

Committee:	Date:
Barbican Centre Board	16 September 2020
Subject: Management Report by the Barbican's Directors	Public
Report of: Managing Director, Barbican Centre	For Information
Summary	
<ul style="list-style-type: none"> • The Management Report comprises current updates under seven sections authored by Barbican Directors. • Updates are under the headlines of: <ul style="list-style-type: none"> ○ Strategy and Culture Mile ○ Programming, Marketing and Communications ○ Creative Learning ○ Innovation and Engagement ○ Operations and Buildings ○ Business and Commercial ○ Development. • Reported activity is marked, where relevant, against our Barbican Centre strategic priority areas. For reference, the full list of strategic priorities is attached at Appendix A. 	
Recommendation	
Members are asked to:	
<ul style="list-style-type: none"> • Endorse Management's approach to the future activities of the Centre. 	

Main Report

1. REPORT: STRATEGY AND CULTURE MILE

STRATEGY

So, we are back in (limited) action. Slowly but surely, in line with Government advice, City best practice, and with all the relevant risk assessments and safety measures in place, the Barbican has begun to re-open to the public. Since the last Board meeting, as well as the Art Gallery and Conservatory, re-openings have included the Curve from 11 August, the Barbican Kitchen with the lakeside terrace, and most recently from 4 September Cinema 1. In addition, Children's and Community Services have successfully re-opened the Barbican Library in close collaboration with us.

This is a significant achievement at a time when many arts venues including some major sites have not been able to open at all, and is entirely due to the foresight of the City Corporation in maintaining its support of the Barbican and its staff at a time of radical challenge. All of these opening steps have been managed thoroughly and with great dedication by the operational team who have been working in the building and by our hosts who have guided the public to the correct routes and monitored their movements. These precautions have been widely welcomed: audience feedback data at the time of writing (from the week of 24 August) indicates that 95% of attenders felt safe or very safe in the Centre, with the presence of staff and of hand sanitisers quoted as the main reasons for this.

Much further data has been gathered, which indicates that two-third of visitors are using their normal travel routes, including 38% arriving by tube and 26% by train, with predominant journey times of 30-40 minutes. This data will be scrutinised by Marketing as move forward to the next stages of re-opening, but clearly there is a thirst for a return to the offer that the Barbican can make, and this in turn can contribute to the sense that the City of London is open and welcoming.

Government guidance is awaited in two areas: first the potential return of Business and Commercial events from 1 October, which would increase the earning potential of the building, and second the promised move from Stage 4 to Stage 5 for events, which may permit indoor events and concerts to take place with audiences with reduced social distancing.

It is potentially a long journey from the re-opening offer we have been able to make, to those large-scale events in the Concert Hall and Theatre which are important artistic statements and major income sources for the Centre. Members will have seen the announcement of the series of blended small-scale concerts in the Hall which begin on 4 October with distanced audiences; central to this project is the decision to charge for

