

<b>Committee:</b>	<b>Date:</b>
Barbican Centre Board	8 March 2017
<b>Subject:</b> Management Report by the Barbican's Directors	<b>Public</b>
<b>Report of:</b> Managing Director, Barbican Centre	<b>For Information</b>
<p style="text-align: center;"><b>Summary</b></p> <ul style="list-style-type: none"> <li>• The Management Report comprises current updates under five sections authored by Barbican Directors.</li> <li>• Updates are under the headlines of: <ul style="list-style-type: none"> <li>○ Strategy and Cultural Hub</li> <li>○ Programming, Marketing and Communications</li> <li>○ Learning and Engagement</li> <li>○ Operations and Buildings</li> <li>○ Business and Commercial.</li> </ul> </li> <li>• Each of the five sections highlights 'progress &amp; issues' for recent/current activity, then draws attention to upcoming events and developments in 'preview and planning'.</li> <li>• Reported activity is marked, where relevant, against our Barbican Centre strategic goal areas. For reference, the full list of strategic goals is attached at Appendix A.</li> </ul> <p><b>Recommendation</b></p> <p>Members are asked to:</p> <ul style="list-style-type: none"> <li>• Note this report.</li> </ul>	

## Main Report

<b>1. REPORT: STRATEGY AND CULTURAL HUB</b>	
	Strategic Goal
<p><b>1.1 Progress and issues</b></p> <p>The Barbican has been frequently asked in recent weeks for its views on the potential impact of Brexit on the arts: Louise Jeffreys took part in a major debate organised by the British Council in Berlin, and the Managing Director was part of a panel in Porto to inaugurate the Year of British Music there. Subsequently the Managing Director did a piece for Sky News online and then for BBC London News, highlighting our views. Discussions have focussed around three issues: the internationalism of the Barbican's programme (illustrated by the BBC taking extracts from the Schaubuhne Richard III) and how this would continue in the future; the issue of freedom of movement and whether a light-touch visa system for Europeans might be introduced to ensure this freedom continued; and the costs and bureaucratic implications of establishing co-productions and foreign travel in a post-Brexit environment. There was general agreement on the panels consulted that the biggest problem at present was uncertainty as to the principles of our exit, and whether the arts was high enough on the Government's agenda in the negotiations. Excellent work has been done by the Creative Industries Federation, both in a published report on Brexit and in ensuring that the creative industries are included in the discussions. Sir Peter Bazalgette, who has just stepped down as Chair of Arts Council England, has been commissioned to produce a report on the creative industries.</p> <p>The Centre for Music project continues rapidly and positively on its new timetable. A report meeting the first checkpoint is submitted to the Corporation Policy and Resources Committee in March. It demonstrates the work that has been done in reducing the size of the building, enlarging the commercial opportunities, and ensuring that the fundraising target is still viable in this new configuration. The project is working closely with the City Surveyors to agree the parameters of the site and align the timetables of the C4M and commercial developments.</p> <p>The branding and identity work for the Cultural Hub was presented to the Cultural Hub Working Party on 1 February and strongly endorsed. The way forward on Beech Street was also discussed, alongside the Look and Feel projects and the public realm improvements.</p> <p>The Centre's strategic plan has been updated and is presented later in this meeting. The Corporation has requested a summary strategic outline from each department in order to clarify departmental aims, inform Members (including new Members post-elections) and</p>	

contribute to the formulation of the Corporate Plan going forward: this is also attached for information as an appendix to that plan.

## 1.2 Preview and Planning

The continuing work of the Centre for Music project is dependent on passing the first checkpoint at the March P+R meeting. It will then move to an intensive period of work, to issue a brief in order to procure a design team, activate the fundraising process, and further develop the public communication messages around the project.

The Cultural Hub is now planning its launch for July and more details about this will be available in due course: the branding and identity work will be presented, as well as an approach to the first elements of joint activity between the partners. A large amount of communications work will be involved in this process, and it is clear from the meetings of the Content Group chaired by NK and Sharon Ament that there is a huge commitment to achieving success in this project. The restructuring of the Cultural Hub group under Peter Lisley supports all this work, with Matthew Pitt as the key contact in Town Clerk's, Sian Bird working on Partnerships and Cultural Education, and a new appointment to be made in the area of programming. Beech Street is also the subject of a paper to March P+R which will clarify the decision making process and the way forward for the improvements to the premises there.

