

Committee(s)	Dated:
Barbican Centre Board	20 July 2022
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: Chief Executive Officer	For Decision
Report authors: Chief Executive Officer and Directors, Barbican Centre	

Summary

- The Management Report comprises current updates under six sections authored by Barbican Directors.
- Updates are under the headlines of:
 - Chief Executive Officer Update
 - Arts Programming
 - 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: CHIEF EXECUTIVE OFFICER UPDATE

As I approach the end of my second month in post, I am pleased to share my inaugural CEO report with you.

On commencement of my role I prepared a 90 Day Plan that outlined a diagnostic approach across three areas: People and Culture, the Business of the Barbican and Relationships. A mid-point update will be provided in the Confidential section of this meeting.

People and Culture

I have engaged with the team members from across the Barbican and from all levels, meeting them in their work environment where possible. Across the board I have been made to feel very welcome and our first All Team meeting was well received. On the whole the team are passionate and committed and ready for the next stage of the Barbican Centre's story to unfold and to be part of that.

We have made two major appointments in the last month – our Head of Equity, Diversity and Inclusion commences in August and our Head of Creative Collaborations and Learning commences in September. Both roles will be critical in the shaping of the Barbican for the coming months and years ahead and we look forward to welcoming them in.

Recruitment for our new Director HR and EDI has commenced and we hope to make an appointment in the next 2 weeks.

We marked the anniversary of Barbican Stories at the beginning of June with internal communications to the Barbican Team and a public statement on the Barbican Centre website.

We farewelled Nina Bhagwat at the beginning of June with a deep expression of thanks in recognition of her contribution to the Barbican Centre. We also announced the departure of Sandeep Dwesar which will happen at the end of August.

Finally, our team are now working in a hybrid manner with 3 days per week (minimum) spent onsite at the Barbican Centre. Our office accommodation arrangements are not conducive to a collaborative workplace and some of the team are struggling with the return. Barbican Renewal offers an opportunity to address that in the medium term and in the meantime we will do our best with the space we have.

Business of the Barbican

The business continues to recover from the pandemic as reported at the last meeting, but we are seeing signs of ongoing challenge (cost of living, transportation strikes) as well as windows of hope (some shows performing very strongly around attendance and good leads at a major Business Events trade show). However, there is more work to be done to reach a business model that is sustainable in this shifting environment.

Our focus has been on formulating and preparing a Business Plan with a focus on key drivers to the business. An update of the current plan will be reported at this meeting, and the analytical and change programme for the new plan will continue until at least November when a fully revised Business Plan will be tabled.

The work on Barbican Renewal has commenced, with a governance structure designed specifically for this phase of the project. Broad consultation on opportunities and requirements is now underway. We convened our first Barbican Board Working Group which was enormously helpful and we look forward to engaging with the Board regularly between now and the submission of the Business Case early in 2023.

Relationships

I have been part of several City of London Senior Office forums and look forward to working collaboratively with colleagues on a common agenda.

Relationships with the London Symphony Orchestra are healthy and robust and we are working towards a renewed Resident Company agreement with them by the end of this year. An update will be provided at the September meeting.

We held our Residents quarterly residents meeting at the beginning of July. Conversation topics ranged from Barbican Renewal, site activation and operational matters – and the tone was collaborative and respectful.

Finally on Governance, the searches for External Members for The Barbican Centre Board and new trustees for the Barbican Centre Trust are well advanced and we look forward to making recommendations on both at this meeting. We have been thrilled with the both the caliber and commitment to the Barbican in these processes.