a, b, c, d, e, f

<p>access to the streaming of these concerts in the belief that increasing income from digital events will be essential for the future.</p> <p>Our resident orchestra the LSO is able to mount its own events for streaming at LSO St Luke's, with the possibility of tiny audiences, and we are discussing the potential for their return to the Barbican (based on the health situation and audience potential) at the end of November as highlighted in the press release. Small-scale experiments are also planned for theatre, while making space available for companies and preparing for a return to international work if feasible from March 2021. More details and plans for activity in the Foyers on Level G as part of a community offer are below under Programming and Creative Learning.</p> <p>All this considerable activity has had to take place in a situation of great flexibility and frequent uncertainty, placing pressure on our planning processes. At the same time, it has enabled us to stand back and consider what measures will be needed for the future to ensure that the Barbican remains relevant and vital to the cultural world of the future.</p> <p>Two papers for today's Board meeting address that issue: our continuing work on anti-racism and inequalities is updated in the Equality and Inclusion paper, and our proposed revisions to the strategic plan which will lead to a new Business Plan in November are outlined in the Strategic Plan paper. These initiatives grow organically from existing work. The Strategic Plan is not being discarded: indeed, management feels that the revised Plan that the Board endorsed earlier this year, with its new conviction statement, provides an ideal starting point for a strategy with more local connections, and an awareness of the civic role that the Barbican Centre should play in the future.</p>	
<p>CULTURE MILE</p> <p>In terms of the Barbican's civic role, the success of Culture Mile during the lockdown period, particularly the distribution of Play Packs to the local community and the creation of 'Radio Local', initiated by the Beyond Barbican team, have been widely recognised and praised. Culture Mile is now developing a wider range of hyper-local connections around the themes of Connect/Convene/Make Together/Re-Imagine Together, developing these projects in partnership with Community and Children's Services and through liaison with adjacent boroughs, a vital new step.</p> <p>The awareness of the value of Culture Mile to the outreach activities of the City Corporation is going to be a vital part of promoting its future internally, given the financial pressures of the moment, and the Barbican believes the work of Culture Mile can be critical in helping to ensure the City's relevance to all.</p>	<p>a, b, e, f</p>

2. REPORT: PROGRAMMING, MARKETING AND COMMUNICATIONS

Strategic
Priority

Update on Digital

Programming and Marketing teams continue to expand the digital offer on the **Read, Watch & Listen** section of the website.

b, c, d

The Theatre department have been working on themed podcasts, online workshops, filmed archive and current material from Associates. Over summer and autumn the following will be included under the new **INSPIRE** banner: Artistic Associate Boy Blue's **Mikey Asante** in conversation with **Danny Boyle**; Innovative artist and winner of our Oxford Samuel Beckett Theatre Trust Award, **Dickie Beau** in conversation with **Fiona Shaw**; Spoken word poet and Pit Party curator, **Jamie Hale** in conversation with brilliant Emmy Award winning comedian **Hannah Gadsby**; Ballet Black's ground breaking artistic director **Cassa Pancho** in conversation with ballet star **Cira Robinson**. Following significant media attention of **Belarus Free Theatre** members arrests the Barbican put out a well-received statement on Twitter.

The Main Gallery exhibition **Masculinities: Liberation through Photography** transformed key elements of the original campaign and the companion content into digital experiences, creating a lasting legacy, and resource, including a comprehensive tour with the exhibition's curator Alona Pardo which is now also featured on Google Arts & Culture (3000 views). The Young Barbican programme transformed new and existing content into a 2.5-hour Young Barbican Nights online broadcast with Young Creatives and at 500 attendees surpassed usual turnout numbers in the gallery space. Following the opening of **Toyin Ojih Odutola: A Countervailing Theory** Gallery's second digital exhibition tour will be released by end August. This video features sound-artist Peter Adjaye's soundscape and a voiceover from the artist.

The Level G team are developing a significant online iteration of **Soundhouse** launching in autumn, working with independent curators to explore the role and value of creative audio and podcasting in our cultural landscape. Early July saw the successful launch of the in-house **Barbican Cinema on Demand** platform. Coverage has been positive with a full-page in the Observer Review.

Reopening

The Music department will launch its autumn programme in early September with the first of its 12 concerts to take place on the 4 October. All concerts will be live-streamed for a payment and include live audiences depending on prevailing government guidance. Research on pricing and user experience was led by Marketing. The initial press release announcing plans to live stream concerts from the hall, led to Nicholas Kenyon appearing on the Today Programme and a comment piece in the Telegraph. Cinema One reopens to the public on the 4 September with a 35mm presentation of **Christopher Nolan's Tenet** as the sole film. At reduced visitor capacity, regular reviews of screening levels will hopefully lead to increasing activity in September. Advance sales are encouraging and a blended model of in-venue and

a, b, c, d

continued video-on-demand will enhance the programme. The **Level G team** in collaboration with Lumen Art Projects have been working closely with Marketing/Audience Experience to stage two co-commissioned works of projection-based art in the foyers. Music are planning Foyer performances on the Clubstage with GSMD performers.