## 2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS

	Strategic Goal
<p><b>2.1 Progress &amp; Issues</b></p> <p><b><u>Gallery:</u></b>  <b>Richard Mosse's <i>Incoming</i></b> opened on 15 February in The Curve. 2500 people viewed the exhibition over the first weekend, which is 20% of the total for the entire 9 week exhibition period. The exhibition has received a 4* review in the Guardian (<i>'astonishing intensity'</i>) and a 5* review in Timeout (<i>'a quite unbelievable achievement'</i>).</p> <p>Prior to this, <b>Siobhan Davies' <i>material / rearranged / to / be</i></b> presented a programme of performance pieces in the Curve for one week. The project attracted 5382 visitors against a target of 1993, and enjoyed excellent coverage in national and London press (<i>'intriguing, perplexing...deeply interesting'</i> – <i>Evening Standard</i>).</p> <p>Coming up, <b><i>The Japanese House</i></b> opens in the Art Gallery on 23 March, featuring a 1:1 recreation of Pritzker Prize-winning architect <b>Ryue Nishizawa's</b> pioneering <b>Moriyama House</b>. The accompanying talk in the Barbican Hall has sold over 1200 tickets so far.</p> <p><b><u>Music:</u></b></p> <p><b>Jonas Kaufmann's</b> residency was a great success, despite the cancellation of the third and final concert and his Milton Court talk due to illness. All concerts sold out and enjoyed a 4* in the Times and a 5* review in the Telegraph (<i>'simply superb'</i>). Russian virtuoso pianist <b>Daniil Trifonov's</b> sold out performance earned 4 and 5* reviews across national and music press, described in Bachtrack as a <i>'generous evening of pianistic splendour'</i>.</p> <p>In the contemporary music programme, <b>Steve Mason's <i>Alive!</i></b> retrospective concert was a terrific success, selling out being described in the Independent as <i>'a thrilling celebration of his 20-year career'</i>.</p> <p>Looking forward, International Associates the <b>New York Philharmonic</b> are in residency in April, giving four concerts including an interactive family concert and a collaboration with celebrated cellist <b>Yo-Yo Ma</b>. Also, <b>Jarvis Cocker</b> and <b>Chilly Gonzales</b> present three sell-out performances of <b><i>Room 29</i></b>, a multimedia performance which explores the history of the iconic Hollywood hotel, Chateau Marmont.</p> <p><b><u>Theatre:</u></b></p> <p>The 4 productions which formed part of this year's <b>London International Mime Festival</b> offering were very well received. The return of <b><i>Kiss and</i></b></p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>

