

Committee(s)	Dated:
Barbican Centre Board	21 September 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

At the time of writing, the Nation has been informed of the Queen's state of health. Our thoughts are with Her Majesty and her family.

Organisationally, we are prepared with our operational and protocol plans and stand in a state of readiness as we await further news.

As I enter my fourth month in post, I am pleased to share with you our reports from the Director Group. My CEO update will focus on areas that the Director Group team are working on collectively. The underpinning plans and objectives are based on my review of the Barbican over my first 90 Days – these are included at Appendix 1 to Agenda item 23 in the confidential section.

Strategy and Planning

We have commenced an exercise to define our organizational purpose, values and priorities. We are keen to engage the Board, the broader Barbican Team and our key stakeholders in this exercise and plan to use our Board and Trust away day in early November to do this. We are aiming to have the strategic framework in place ahead of finalizing the business plan and budget – so the whole model hangs together in a coordinated, non-siloed manner.

Sustainable Creative, Business and Operating Model

Work on creating a new model for the Barbican is advancing well across all areas – the framework for the Creative Vision is coming together and we are reviewing the existing programme for opportunities to further leverage and integrate. The business model and budget are being based on our foundational business drivers of utilization, capacity and spend per head. This is already highlighting some areas for improvement and leverage.

Governance and Risk Management

This month we have held two subcommittee meetings at the Barbican as part of a trial to increase connection – Finance and Risk Committee and Nominations, Effectiveness, and Inclusion Committee. Feedback from members and officers has been extremely positive and we will adopt this as our default approach (recognizing that on occasion we may need to revert back to Guildhall).

Members and Officers have started holding informal meetings to discuss Board governance, and we are shaping our future state ideal ready to feed into the City Governance Review. We thank our Town Clerk Ben Dunleavy for his work and expertise in this area.

This month we welcome our two new Board Members, Despina Tsatsas and Michael Asante.

We have prepared a 12 month view of meeting agendas across the Board and Subcommittees – these will continue on a rolling basis, with input from all Board Members most welcome.

Equity, Diversity, and Inclusion

We have published our Quarter 2 progress report and objectives for Quarter 3. These are available (as always) on the Barbican website. With Emma Green's commencement we are now looking towards an organization maturity assessment which will inform our future strategy.

People and Culture

Since our last meeting we have said farewell to Sandeep Dwesar, following 23 years of service to the Centre as Chief Operating Officer. We also thanked and farewelled Penny Davis who had supported the Barbican in her work around Change.

We have welcomed new team members in strategically critical roles, including our Head of Equity, Diversity and Inclusion Emma Green, Head of Creative Collaborations and Learning Karena Johnson and we will soon be announcing our new Head of Visual Arts who is set to be another exciting hire.

We have completed two surveys with our people – one with the permanent team as part of the City of London's Staff Survey – which had a number of challenges - and our own Pulse Survey for the casual team. These were discussed at the September Nominations, Effectiveness and Inclusion Committee, the minutes of which are at Item 11b of the non-public agenda.

Barbican Renewal and Sustainability

Work with the Creative Team is progressing well and the underpinning work for the Business Case is proceeding to plan. A full report is provided at Agenda Item 13 (non-public).

Leadership

The Director Group has developed shared expectations and KPIs as a team which cover the topics in this paper. These are outlined in more detail at Item 25 in the confidential agenda, and we are seeking Board approval of these at this meeting. Feedback was received from the NEI Committee (confidential Agenda item 23). We will incorporate this feedback, and any additional points raised at this meeting, into the final versions which will then be shared with the broader Barbican Team.

City of London and Sector

We are looking forward to collaborating with the new lead on Destination City this month and we are collaborating with the City to make Barbican spaces and events part of the festival in October, where practicable.

As always, we thank Members and External Board Members for your commitment and support.