Beyond Barbican in partnership with local residents and organisations have been working on a reimagined **Leytonstone Loves Film** in East London. Taking place across September and October the programme showcases work of local filmmakers, industry creatives and cinema enthusiasts, through screenings, workshops & talks delivered both live and online.

The **Masculinities'** exhibition sold 13,691 tickets (91% bookers attending) between the 13 July and 23 August making a total of over 40,000 exhibition visitors. The recently opened free Curve installation **Toyin Ojih Odutola: A Countervailing Theory** has delivered over 3,000 attendances throughout August (60% bookers attending). The accompanying publication is selling very well with re-printing in the planning to accommodate many requests from the U.S. More than 25,000 tickets have been issued for the Conservatory since reopening with measures in place to mitigate for no-shows. Post-visit surveys show extremely high levels of satisfaction and excellent net promoter scores (NPS) in excess of 70. The data suggests that our catchment area has significantly reduced as was expected.

Future Planning

The Communications team are working on announcing the autumn concert programme, new Level G and community projects, new digital content and the Visual Arts programme. Level G are developing projects for the first half of 2021, with a range of on-site, blended and online-only programming intended to spark conversations about some of the ideas and forces shaping our lives as we reflect on the impact of the last year. The Music team are aiming to make Christmas and Spring 2021 programming decisions in early autumn.

A range of artist development rehearsals and workshops are lined up throughout the theatre spaces in autumn. Cinema continue to for an expanding the programme throughout October, including the Chronic Youth festival and Event Cinema, beginning with *David Attenborough: Life on Our Planet* in late September. Preparations for the installation and opening of *Michael Clark: Cosmic Dancer* in Barbican Art Gallery on 7 October are well underway. The private view will be on the 6th of October and there will be a digital slot for Frieze VIPs to view the exhibition. We are hoping that many UK based lenders and artists will be able to come to see the opening of this exhibition marking 15 years of Michael Clark Company's collaboration with the Barbican. The exhibition will travel to the V&A Dundee in Autumn 2021.

Marketing are working closely with Development to build more compelling donations messaging and functionality into all aspects of digital content and user experience. Work is beginning to plan brand campaign activity that can support the journey of the Centre over the next year.

a, b, c, d

3. REPORT: BARBICAN GUILDHALL CREATIVE LEARNING	
	Strategic Priority
<p>Family Film Club Our monthly family film offer has successfully transitioned to the digital space. We have published four free workshops with artists Monica Velasquez, Shelly Wain, Gemma G and Reza Ben Gajra. Prior to the Centre’s closure, we were reaching approximately 50 people each month. However, engagement figures for the first two online workshops have shown an average of 370 unique views – a 640% increase.</p> <p>Subject to Change: New Horizons – Remi Graves <i>Subject to Change</i>, our new online 12-month artistic project featuring the work of a different member of our Young Creatives alumni each month, kicked off on 22 July 2020 with the publication of <i>On Breathing</i>, a poem written by Remi Graves. The piece was inspired by the disproportionate number of deaths of black people from COVID-19 and the media’s resurgent interest in systemic racism. This powerful poem interrogates notions of who is allowed to breathe easy, and who is not.</p> <p>London Careers Festival Creative Learning took part in the virtual London Careers Festival on 29 June 2020, with a Q&A targeted at the post-16 age group discussing careers in the arts. On the discussion panel were a range of Barbican staff, with representation from Art Gallery, Cinema, Music and Theatre.</p> <p>Drum Works in our Associate School As part of our three-year partnership with City of London Primary Academy Islington, we partnered with Artistic Associate Drum Works to deliver two online drumming workshops with students in Years 1 and 2 in July 2020. 38 students took part, looking at creative ways to turn everyday classroom objects into drums.</p> <p>Online Resources for Families and Schools We published two new online resources in July 2020. The M-SET Activity Book, inspired by the 2019 Olivier-nominated family show, <i>To the Moon and Back</i>, and the <i>Careers Rewired</i> Learning Resource, featuring case studies from a project that brought together students, employers and creative practitioners to co-design a fusion skills learning programme. We will also shortly be publishing the Teacher Lab learning resource, featuring a set of exercises designed to support the Primary science curriculum.</p>	<p>b, f</p> <p>b, c, f</p> <p>e, f</p> <p>b, f</p> <p>e, f</p>
<p>3.2 Preview and Planning New Creative Cohorts 20/21 Over August 2020, we are pleased to be going live with 20/21 recruitment for our Young Creatives programmes Young Poets, Programmers, Visual Arts Group and National Open Youth Orchestra. Outside of our local work in London, school and artist mentor applications for our first Primary Box in Norfolk are opening, and we are looking for an artist curator for the next cross-arts Barbican Box, which will be delivered in Harlow and Manchester in 20/21 as part of our Esmée Fairbairn-funded National Development Programme.</p>	<p>b, c, f</p>