<p><b>Cry</b> from Belgium was warmly welcomed by audiences and press alike, taking <b>105% of its box office</b> target.</p> <p><b>Simon McBurney's</b> adaptation of the Stefan Zweig novel, <b><i>Beware of Pity</i></b>, performed by the ensemble of the <b>Schaubuhne Berlin</b>, played to full houses (taking 133% of its box office target) and the production received myriad 4 and 5* reviews. The Sunday afternoon matinee performance was live streamed through a number of host websites to approximately 14,000 viewers.</p> <p>The second production in the Schaubuhne Berlin season follows with <b>Richard III</b> directed by <b>Thomas Ostermeier</b>. The charismatic German film and stage actor, <b>Lars Eidinger</b>, takes the title role.</p> <p><b><u>Cinema:</u></b></p> <p>We have introduced the <b>F-Rating</b> across the film programme, a classification for any film which is directed by a woman, and/or written by a woman, and/or features significant women on screen in their own right. By using this rating, we are aiming to highlight and support women's work in the industry and promote the campaign to redress the imbalance in the film industry. On the same note, the first <b><i>Conversations with Women in Film</i></b> in January sold out and the second with director <b>Gurinder Chadha</b> is selling well.</p> <p>Both <b><i>La La Land</i></b> and <b><i>Manchester By The Sea</i></b> have done good business and sales are currently on track for the February targets. The cinema team responded to <b><i>La La Land</i></b> by screening <b><i>An American in Paris</i></b> and <b><i>Umbrellas of Cherbourg</i></b>, which were recognised as having an influence on this new release. The screenings successfully bridged the gap between our new release and arts programmes.</p> <p>The <b>Silent Film and Live Music</b> programme goes from strength to strength. The screening of <b><i>Vampyr</i></b> with live musical accompaniment by Minima and Stephen Horne was a successful event with an ambitious score and an enthusiastic sell-out audience. Also sold out in March is <b><i>The New Babylon</i></b>, featuring a world premiere live performance of <b>Shostakovich's</b> lost original piano score by <b>Sasha Grynyuk</b>.</p> <p><b><u>Marketing:</u></b></p> <p>User testing is under way for the <b>new Barbican website</b>, which is nearing the final stages of development. This provides the opportunity for participants representing a broad spectrum of audiences to participate in in-depth sessions which will provide learnings for the web team. The current interactive essay to support <a href="#">What London Watches</a> has delivered an average dwell time of eight minutes. Any dwell time in excess of two minutes is considered outstanding.</p> <p><b>Young Barbican</b> continues to go from strength to strength. The scheme attracted 2,241 new members in January, bringing total membership</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>
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<p>37,387 members, with 2,604 members booking in January alone, <b>up 17% on January 2016.</b></p> <p>Further marketing sites have gone live in the foyers as part of the Christies digital partnership, including our <b><i>Instagrammers in Residence</i></b> project at the entrance to the foyers. The design studio are developing content for these sites to ensure the experience is fresh and supports the brand.</p> <p><b><u>Communications:</u></b></p> <p>Media campaigns have been very successful across the arts programme to date this year. Highlights include the <b>Richard Mosse <i>Incoming</i></b> Curve exhibition, the two <b>Schaubune Berlin</b> shows in the Theatre, the <b>Kaufmann Residency</b> and the <b>Philip Glass weekend</b> - which was a very positive partnership project with the <b>BBC SO</b> and the <b>Royal Ballet</b>. The classical music launch in January was a big media moment which connected with the LSO's announcement about Simon Rattle's first season and the news the previous week about the City's funding of the Centre for Music business case.</p> <p>We have contributed to several news pieces about the potential impact of Brexit on the arts, with Nick Kenyon contributing to a piece on BBC London news and the Financial Times. Planning is underway for the next cross-arts season launch scheduled for May.</p> <p><b><u>Foyers:</u></b></p> <p><b><i>What's Going on Here Then?</i></b>, the first open call for the new projection site on the Concert Hall Wall has been completed. The foyers team are now liaising with the selected artists <b>Alex Mead</b> and <b>Jack Wates</b> and our partners Christie, which is titled <b><i>Find Yourself</i></b> and opens on 7 March.</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>
<p><b>2.2 Preview and Planning</b></p> <p><b><u>alt.barbican</u></b></p> <p><b>alt.barbican</b>, a new artist accelerator programme for those working at the intersection of arts, technology and entrepreneurship was launched on 14 February. Five artists will be selected from the open call to take part in the project, and each will receive professional development and showcasing opportunities, mentoring and business training and tools. It is being delivered by the <b>Barbican</b> and <b>The Trampery</b>; in partnership with the <b>British Council</b>, <b>MUTEK</b> and <b>National Theatre</b>; and supported by <b>Arts Council England</b>.</p> <p><b><u>Evaluation</u></b></p> <p>The first phase of evaluation on the foyers installations programme has been completed through the surveying of 204 members of the public.</p>	<p>Goals 1,2,3,4,5</p>