2. REPORT: ARTS PROGRAMMING

Audiences have been thoroughly enjoying the return run of *Anything Goes* throughout July and August. Bookings were a little lower than last year's sell-out run, but this appears to reflect the current pattern throughout the theatre sector. The RSC's *My Neighbour Totoro* has been booking at a steady rate through the summer and there is much anticipation for the show which will start previews on 8 October. The Pit autumn season is on sale and all shows are selling well. We have added an additional matinee to the *Centre for the Less Good Idea* as this is proving very popular, as is the Christmas show for babies and their adults, *To the Moon and Back*.

Our Time on Earth in the Curve gallery continued to be positively received by visitors although like many exhibitions across London audience numbers were below target. The associated weekend of events (9-11 July) was highly attended with most events selling out. The exhibition closed on 29 August with a day of events created with the University of the Arts Climate Action Network. The *AI: More Than Human* exhibition is currently being installed at Sede Afundación A Coruña in Spain to open 5 September.

In July, the Public Programme team presented a sold-out event hosted by Eddie George, founder of the Black Audio Film Collective, and his radio show *The Strangeness of Dub* in Auditorium 1 and produced an exhibition in the Library of Somali photography. New Public Programme event strands are due to be announced in the Autumn.

August saw the return of the Barbican Outdoor Cinema to the Sculpture Court with a cross-arts programme across 6 nights, tied to the theme of *Our Time on Earth*. Along with a higher capacity of seats, this year's season came with the addition of food stalls from London-based market vendors, adding to the festival feel of the screenings. *Post-Horror Summer Nights*, a season exploring the Post-Horror genre trend which aimed to explore the origins of the term, as well as it how it has evolved over the years, also ran across August. Speakers included director Robert Eggers (*The Witch*) and David Church (author of *Post-Horror; Art, Genre and Cultural Elevation*), as well as Cinema Curator Sonia Zadurian. Our opening event featured an extended introduction from Steve Rose, who originally coined the term in a 2017 Guardian article.

On 8 September the Barbican Art Gallery opened it's autumn exhibition, Carolee Schneemann: *Body Politics* this is the first full-scale monographic exhibition of a groundbreaking American artist's work. Soheila Sokhanvari: *Rebel Rebel* will open in the Curve on 7 October. For Soheila's exhibition we will be self-publishing the catalogue as Ridinghouse are no longer able to do so and we will be reviewing our Curve publication strategy moving forward.

Revoke held their 1-year anniversary with our Communities & Neighbourhoods team in August, hosting a day of talks, music and art in the Fountain Room, celebrating their work with young refugees and asylum seekers. Ten new community projects are now live thanks to the most recent round of Imagine Fund Grants, distributing £12,500 to support local people to test and develop their own projects. A new partnership with Open Collective also means that the team are testing a new platform & toolkit to support grassroots grantees to collaborate and work together in new ways <https://opencollective.com/the-imagine-collective/projects>

The Barbican's classical music season ended in June and the Hall closed for maintenance in August before re-opening earlier than usual for the autumn season with five sell-out nights with *Venus, Cupid, Folly & Time: 30 Years of The Divine Comedy*. Contemporary own-promotions in July included performances by Jane Birkin, Ibrahim Maalouf, Gustavo Santaolalla and a tribute to John Cumming, formerly a Director of Serious and great friend of the Barbican; artists honouring John in a programme called "*Time for One More?*" including Tomorrow's Warriors, Ayanna Witter-Johnson, Guy Barker, Joanna MacGregor and Jerry Dammers.

Update on Digital

A new Head of Digital role will be advertised imminently with the expectation to make a hire early in the autumn.

The Archives team confirmed a second round of funding with Google Arts & Culture, guaranteeing the digitisation of the Art Centre's ephemera and document collections by Winter 2022 - this comes after their successful scanning of over 1,500 of the Barbican's original architectural plans this spring. The digital project will go live on the Barbican and Google sites after the opening of the Archive installation in the Foyers at the end of Jan 2023.