4. REPORT: INNOVATION AND ENGAGEMENT	
	Strategic Priority
<p>The Barbican and Guildhall School's proposal for a new collaborative short course has proved feasible and will be launched in September. The course – <i>A Brief History of Brutalism at the Barbican</i> – will be taught online via live Zoom over six seminars, providing an introduction to Brutalist architecture through the iconic and ground-breaking design of the Barbican. Led by Jon Astbury, Assistant Curator in Architecture and Design at the Barbican Art Gallery, this course will introduce the origins of the style, its unique relationship with Britain and discuss its enduring impact on architecture and design.</p>	a, b, c, d, e, f
<p>Planning continues for three potential Archive funding bids for work on conservation, digitisation and engagement with collections in anticipation of the Barbican's 2022 anniversary. This would help to replace the major Heritage Lottery Fund bid postponed due to Covid-19.</p> <p>The weekly 'Archive Sketches' series continues on the Barbican Instagram and has proved very popular with audiences. Content involves a comic strip on a theme from the Barbican's history by Archive Projects Officer Annie Ward, each now accompanied by two scanned items of archive material.</p>	a, b, c
<p>Collaborative research opportunities continue to be explored both with the Guildhall School and Culture Mile. This include the UKRI Covid-19 Response fund and if there is potential / scope for a joint submission. There are also a number of joint doctoral studentships and research posts now underway. These will be reported on more fully at the next Joint Directorate and also the next Barbican Board Meeting.</p>	a, b, c, d, e, f
<p>The Barbican is maintaining its contact with the local residents through the Barbican Association, keeping in touch on day-to-day issues and also updating on potential future hyperlocal activity in partnership with Culture Mile. We will be resuming our regular committee meetings with the Barbican Association in the autumn by switching to a virtual online meeting, at which the Visitor Management Plan will be discussed as part of its regular annual review.</p>	a, b, c
<p>The Technology Oversight Group held an expanded workshop in July with staff from across all arts, commercial, learning and operational departments. This provided a forum for sharing examples of digital projects in development and provoke discussion as a catalyst for new initiatives. More detail about how this has shaped our priorities can be found in the Digital Update report.</p>	a, b, d
<p>Thanks to new partnerships across the City of London, Camden and Tower Hamlets, distribution of Culture Mile Play Packs was doubled over the summer holidays with 5000 packs going to families in July and August.</p> <p>Following a communication form the Chair of Policy & Resources to neighbouring City boroughs, a fruitful discussion was had between Islington Council and Culture Mile partners to explore future collaborative opportunities relating to community engagement, cultural enrichment and employability.</p>	a, b, c, d, e, f