2. REPORT: ARTS PROGRAMMING

Programming

Following the opening of public booking on 19 May for the RSC's family autumn show, the world premiere of the stage adaptation of Studio Ghibli's *My Neighbour Totoro*, Barbican theatre hit record-breaking box office ticket sales for a single day. Gross figures for week ending 22 May came in at a total of 69,049 tickets sold generating a gross sales value of over £2.33M. During May and June the installation for *Our Time on Earth* has continued in the Pit and the Barbican Theatre has welcomed Ivo van Hove's interpretation of the Greek Tragedies in *Age of Rage*, a second season of *Le Bal de Paris* by Blanca Li Dance Company and the return of UK based company, Gecko, with *The Wedding*. The ceremony for the National Dance Awards took place in Cinema 1 on 13 June. Our 6 nominated companies and artists were – **Best Female Dancer**, Cira Robinson (Ballet Black); **Best Independent Company**, Rhiannon Faith Company; **Best Classical Choreography**, Mthuthuzeli November for *The Waiting Game* (Ballet Black); **Outstanding female modern performance**, Sutton Foster as Reno Sweeney in *Anything Goes*; **Best Dance Film**, Rhiannon Faith/Rhiannon Faith Company for *DROWNTOWN*; **Best mid-scale company**, Ballet Black who were the winners of this coveted award

Postwar Modern: New Art in Britain 1945–1965 closed on 26 June, receiving wide critical acclaim. Architecture on Stage's June programme included Italian architect Pier Paolo Tamburelli, Iraqi British architect Salma Samar Damluji, a screening of a new Architecture Foundation film telling the story of Nubia Way, London-based practice RCKa. and British architect John Outram. There is renewed interest in the programme following a hiatus during coronavirus lockdowns, but working hard to reach pre-covid ticket sales levels.

Classical music highlights in May and June have included the return to the Barbican of the Leipzig Gewandhaus under the Music Director Andris Nelsons in two all-Richard Strauss programmes, a sold-out recital by pianist Khatia Buniatishvili and the final events of Lise Davidsen's artist spotlight, with a Barbican Hall recital with Freddie di Tommaso, a masterclass with Guildhall School students, a screening of her new film and a performance with the Oslo Philharmonic. The period has also contained many memorable and wonderfully eclectic contemporary performances, including by William Basinsky, Chico Buarque and Arooj Aftab.

Barbican Cinema launched its Pay What You Can and Senior Community Screenings in May furthering cinema's accessibility provision. Other screenings included a sold-out double bill with Architecture on Film's Reyner Banham in Cinema 1. In June, the Afro-Futurism season opened to a full house, followed by a sell-out screening of Early Japanese Animation with Guildhall School as part of the Silent Film & Live Music Strand and there was a free screening to highlight UN Refugee Week - *Simple As Water* in collaboration with the UNHCR.

The Communities & Neighbourhoods team put on its first resident take-over event on 24 June with new "Creative in Residence" We Are Parable hosting *An Evening of Purpose* in Cinema 1. This special event was created in association with Jessica Huie MBE, author of *PURPOSE*, to bring together creatives and influential voices from across the UK to share stories and insights designed to inspire and stimulate conversation.

At the end of May, Public Programming & Archives (PP&A) launched a new series 'The Edge of the Centre' inviting neighbouring artists, publishers and cultural organisations from the local community to produce events across our venues – opening with the publisher Strange Attractor Press including a new work from Turner-prize winner, Tai Shani. June will see local poets from the East End give readings in the Barbican Library and July will see a live radio show broadcast from Edward George of the Black Audio Film Collective exploring London's Dub Reggae history.

Update on Digital

The Visual Arts team continued to support Postwar Modern with a variety of digital content and iContent has also been created for Associate Artist Abbas Zahedi's Age of Many Posts project including an interview with meme artist Cem A., an essay about human rights by lawyer Abbas Faiz, and a profile of the Outpost Studio artists.

Barbican Cinema continues to explore ways to best utilise the Cinema on Demand platform in the medium to long term.

Hannah Peel's performance with the Paraorchestra was live-streamed over the Live from the Platform, while future digital plans that will shortly be announced include the live screening of Isata Kanneh-Mason's recital from the Barbican Hall, the Australian Chamber Orchestra's performance of *Beethoven and Bridgetower* from Milton Court and *An Anatomy of Melancholy* from The Pit Theatre.

PP&A continue their work with Google Arts & Culture, digitising the Barbican's architectural plans. They are also restoring the original Chamberlin Powell & Bon scale model of the Barbican estate to display alongside the plans in an installation in the foyers, which will explain the Barbican's architectural journey (past and present) to the public.