Artist Soofiya has been commissioned by the Communities & Neighbourhoods team to create a new digital animation to bring our Play Packs Storytelling Report to life, testing new ways of sharing the stories of impact and change from our work, in playful and accessible ways.

The Music team is in discussions with Sky Arts about channel broadcasting the concert "*Up for Grabs*", that was recorded in the Hall in November 2021. Although our Live from the Barbican content has been previously broadcast on BBC 2 and via the BBC i-player (largely because of the BBC Symphony's involvement), this would be the first time that one of our livestreams would have been broadcast via a commercial broadcaster.

As part of the *Our Time on Earth's* partnership with Meta, Artists Karoline Hjorth and Riitta Ikonen, creators of *Eyes as Big as Plates*, were interviewed about their work on the ongoing photography project on Instagram live.

Future Planning

Our February to July 2023 music programme will be launched in September and includes the return of Evgeny Kissin to the Barbican, a co-promotion with the LSO around a performance of Arthur Bliss' score to the Alexander Korda film *Things to Come* and a new production of a work entitled *The World's Wife*, which combines Carol Ann Duffy's poetry, the music of Tom Green, the Ragazze String Quartet and Lucia Lucas, an American transgender baritone. We are also embarking on a new relationship with the National Youth Orchestra of Great Britain, the first concert of which will be in January 2023.

The spring 2023 Theatre season will be launched on 5 October with an exciting and diverse programme of work to look forward to.

Barbican International Enterprises' programme will be rebranded as Barbican Immersive; the team will merge with the Visual Arts team to create a single exhibition-

making department. The team is currently in discussion to present touring shows at venues across the world. Florance, Salem (*Our Time on Earth*), Tokyo, Doncaster, Edinburgh (*Game On*), Vienna (*Virtual Realms*), Irvine, Albuquerque (*Mangasia*), Tokyo (*Fundamentals of Music*). Planning continues on future projects, including a major exhibition exploring music from first principles called *Fundamentals of Music* (working title) in collaboration with the Institute for Cultural Innovation in Tokyo opening in the summer of 2025. Discussions are also ongoing with The Mill to build a consortium to fund and develop immersive digital experiences with a plan to launch our first commission in 2024.

In September Barbican Cinema will welcome two films from the BBC documentary flagship *Storyville*, including a ScreenTalk with renowned filmmaker Werner Herzog. The latest edition of *Hidden Figures* arrives with a partnership with the Culture Art Society and focusses on the award-winning Burkinabe filmmaker Idrissa Ouédraogo - the leading filmmaker to emerge from Burkina Faso in the late 1970s. Another screening with the world's leading learning-disabled film festival, Osk!a Bright, will take place in October.

3. REPORT: CREATIVE LEARNING

Young People – Creative Careers Researchers

Earlier this year we recruited five young researchers through the Young Barbican network to carry out research into what young people want and need from a careers offer at the Barbican. Alongside this, we aimed to test and develop a framework for co-curating our careers work with young people. The research was published in May alongside an Executive Summary, written by consultant Joe Gray, which outlines key recommendations for ways in which the Barbican can support the careers of young people. Three young researchers presented their findings to Barbican staff, and at a public event on 21 July where members of the Young Barbican community were invited to reflect on and contribute to the research findings, providing us with insights which will inform the next tranche of Creative Careers sessions this autumn. Young people attending said: *'Nice to have other people our age who are making the decisions.'* *'It feels good to have peer researchers as it gives the researcher more validity.'* *'I feel more confident that our advice will be taken on board.'*

Young People – Young Barbican Poets Anthology launch

Published by the Barbican and the not-for-profit publishing house, flipped eye publishing, this year's Barbican Young Poets anthology, *Articulations for Keeping the Light In*, was launched on 14 July at an event at the Barbican with poetry readings and invited guests. The publication is available to buy in the Barbican shop and online.