5. REPORT: OPERATIONS AND BUILDINGS	
	Strategic Priority
<p>General update. Our buildings remain safe and compliant. During this period, our teams have continued to maintain and enhance our asset to ensure that we have a smooth reopening and that we make the most of the enforced closure to create an ever-better environment for our customers and staff. We continue to work with our colleagues at the City, including and in particular Town Clerk’s, City Surveyor’s, Chamberlain’s and BEO.</p> <p>Operations. The operations team has worked to deliver a phased Covid-compliant reopening, with phases 1 and 2 a, b and c now successfully in place. This includes the Art Gallery, the Conservatory, the Curve, the Library, the Lakeside, retail and a limited catering offer. We continue to work with colleagues and the City for the safe delivery of the next phases, including a Covid-safe limited offer in the Hall, our Foyer, the cinemas and other areas. The delivery of the next phase will depend on UK Government advice and permissions and an ever-changing situation. All planning remains flexible should the situation and UK government advice change. We continue to work with the City’s Gold and Silver BCP groups to ensure alignment, and update the risk register and action tracker accordingly.</p> <p>Projects. The projects and engineering teams have continued to power through their workload, and in addition to our ongoing compliance works, the main differences that you will see on entering the building include new carpets, a complete new security system, a refurbished Cinema 1 and a much improved look and feel to our areas and customer experience. We continue to deliver Cinemas 2/3, Ex Halls safety works, fire safety related projects, and the overhead waterproofing/High Walk projects.</p> <p>Ticketing. The ticketing team, working with our new ticketing system and colleagues in Finance, IT, Marketing and the Arts, has continued to deliver our phased refund programme whilst also working to retain and renew memberships and put on sale our phased reopening programme. The vast majority of this work has been carried out remotely, a testament to the work completed over the past years.</p> <p>Next steps and horizon. Our next steps include working with colleagues and external experts to plan for and deliver further reopening phases across our Alliance. We are also continuing to deliver the remaining elements of phases 4 and 5 of our change programme, which had been temporarily paused at the City by Covid. On the horizon, we have the continued delivery of our many CWP and capital projects, plus we are working with the City Surveyor and Chamberlain to further develop and propose our vision and case for ‘destination of the future’. The Board are thanked for their support over the years, which has put us in the position to deliver the progress noted above and to be ready for the next stage of change in a post Covid world.</p>	<p>a, b, c, d, f, S/E</p>

6. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Priority
<p>Business Events: the first stages of postponing confirmed events to Autumn 2020 was followed by a period of uncertainty whilst the industry awaited Government guidelines on reopening. This resulted in many events choosing to move into late 20/21 or 21/22. Despite a sharp decrease in event enquiries in the early weeks of lockdown, the market has remained cautiously optimistic and we have seen a steady flow of enquiries since April, resulting so far in £9.5m worth of enquiries up to 22/23. The sales team are now focusing on a 'soft' sales campaign approach in order to gain customer confidence and encourage them to rebook. This includes sharing details on the Visit Britain 'Good to Go' and AIM Secure accreditations which both demonstrate that we, as a business, are adhering to government and public health guidance.</p>	a, d
<p>BIE: Two BIE exhibitions that were closed to public during the height of the Covid-19 pandemic, <i>Game On</i> in Madrid and <i>AI: More than Human</i> in Groningen, have now successfully been deinstalled and returned to the UK. <i>AI: More than Human</i> will then open at the World Museum in Liverpool in January 2021. The rescheduling of <i>Virtual Realms</i> across the tour has now been confirmed – the exhibition will launch at ArtScience, Singapore in July 2021. From there it will continue to the Western Australia Museum in Perth in March 2022 and then to Melbourne Museum in October 2022.</p>	a, b, d
<p>BIE continues the development of our next exhibition, <i>Our Time on Earth</i>. Touring negotiations have been progressing favourably, with serious interest from Barcelona to host <i>Game On</i>, <i>AI: More than Human</i> in Toronto, <i>Virtual Realms</i> for an extended tour in Brazil and <i>Our Time on Earth</i> is drawing attention from Barcelona, Switzerland, Sweden and China.</p>	a, d
<p>Catering: August has seen a step up of activities with the Barbican Kitchen opening to visitors for light refreshments. Further enhancements to the offer will be made as awareness grows and the attendance increases over the coming months. In addition, we are working on a bar offer in the Conservatory and opening the Martini Bar in the coming weeks and months to enhance the visitor experience. Benugo and Searcys have agreed and signed the two-year contract extension to August 2022.</p>	
<p>Retail: The Gallery pop up shop on the Conservatory Terrace has been a popular location. Conversion has been good with approximately 24% of Gallery visitors making a purchase, with a strong Average Transaction Value. The Foyer Shop has opened at the same time as the Curve with a one-way system in place and the full retail offer is available. Online continues to perform well, with a year on year increase in product sales of 125% in July.</p>	a, d