<p>Notably, <b>77% of respondents felt that the installations were absorbing and held their attention</b> and <b>84% of respondents felt that they were well presented and looked good</b>. Potential areas for development are the overall curation and interpretation of the art works.</p> <p>Reports on both <b>OpenFest</b> and <b>Walthamstow Garden Party</b> are now complete and have been circulated to all partners. The Garden Party was the strongest event yet in terms of our KPIs and OpenFest generated useful learning for future large-scale public events at the Centre.</p>	
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3. REPORT: LEARNING AND ENGAGEMENT	
	Strategic Goal
<p><b>3.1 Progress and Issues</b></p> <p><b><u>Public Events</u></b>  <b><i>Barbican Blocks</i></b>  After 8 months of planning, testing and exploring, we are delighted to have officially opened <b>Barbican Blocks</b> in the Old Shop space on Level G of the Barbican. This very special project has been designed for families with children aged five and under to explore, play and stretch their imaginations, whilst building paths together across the floor with our multi-sensory Barbican Blocks. Since opening on 3 February, we have been at capacity with around 100 children and parents every day, who live in and around the Barbican, and have positively welcomed this new Creative Learning commission for our tiniest visitors. Barbican Blocks is just one of many projects initiated by the Incubator over the last few months, and is a key contribution from Creative Learning towards the Barbican's newly established strategic goals. Barbican Blocks is the first project of its kind and we are very excited that this is the start of a 6 month residency specifically aimed at welcoming families to the Barbican.</p> <p><b><u>Schools &amp; Colleges</u></b>  <b><i>Barbican Box: Regional Pilot</i></b>  Creative Learning has received funding of £50k from the Lord Mayor's Appeal to test a regional pilot of our flagship schools project, <b>Barbican Box</b>. This plays into a key strategic objective to extend the reach of our learning work nationally over the course of the next 5 years. Through partnership working, we aim to support the delivery of high quality arts education in the regions; building capacity within the sector and extending the reach of the Barbican and Guildhall School beyond its walls. This first pilot is up and running (culminating in June 2017) and will take the form of a controlled trial with 4 schools and FE colleges in the Manchester area. Confirmed partners include Complicite theatre (artistic partners) and HOME in Manchester (our first partner venue). Alongside this pilot, we will engage in consultancy with a range of potential partners nationally to assess the feasibility of partnership working with regional venues, local authorities/ Cultural Education Partnerships, schools and</p>	<p>Goals 1,2,4,5</p> <p>Goals 2,5,4</p>

<p>national awarding bodies. The pilot seeks to test how the Barbican Box model translates remotely beyond the Barbican and London, and aims to provide insights into a range of key areas of enquiry, including: needs analysis mapping in the regions, partnership working infrastructures, financial modelling, licensing/ intellectual property and quality/ brand.</p> <p><b><i>Siobhan Davis CPD</i></b> On 24 January we ran a successful teacher CPD event in partnership with Siobhan Davies Dance (SDD), with 18 teachers (7 from our Associate Schools) attending our <i>The Thinking Body</i> event, focusing on the SDD studio's methods around teaching dance to primary and SEN students. The session included a visit to the exhibition in The Curve and received excellent feedback from attending teachers.</p> <p><b><u>Emerging and Practicing Artists</u></b> <b><i>Connecting Conversations</i></b> On 8 February, Sara Lee was invited to curate a Connecting Conversation focusing on "What makes an artist 'effective' in a creative context?". Following a Winston Churchill Travel Fellowship to the US and Norway, Sara witnessed how other countries approach their learning, planning and delivery, and wanted to begin a discussion around these issues in the UK. The conversation was attended by 47 artists, students, and practitioners, and explored the difficult to define qualities that are often needed for this type of creative, collaborative work. The conversation was chaired by Matt Griffiths (CEO of Youth Music) with contributions from Rosie Wainwright (RPO violinist) and Peter Renshaw.</p>	<p>Goals 2,5</p> <p>Goal 2</p>
<p><b>3.2 Preview and Planning</b></p> <p><b><u>Public Events</u></b> <b><i>Japanese House (Gallery)</i></b> The <i>Japanese House</i> public programme will include a <b>Family Day</b> event on Sunday 21 April, with two further family drop-in workshops in the gallery's Creative Learning Space (dates to be confirmed). We will also be offering exhibition tours for school groups visiting from April 18 onwards and a limited number of schools workshops.</p> <p><b><u>Community</u></b> <b><i>The Ideas Kitchen</i></b> Over the last year the <b>Ideas Kitchen</b> has attracted over 150 people to its Community Dinners. Attendees have collectively funded and voted for 3 local artists to develop their creative ideas for the benefit of the Waltham Forest community. Led by a Community Board consisting of 4 local organisations, the Ideas Kitchen is a micro-granting initiative that offers a platform for local people to pitch ideas to their fellow residents, who vote for a fund the project ideas that they like the most.</p> <p>We are currently developing a model for the project's long term sustainability, and hoping that this will be achieved through partnership with a Waltham Forest based Arts Charity. This is a very positive outcome and has a direct impact on the Beyond Barbican mission to build</p>	<p>Goals 1,2</p> <p>Goals 2,3,5</p>





and the business plan for a world class organisation.