Schools – Barbican Box

For the final iteration of our flagship schools programme Barbican Box, we worked with nine schools, enabling 130 students to create their own music, gain confidence and learn vital life and career skills, whilst supporting 11 music teachers to develop their teaching practice. At the end of the summer term, students performed their music pieces to families and friends in two evening showcases, bringing together 219 members of our schools community. Teachers said: *'The whole experience will be a memory that will last forever. Moments like these form the student – open their eyes, see a bigger world out there, form relationships with new people (alongside the creative and technical development they had musically).'* *'I think that putting together a show like Barbican Box, preparing the music has reminded me of how important the actual creative side of my job is as a teacher.'* We focused our school recruitment on East London boroughs with high deprivation rates and schools who identified themselves as culturally underserved. Two schools were specialist schools for learners with Special Educational Needs or Disabilities (SEND): *'Barbican Box is an inclusive project where my students feel as valued as any other schools. I can't thank enough the Barbican Team. The Barbican Box is the highlight of my students' academic year'*.

Schools – S.M.I.L.E-ing Boys Project

The S.M.I.L.E-ing Boys photographic exhibition launched on 15 July at the Barbican's Silk Street entrance and on the Lakeside Terrace. Conceptualised and led by artist Kay Rufai, over the course of 8 weeks the project explored a range of topics connected to culture, identity, mental health, and society with students from Leytonstone School. SMILE-ing Boys seeks to challenge damaging narratives and stereotypes associated with young black boys. The exhibition runs until 4 September and has been very well received by the public.

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. Audits over the past couple of years and in the past couple of months have confirmed this position and have given us a prioritised plan for the future. However, any pause in capital and CWP will mean that we will lose momentum in the delivery of some important projects including fire safety, confined spaces and others. We are working with City colleagues and Members to ensure that risks are highlighted and momentum is maintained as we move towards Barbican Renewal. We have recently lost some shows and had business interruption as a result of the longstanding issues with the building, highlighting the need for maintaining momentum with capital and CWP, and ultimately the need for Barbican Renewal.

Operations: We continue to deliver our training to ensure a more consistent standard and offer. Customer surveys have shown a continued improvement. Work with our new chief executive will seek to continue the direction of 'one-team', delivering further improvements and consistency front of house over the coming years.

Buildings: The pause to capital and CWP works means a loss of momentum as we head towards Barbican Renewal. As always, we will continue with mitigation, but the delay to certain key projects will divert attention from other areas of improvement. PSDS is complete, and has made a marked difference to our areas, not least the Dorothy Annan mural. Members and City colleagues are thanked for this investment.

Barbican Renewal: We continue to work with the project team to shape and prioritise Barbican Renewal. The recent business interruption in Gallery and Theatre emphasises the need for Barbican Renewal and a focus on adapting within the existing listed building to ensure we are fit for purpose for the next 40 years.

Risk, Audits and KPIs: We continue to use the risk register to highlight the new business environment risks and more local specific risks. We have continued with BCP Gold to ensure that we plan for eventualities. We are conscious that with winter approaching, other ongoing UK conversations, and Covid being endemic, we are likely to encounter staffing issues over the winter months. We have continued to invest in training in risk areas including fire safety and security. Our KPIs are now reported in the risk register section, and all measures continue to be encouraging.

Staff and Workers (Casuals): We have continued to deliver against the findings of our casual worker and staff surveys, aligned with the Barbican's plans. A new casual survey, a pulse check, has recently gone out. Initial feedback seems to be aligned with the work we are currently undertaking. PARiM is generally well received and our ongoing drive for 'one-team' is also continuing to be well received. The appointment of the new Principal and Dean of Students at GSMD plus the recruitment process for the

new COO at GSMD will offer other opportunities for closer working and the creation of opportunities for young people within the sector.

Next Steps and Horizon: We continue to work on our priorities as agreed for the quarter. We are revisiting the risk register pending a decision on the capital and CWP projects and if we need to refocus on mitigation rather than delivery. We are planning for the winter months, considering likely impact on staffing. We continue to focus on prioritisation in the new working environment as we adjust our business model. Our prioritisation of compliant, efficient and appropriate continues.

