us for the next tour this term, with two further dates booked in for July, and more to be scheduled for the autumn term.

#### ***Barbican Young Film Programmers & Chronic Youth Festival***

The Chronic Youth Film Festival was back this year with a bang, over the weekend of 12-13 March. This year, Barbican Young Film Programmers alumni from the years disrupted by Covid-19 were invited back to curate a fully in-venue festival. The group, made up of young people under 25 years old, programmed and delivered a series of screenings and talks looking at what 'Home' means to those facing adversity around the world. The selection included films from Brazil, the Dominican Republic, Spain and the UK. The group wrote marketing copy and programme notes, working closely with Marketing on the look and feel of the campaign, and hosted on-stage Q&As. 475 people attended the festival across the weekend.

#### ***Barbican Box***

Barbican Box Music kicks off at the end of April, and will be delivered across 10 schools in east London in the summer term. The theme of the Box is empowerment, and a number of artists from the contemporary Music programme have contributed to its contents

#### 4. REPORT: OPERATIONS & BUILDINGS

**Purpose:** Create an environment that enables and inspires others to achieve their best. To be achieved through:

**Plan:** Providing services that are 1. efficient, 2. compliant, and 3. appropriate.

**Priorities:** Life-critical, business-critical, other.

**General Update:** Our buildings remain safe and compliant. We have continued the momentum with projects and training, and to work on audits to ensure a backstop to the past and to assist us review our priorities for the future.

**Operations:** Our investment in training during Covid and since has led to a circa 12% increase in our customer-satisfaction survey results, and a circa 14% improvement in our CTSA and security assessment scores. This demonstrates the benefit and value of the City's approach and support during the pandemic, for which we are most grateful. Members are asked to review risk H&S 002 (terrorism / major incident); a summary report will be brought to Finance and Risk Committee, outlining potential next steps.

**Buildings:** As agreed with Board, we will continue to maintain momentum via CWP and Cap, as we move into the scoping discussions for Barbican Renewal. This coming twelve months will see the appointment of the consultants plus the establishment of staff and worker project groups. We will ensure that the experience gained by the team over the past five years of change and investment is reflected and prioritised in Barbican Renewal.

**Risk, Audits and KPIs:** We thank colleagues in the City's audit team, who have worked with us throughout the pandemic. Audit results confirm the benefits of the City's investment in our buildings and people during the pandemic (Security – Green; UUK – Green; FM – Amber). The fire audit is now complete and is Amber. The audit has highlighted the benefits of moving to the City contracts, and the need to review how we get timely and accurate information from contractors. The following KPIs will be brought to Finance and Risk in July and to each Finance and Risk Committee thereafter. We will review and adjust as we progress on our journey of continual improvement.

No:	Plan	Area	KPI	Target 2022/23
1	Efficient	Finance	See Finance Report	See Finance Report
2		Environment	Carbon Reduction (Scope 1 & 2)	10% reduction against the 2018/19 baseline of 3,736 tonnes CO <sub>2</sub> e
3		CAP / CWP	Gateway / works progressed	85% complete against GW
4	Compliant	Risk	Key policies reviewed and in date	85% complete against cycle
5		Safety	Accidents / incidents closed against register	85% closed within 28 days
6		Safety	RIDDOR Accidents	Report as and when they occur
7	Appropriate	Quality	Mystery-shopper survey	85% on mystery-shopper survey
8		Quality	Staff / worker survey	TBC

**Staff and Workers (Casuals):** In addition to our EDI work, aligned with that of the City, we have continued to roll out training as noted above to give a consistent standard and one-team approach across the organisation, including staff, casual workers and contractors. The roll-out of the new PARiM (shift-booking) system has been very well received, giving greater transparency as to the availability and allocation of shifts across the organisation. Our aim is to have one team, with CPD opportunities and a fairer distribution of shifts.

**Next Steps and Horizon:** Investments in our assets and people will continue as regards projects and training. Covid is business-as-usual, though we remain flexible and continue to plan for the winter months. We continue to work towards reviewing our costs and removing Covid-related costs as staff and audiences settle into the new norm. Our focus will shift towards Barbican Renewal, ensuring that we influence the design so as to give a building that is efficient to run, simple to operate, safe to visit, and fit for many future generations – a worthy 40<sup>th</sup> birthday present for the Barbican.