Future Planning

Visual Arts are working on the openings for Carolee Schneemann: *Body Politics* on 8 September in the main Gallery, and Soheila Sokhanvari: *Rebel Rebel* in the Curve on 7 October. Plans are in full swing for Alice Neel opening in the main gallery in February 2023. Michael Clark: *Cosmic Dancer* will close at V&A Dundee on 4 September and *Noguchi* will transfer from Cologne to Bern during the summer, opening at Paul Klee Zentrum on 23 September. There are challenges with increased transport and build costs and the team is working hard to mitigate these as much as possible.

Music are preparing for the launch of the February to July 2023 programme in September 2022. Highlights of this period include an artist spotlight from violinist Patricia Kopatchinskaja, the first ever UK performance from the Paris Opera Orchestra under Gustavo Dudamel and a concert from the Metropolitan Opera Orchestra, New York conducted by Yannick Nezet-Seguin and with soloists Joyce DiDonato, Russell Thomas and Renee Fleming.

The Pit's autumn 22 season launched on 15 June including new perspectives on the climate crisis, accessibility and inclusion. Featuring artists from Japan, USA, South Africa, Australia and the United Kingdom. The season will include two winners of the prestigious Oxford Samuel Beckett Theatre Trust Award and a return to the Barbican by

performers working closely with artist William Kentridge from his foundation in Johannesburg, following the company's successful visit in March with their opera, *Sibyl*.

Cinema's response to the Carolee Schneemann gallery show will soon be going on sale as well as a special programme for Pride with Safar Festival. Work has begun with an outreach consultant for our Relaxed programme

BIE continue the development of the *Fundamentals of Music* exhibition planned to launch in 2024 in co-production with the Foundation for Cultural Innovation in Japan.

Communities & Neighbourhoods continue their work with 'Community Impact Collective' - the first cohort of 8 community leaders from across the City of London, who are coming to the end of their 3-month online peer learning journey. The collective brings together people from different sectors to strengthen & advocate for values-led community work in the local area. The first cohort, led by the Barbican will host an event at the Barbican this autumn.

Work also continues with the Imagine Fund Panel - a group of 8 local neighbours who have been collaborating to co-design our new 2022 Imagine Fund, and select the first 10 projects to receive funding. 5 x Project Grants (£2k) and 5 x Seed Funds (£500) have been awarded with the aim of supporting neighbours to test new ideas and make things happen in the places they care about. A full list of projects will be announced in July and an event will be hosted at Barbican in September.

3. REPORT: CREATIVE LEARNING

Young People – Young Creatives Showcases

The Barbican Young Poets Showcase took place on Sunday 8 May in the Barbican Conservatory. As in previous years, 23 poets had the opportunity to perform live to an audience, but this year they had the option to facilitate, host a talk, or present their work as an installation in the space. 120 audience members attended the event, which was a great success. Over the same weekend, the Young Visual Arts Group's exhibition took place across Level G of the Barbican. Titled *Re: Repair*, the exhibition included artworks by the 16 artists and a public programme of workshops, all exploring the idea of repair as an ongoing process. The digital handout was downloaded 2,291 times during a busy weekend in the Centre, giving a large amount of exposure to the young artists and their work.

Schools – Our Time on Earth Schools Programme

As part of the BIE exhibition *Our Time on Earth*, we have been running an access programme for schools since May, which involves Teacher CPD, online teacher resources, a teacher activity sheet, and bespoke tours and workshops. The programme provides teachers and students with an opportunity to connect with issues surrounding the climate crisis, linking into the curriculum for students in primary, secondary and SEND settings. To date, over 1000 students have attended or are booked to attend. A Family Day is planned for July which will explore, amongst other things, climate issues for people living in the Global South, with a BSL interpreter and relaxed workshop sessions included.

Schools – Oska Bright Festival Screening

After piloting a relaxed film screening for young people aged 14-25 and their carers in March earlier this year, we opened up our schools screening offer to local SEND schools as part of the Oska Bright Festival. On Friday 24 June, 66 students from local schools attended a schools screening in Cinema 2. The Oska Bright festival screens short films made for, by and featuring people with learning disabilities or autism. We had brilliant teacher and student feedback; one student commented that watching a film about a person with autism was very enjoyable for him as someone with autism.