### **Facilities**

- Auditing and monitoring of the cleaning operations remains tightly controlled with action being taken on areas which are not yet delivering under the KPI (Key Performance Indicator) system.
- A number of deep cleans are in hand which include Chloe, high level and window cleans together with a number of major carpet cleaning operations back and front of house.
- The internal roadway has been steam cleaned and there are plans to provide further steam cleaning in Loading Bay A.
- Cleaning will be priced for the Martini Bar area in conjunction with catering and bars.
- The Conservatory Tours are continuing to sell well.
- The postal services review recommendations have been submitted to the Management Team for approval. The trial run has been carried out successfully in the Guildhall School with no major difficulties.

Goals 1, S/E

Goals 1, 3

Goal S/E

### **Ex Halls 1 & 2**

- We continue to work with the Town Clerk and City Surveyor's team at CoL to progress how the Ex Halls might best support the Cultural Hub Strategy.

Goal 1, 4

### **Engineering**

Recent works include:

- Car parks ventilation - current control system has been reviewed and majority of Carbon Monoxide sensors replaced. Condition monitoring survey has been carried out on all Roadway and Car Parks fans, only a few units require minor remedial work which is to be programmed in according to availability of the spaces. Control system for main Car Park fans serving car parks 3, 4, 5 and 6 was re-designed to comply with H&S requirements and deliver energy saving. Potential holistic review of Car Park and Roadway ventilation is to be discussed with Buildings and Operations Director.
- Concert Hall AHU (Air Handling Unit) and ventilation - recent survey has identified failure of floor framework in the humidifier chamber of the AHU which causes floods in CSPR (Control Services Plant Room). Main supply fans have been found to have suffered a substantial amount of corrosion hence require to be replaced to mitigate the risk of potential failures. A service provider is currently working on quotation (expected 20-24/02) for remedial work which would fit in with the business operation. Once work to the Concert Hall AHU is carried out, the review of the system can be progressed.
- Fire stopping - quotation and detailed survey visit is awaited from designated contractor, MITIE FIRE.
- We are working with the City Surveyor's Team to prepare for the

Goal 1, S/E

<p>smooth introduction of the CAFM (Computer-Aided Facility Management) system and the outputs of the FM/AM Review Process.</p> <p><b><u>Customer Experience</u></b></p> <ul style="list-style-type: none"> <li>• Box office turnover remains buoyant and is now in excess of £17m. A successful Classical Music launch combined with healthy Contemporary Music sales delivered a turnover of £1.6m in the two weeks ending 5 February. Booking fees income remains healthy and is now £97k better to budget.</li> <li>• Monitoring of the audience flow relating to the relocated advance box office/information point identified some major challenges. The unit has now been successfully relocated to the mezzanine level which also provides greater visibility for the lower level of the new retail unit.</li> <li>• The Ticket Sales team responded well to the two Jonas Kaufmann concerts cancelled at short notice. The resilience of our cancellation procedures proved to be sound with full use of new technologies streamlining customer contact.</li> </ul>	<p>Goal 1</p>
<p><b>4.2 Preview &amp; Planning</b></p> <p><b><u>Projects Update</u></b></p> <p>Planning, programming &amp; design are taking place for the 2017/18 CWP (Cyclical Works Programme) Projects.</p> <p>The current departmental objectives are:-</p> <ul style="list-style-type: none"> <li>• Close down all completed projects in terms of final account, snags etc.</li> <li>• Plan, programme design &amp; tender the 2017/18 CWP projects.</li> <li>• Agree list of CWP projects to be put forward for 2018/19.</li> <li>• Review the interface /alignment of Projects and Engineering so as to ensure a joined-up approach to the customer experience and more effective ford planning under the new CWP process.</li> </ul> <p><b><u>Customer Experience</u></b></p> <ul style="list-style-type: none"> <li>• Since the transfer of the line management of the security operation to Customer Experience in September, good progress is being made on several strands.</li> <li>• The fire safety responsibilities related to the transfer have provided an opportunity to identify improvements. A successful workshop led by the CoL team was attended by Barbican Directors and Senior Managers on 17 January 2017. A further workshop with service managers is scheduled for 2 March 2017. The strategy going forward is progressing well. Arup have now been appointed as independent, industry specific fire consultants and have commenced their research and evaluation of our processes. The 'control of contractors'</li> </ul>	<p>Goal 1</p> <p>Goals 1, S/E</p> <p>Goals 1, S/E</p>