## 5. REPORT: BUSINESS AND COMMERCIAL

**Business Events:** Business for the last two quarters has been back to pre-pandemic levels for the Business Events team and has resulted in achieving 24% over the original income budget target and 16% over the stretch target.

Along with repeat and new corporate clients, the regular traffic of graduations taking place in person due to pent up demand, contributed to the above average numbers of event attendees to the Centre in the last two quarters of the year. In-conversation events with key public figures such as Tim Peake have seen Business Events alone bring in over 90,000 visitors to the Centre, with much of that focused in a window of 6 months, which normally would have been delivered over the course of a full year.

Filming and photoshoots continue to be a focus as an income stream with a dedicated sales person at the helm driving this sector. Finally, we were delighted to have won the Ethical, Responsible and Sustainable Tourism Award at the London Tourism Awards 2022 in March, recognising our sustainability efforts across the organisation. This endorsement is so important as we continue working towards our overall aim to reach net zero by 2027.

**Catering & Bars:** Benugo and Searcys are both exceeding budget revenue, with Benugo's operations running at around 80% of pre-pandemic levels. All venues are now open, albeit with some reduced trading hours until the summer, when we expect to be trading well during the run of Anything Goes and BIE's Our Time on Earth.

In Barbican Bars, the Martini Bar scored 135/135 for customer service in the last mystery shopper report. Revenues in the performance bars are behind expectations, but margins and controls remain well controlled and income to Barbican is being maximised.

The car parks are picking up as we start to see workers return to offices in the City, and we ended the year exceeding budget on private, corporate season tickets as well as drive-up ticket sales.

**Retail:** The Gallery Shop has been performing steadily during the Post War Modern exhibition, unfortunately issues with the catalogue meant we missed out on physical sales for the first four weeks. During this time online pre-orders were positive although did not make up for lost sales on the shop floor. Product Development and buying has begun for the next Gallery Exhibition opening in September.

The Foyer Shop has also enjoyed steady trade and some very busy weekends, with customers shopping a wide range of price points and across the full range. The shop will be re-merchandised ahead of the Our Time on Earth exhibition to showcase a selection of sustainable products, including a capsule clothing collection which has been made from curtain material used in the How We Live Now installation. The vacant Retail Buying Manager position has now been filled, and will start in mid June. The team are preparing for a busy summer with the BIE exhibition, Anything Goes in the Theatre and the Gallery exhibition all generating extra footfall through the Centre which retail benefits from.

## 6. REPORT: DEVELOPMENT

Our Trust and Grants team report recent successful applications with the Art Mentor Foundation Lucerne and Helen Frankenthaler Foundation towards Carolee Schneemann, the Dutch and Norwegian Embassies and Finnish and Italian Cultural Institutes towards *Our Time on Earth*, and the French Institute towards *Le Bal de Paris*. Additionally, the team has been preparing major reports to secure the final instalments of their multi-year grant and supporting the application process for Barbican's Arts Council England National Portfolio proposal for 2023-26.

The Individual Giving team continue to recruit new Patrons onto the programme. Since the last report, there have been 3 renewals (1 Premier Patron, 2 Patrons), one Premier Patron pledge and a new gift to support Barbican Young Poets from an individual supporter. The team secured a major gift to support the classical music programme, and the development of Young Barbican. The team have hosted various successful supporter stewardship events around Barbican programming including the new Post War Modern exhibition.

The team have secured sponsorships from Pinsent Masons (a current Corporate Member) and Meta for *Our Time on Earth*. A sponsorship conversation with a fashion brand is in final discussions for Carolee Schneemann. The team hosted a successful Private View for Corporate Members and Prospects for Postwar Modern, and a corporate cultivation event in coordination with the Barbican Centre Trust Chair Farmida Bi CBE, with some useful conversations following both events.

On 3 March, we hosted an event to celebrate the Barbicans 40<sup>th</sup> anniversary with Will Gompertz and key supporters and stakeholders. A number of positive outcomes were born out of the evening, including enthusiastic feedback to future plans and introductions to help with the scoping work

Recruitment to expand the Barbican Centre Trust is also underway.