Families – Squish Space

Squish Space launches with a new season this August. Taking inspiration from *Our Time on Earth* and themes of the planet, four artists will develop a new creative play space exploring nature and the world around us. Leading the commission are Squish Space artists and early years specialists Lisa Marie Bengtsson and India Harvey, who will be collaborating with audio visual artist Di Mainstone and sound artist Xavier Velastin. Artists have been working with three local community groups to develop new ideas and build co-design into the curation process from the beginning.

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. compliant 2. efficient and 3. appropriate.

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

General Update: Our buildings remain safe and compliant. Teams have continued with business as usual, recovering from the pandemic and refocusing on more usual activity as the building has got busier. We have also continued with our Gold group, given the ongoing Covid situation, the rail strikes, and the new economic environment.

Operations: We have conducted another customer satisfaction survey, and encouragingly have had consistently good findings, again demonstrating the value of the training and the investment in the asset we delivered during the pandemic.

Buildings: We continue to maintain momentum with CWP and Capital. The PSDS project is all but finished, with testing and snagging going on where appropriate.

Barbican Renewal: Working groups are up and running and the Buildings and Operations team plus colleagues from across the organisation are feeding in with a view to including any review points from operating the building over the years. We are aiming to address existing issues and risks, whilst at the same time creating a building that is fit for the next 40 years.

Risk, Audits and KPIs: Due to workloads and resourcing issues, we have continued to focus on life-critical and business-critical, with our next audit revisit being in October. The casual workers survey as noted below has shown reassuring results, consistent with our audit. It showed that PARiM and other changes implemented have been well-received and indicated the need to deliver more training in the use of PARiM across the various teams. The transparency of the new system is appreciated. Our aim will be to create opportunities across the organisation through CPD and more transparent access to shifts. The following KPIs are reported here, and thereafter will be reported to Finance and Risk. We will continue to review and adjust as required and adopt a continual improvement approach.

No:	Plan	Area	KPI	Target 2022/23	Position May 2022	Notes
1	Compliant	Risk	Key policies reviewed and in date	85% complete against cycle	100%	
2		Safety	Accidents / incidents closed against register	85% closed within 28 days	100%	
3		Safety	RIDDOR Accidents	Report as and when they occur	0	No RIDDOR YTD
4	Efficient	Finance	See Finance Report	See Finance Report		

5		Environment	Carbon Reduction (Scope 1 & 2)	-10% reduction against the 2018/19 baseline of 3,736 tonnes CO2e	-15% (YTD) May	Estimated*
6		CAP / CWP	Gateway / works progressed	85% complete against GW	85%	As of 14 th June
7	Appropriate	Quality	Mystery-shopper survey	85% on mystery-shopper survey	92%	Last survey March 2022*
8		Quality	Staff / worker survey	75% top 3 promoters	92%	Last survey May 2022

* Estimated electricity readings due to faults with electricity meters not communicating data correctly from the beginning of COVID, this is due to change in meter operator contract, we are working with our colleagues at COL to download existing data and ensure a permanent solution to the issue.

* Mystery shopper survey contains data from multiple areas including retail, restaurants, and bars.

Staff and Workers (Casuals): As noted above, the casual workers survey has shown consistent outputs and has given us some pointers as regards how we might further improve our use of the new PARiM system. Our casual workers seem generally keen on our one-team approach, which will create opportunity for them to move between teams across the organisation once appropriately trained in each and every area in which they wish to work. We are also looking to work closer with GSMD, with our students being eager to have greater access to work at the Barbican during their time in the City and at GSMD.

Next Steps and Horizon: We have agreed our priorities for the coming quarter with our new CEO; these hinge around Barbican Renewal, business model, EDI and business as usual. We continue to invest in our people and our asset and are focused on continual improvement, as demonstrated by the above KPIs, not least customer and casual worker surveys. We are ensuring that the investment in the Barbican Renewal project working groups is focused, addresses the issues that we have been dealing with over the years and will deliver a more sustainable building and business model.

5. REPORT: BUSINESS AND COMMERCIAL

Business Events: Despite a sector still in recovery mode, and a number of continuing external risks, 2022/23 continues well for Business Events. Business on the books is currently a healthy 73% as a result of pent-up demand, along with growing confidence in businesses returning back to face to face meetings and events.