5. REPORT: BUSINESS AND COMMERCIAL

Business Events: 2022/23 continues in an upward trajectory with a healthy outlook for the remainder of the financial year with the sales team remaining focused on enquiry generation. Recent activities including attendance at The Meetings Show which yielded over £1.5m worth of leads.

There is no doubt that 2023/24 will present challenges due to external and internal influences therefore we are working on recession proofing our business model in order to ensure that we enter the next financial year with a layer of business on the books which will be anti-recessionary, along with targeting markets where there will always be demand.

The past 3 months have seen a flurry of events being delivered, most notably the annual Institute of Fundraising National Convention, graduation ceremonies for Kings College, City University, St Georges Medical School and London Metropolitan University.

The busiest summer party season on record also saw Searcys deliver record sales in events catering in June and July, despite some challenging operating circumstances with some major lengthy equipment failures due to the difficulties in procuring components in the manufacturing sector.

Catering & Bars: Year to date, our Performance bars and the Barbican Kitchen remain ahead of budget. Barbican Kitchen has introduced a street food range as part of our review of the food offer to engage and encourage a younger and more diverse audience to dine with us. Plans are in play to refresh the restaurant on Level 2, including redecoration, new furniture and menu. Barbican Bars will be taking over the Members' Lounge for the run of My Neighbour Totoro with a Japanese-inspired menu with Totoro-inspired decorations shared with the main shop. The Picnic Garden has had a particularly successful run this year, with its enhanced footprint, garden games and good weather providing incremental revenue over target.

Retail: The Foyer Shop has had a positive trading period across July and August, boosted by the Anything Goes audience and Our Time on Earth exhibition. The number of transactions year to date are slightly lower compared to 19/20 (-8%), but average transaction values are higher (+6.8%) and we are almost matching pre pandemic (19/20) sales YtD.

My Neighbour Totoro will be a prominent feature in the shop this winter season, and has influenced some of our Christmas gift buying and window theming. We are also consciously continuing with our sustainable offer, and have been making concerted efforts to source and stock sustainable brands, as well as move towards reducing our carbon footprint by switching to UK suppliers wherever possible, helping to minimise import fees and the increased administration of dealing with overseas suppliers.

We are already planning and looking ahead to the next Gallery exhibition in 2023, and also are excited to be featuring limited edition silkscreens and giclee prints in the shop for the upcoming Soheila Sokhanvari commission in the Curve Gallery in October.

6. REPORT: DEVELOPMENT

The Trust and Grants team have recently secured grants towards Royal Concertgebouw Orchestra's visit in Autumn 2022, Barbican Young Creatives, and a major grant towards a project in Barbican Theatre in 2023. The team have been working on reports for several Creative Learning funders for the 21/22 academic year, and the recently closed Postwar Modern exhibition.

The corporate team continue to have positive conversations with current partners about future support of the Creative Vision. An evening around *Anything Goes* hosted by Board Member William Russell resulted in several expressions of interest and the team will be revisiting these conversations in September. They have also had a positive first conversation with new Board Member Irem Yerdelen with next steps planned to approach several organisations. They also continue research and approaches for supporters of our 2023/24 programme.

An autumn season of special events has been scheduled for our growing Patrons group, including special exhibition previews and pre-performance and backstage receptions. Additional events are being planned throughout autumn aimed at expanding our networks and growing our family of supporters.

Development have been working with the Digital team to test a new donation pathway for online gift with ticket, which has significantly increased income. Further testing will continue to optimize audience giving.

Recruitment to expand the Barbican Centre Trust has been successful, and we look forward to welcoming new Trustees Stephanie Camu, Cas Donald, Ann Kenrick and Sian Westerman to the Barbican Centre Trust meeting in September. They join the Barbican at a pivotal moment as we are set to grow Development income to support our programme of art, learning and community projects, and biggest upgrade of our building in the Barbican's history.