<p>excess of £11k, with 1 weeks lead in time.</p> <p><b>Commercial Development</b></p> <p><u>Retail</u></p> <ul style="list-style-type: none"> <li>Solutions for lighting and internal signage/wayfinding have not yet been resolved in the new foyer shop - now sourcing alternative sources of assistance to improve the customer experience</li> </ul> <p><u>Catering</u></p> <ul style="list-style-type: none"> <li>The trial of a 'call order' menu in the Cinema 2/3 café has not proven successful and a temporary counter offer (as before) has been reinstated. Considerations are being given to give the food offer more focus and improve the environment.</li> <li>The Stalls Bar has had to be closed again due to H&amp;S concerns regarding the shutter. The mobile bars are being utilised to mitigate the loss but is a short term fix that is unable to cope with busy performances. A solution has been found to rectify the issue and it is expected to be completed by the end of March.</li> </ul> <p><u>Car parks</u></p> <ul style="list-style-type: none"> <li>Initial discussions have taken place with Chargemaster to supply the Barbican Car parks with electric charging points.</li> </ul>	<p>Goals 1, 3</p> <p>Goals 1,3</p> <p>Goals 1,3</p>
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<p><b>5.2 Preview &amp; Planning</b></p> <p><b>Exhibition Halls</b></p> <ul style="list-style-type: none"> <li>One more event is still scheduled to take place in the current financial year – Hugo Boss Sample Sale, planned for the end of March.</li> <li>Apart from the regular events, a number of new events are being confirmed for the latter part of 2017. They include: STEM Graduate Fair, Smart Buildings Show and TECHMIX – Digital Careers Show.</li> </ul> <p><b>BIE</b></p> <ul style="list-style-type: none"> <li><i>Into the Unknown: A Journey through Science Fiction</i> is progressing well and due to launch at Barbican 3 June, 2017.</li> <li><i>Game On</i> will open in Prague on 21 September 2017.</li> <li><i>Game On 2.0</i> will open in Rio de Janeiro, Brazil on 15 August 2017 for a two venue, 6 month run.</li> <li>Good progress is being made with the <i>Mangasia</i> exhibition, which will launch at Palazzo delle Esposizioni, Rome on 5 October 2017.</li> </ul> <p><b>Development</b></p> <ul style="list-style-type: none"> <li>We are selling tickets to a fundraising dinner on 9 May 2017 to celebrate the production of <i>Obsession</i> with Jude Law and the cast.</li> <li>We are planning our annual breakfast event at Mansion House with the Lord Mayor.</li> </ul>	<p>Goal 3</p> <p>Goals 1,2,3,5</p> <p>Goals 1,3</p>
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## **Appendix A:**

**Our vision is: Arts Without Boundaries.**

**Our mission is: world-class arts and learning**

### **We exist to:**

- Inspire more people to discover and love the arts;
- Create an ambitious international programme;
- Invest in the artists of today and tomorrow

### **Our Strategic Goals are:**

1. **Customer Experience** – to create timely, relevant and memorable experiences for our customers, exceeding their expectations in everything we do
2. **Connecting Arts and Learning** – to empower artists, participants and audiences to be ambitious and creative
3. **Mixed Income Generation** – to create sustainable growth through innovation across arts, learning and commercial activities
4. **Cultural Hub** – to be a lead partner in establishing the City of London's cultural hub at the heart of the world's creative capital
5. **Audience Development** – to grow and develop deeper relationships with our audiences and communities reflecting the diversity of London as a national and international creative centre

### **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