Along with Spring weddings, ongoing photoshoots and filming (including the Netflix production of 'The Kitchen') the past few months have seen a flurry of corporate events including a weekend for The Centre for Effective Altruism, Yellowstone and White October, along with the regular University of Law graduations and a welcome back to Kings College.

Whilst 22/23 appears healthy to date, a number of risks still exist, including Brexit, the War in Ukraine, a potential recession and a possible summer of discontent transport-wise. Plans have been put in place in order to mitigate these risks with a drive to maximise income in 22/23 as a priority.

Catering & Bars: Our restaurants and bars continue to show positive signs of recovery in most areas. All are preparing for a busy few months ahead with Anything Goes and expect to exceed budget expectations during this period. The Martini Bar and the Benugo foyer cafe on Level G both scored 100% for customer service in the most recent Barbican mystery shopper report. The Lakeside picnic garden has returned again this year, with an improved layout providing increased space and planting, giving us the opportunity to maximise income generation by opening the Circle Bar on sunny days.

Retail: The opening of Our Time on Earth has had a positive impact on Foyer Shop sales and our KPI's are tracking ahead of target; Average Transaction Values are currently on average 14.9% higher than target year to date and instore conversion is on average 2.9% higher than target year to date. A unique collaboration, developed for Our Time on Earth, with Cawley Studio has performed well, offering a capsule clothing range made from repurposed curtains from a previous exhibition installation. Other sustainable products, including bags made from recycled bouncy castles and plant pots made from recycled plastic have been very popular and will likely remain as products in store after the exhibition. A reading area dedicated to publications related to Our Time on Earth was also created in the Foyer Shop, on the Mezzanine level, which has helped to drive customers through the shop and downstairs.

The retail team also managed a successful book signing with John Waters, selling 350 copies of his novel 'Liarmouth' on the evening of his Hall event, helping us towards our period 3 target.

A new Retail Buying Manager has been recruited and started in June, key projects initially are the development of the Carolee Schneemann range for the Gallery Shop, Christmas planning and purchasing and the merchandise opportunities around My Neighbour Totoro (outside of RAC developed merchandise).

6. REPORT: DEVELOPMENT

The Trust and Grants team supported the submission of Barbican's Arts Council England National Portfolio proposal for 2023-26, a major application working with colleagues from across the Centre. The team are currently focusing on fundraising towards arts and learning programmed for 2022/23 and beyond, with key areas of focus including visual arts, creative learning and music.

The Individual Giving team continue to welcome new Patrons and donors into the Barbican's family of supporters, alongside building a healthy list of potential new supporters. Our renewal rate for Patrons remains strong and we have a season of events planned to steward and engage our supporters including a pre-performance tour and talk for *Anything Goes* and an In Conversation with Isanti Kanneh-Mason. Recent successful patron events include the opening Private View for *Our Time on Earth* and an In Conversation with Ivo van Hove. We have successfully convened Giving Circles for the two autumn exhibitions, Carolee Schneemann: *Body Politics* and Soheil Sokhanvari: *Rebel Rebel*, and secured another generous pledge towards the classical music programmed from a longstanding Barbican supporter. Audience Giving continues to provide vital income through smaller donations at cloakrooms and online – helped by healthy visitor numbers to the Postwar Modern exhibition and recent spikes in ticket sales for some popular theatre productions.

With the opening of *Our Time on Earth*, the Corporate Team have had a busy couple of months working with the sponsors to ensure they receive their benefits and ROI. Approaches for 2023 exhibitions are underway, with some positive conversations already. The focus for Corporate Membership is on hyperlocal companies within 20 walk minutes of the Barbican and promising conversations, meetings and site visits are in progress. Current Corporate Members' activity remains high. Events have included private cinema screenings, architecture tours and client entertaining at concerts, *Anything Goes* and *Our Time on Earth*. The team also hosted the Lord Mayor's Breakfast in Mansion House in May. We had over 50 guests from businesses around the City who heard about Barbican Transformation, with many positive responses. Follow up is ongoing.

Recruitment to expand the Barbican Centre Trust continues to progress, which interviews are set for July.