7. REPORT: DEVELOPMENT	Strategic Priority
<p>The fundraising landscape across the arts continues to face uncertainty as a result of the pandemic. There remains a widespread lack of flexible core funding and many organisations are revising and remodeling business plans in anticipation of cuts in funding and increased competition. The Barbican is no exception, however, we are working hard to adapt our plans and pipelines to respond to the changing landscape and the phased re-opening of the Centre.</p> <p>Trusts & Grants funding for 20/21 continues to be impacted and is likely to carry over into 21/22 with uncertainty around Barbican projects. We continue researching potential funding avenues that are open to applications and were successful in securing support through the Mayor of London's Culture at Risk business support fund and the National Lottery through BFI Film Audience Network, towards the establishment of an online cinema streaming platform to maintain audience engagement during and beyond closure. We have also seen success from the Henry Moore Foundation towards a future Curve commission, the Tom Ap Rhys Price Memorial Trust towards one of our Associate School partnerships, and from the Art Fund towards a Level G installation. Over July we submitted several larger applications with results expected across August-November.</p> <p>The Corporate team have been investigating and responding to a number of leads and prospects for future associations with Barbican's arts programme including Sponsorship for projects in 2021 and beyond. Bank of America; Leigh Day; Pinsent Masons, Linklaters and UBS have confirmed they will renew their corporate membership for 2020-21.</p> <p>Individual Giving; many Patrons have renewed and direct debit support remains at pre-Covid levels. A second tranche of Patron renewal asks are due out in September. Following the launch of the Director's Circle in February, we have secured 2 pledges and hope to expand this number with the support of the Board. For the most recent round of cancellations, we were able to include an option for customers to donate the value of their ticket, which raises over £17k from 350 customers. This income will be split across the Barbican and our relevant partner organisations based on the ticket bookings (AAM, Britten Sinfonia and LSO). Following the opening of the Centre, onsite fundraising has now resumed. A successful development during the closure of the centre has been our monthly virtual events programme developed to keep supporters engaged. They have included an In Conversation with Music Director and conductor of the LA Philharmonic Orchestra, Gustavo Dudamel, <i>Masculinities</i> with curator Alona Pardo and Toyin Ojih Odutola's <i>A Countervailing Theory</i> with curator Lotte Johnson. We also held a very successful small in-person private view of A Countervailing Theory for supporters at the Centre.</p> <p>Targets for 20/21 have been revised in line with the Barbican's Covid-19 scenario planning and we are now working closely with the finance department on new a 5 year plan, taking into account recovery, normality and growth.</p>	a, b, d

Appendix A: Strategic Plan

We believe in: Creating space for people and ideas to connect

We're committed to: Arts Without Boundaries

We are:

- **Brave** - breaking new ground, doing the things others wouldn't
- **Open** - striving to be inclusive, by, with and for all
- **Connected** – reflecting today's world, building meaningful partnerships
- **Sustainable** – Being smart about doing business, embracing the future ways of working

Our Strategic Priorities are:

- a. **Destination** – deliver an exceptional experience
- b. **Audiences** – build lasting relationships
- c. **Artists** – enable artists to realise their vision
- d. **Income** – create sustainable growth
- e. **Culture Mile** – be a lead partner
- f. **Learning** – develop creative skills for life

We support the aims of the City Corporation's Corporate Plan to:

- 1) contribute to a flourishing society
- 2) support a thriving economy
- 3) shape outstanding environments

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