

Committee(s)	Dated:
Barbican Board	18 November 2020
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: Managing Director, Barbican Centre	For Decision
Report authors: Directors, Barbican Centre	

Summary

- The Management Report comprises current updates under seven sections authored by Barbican Directors.
- Updates are under the headlines of:
 - Strategy and Culture Mile
 - Programming, Marketing and Communications
 - Barbican Guildhall 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:

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

Main Report

1. REPORT: STRATEGY AND CULTURE MILE

Here we are again.

After a period of intense activity during which we were able to operate in a Covid-safe environment and mount activity for a socially distanced public (see 2 Programming), 97% of whom said they felt safe returning to the Barbican, the new government guidance came into force on Thursday 5 November and we had to close the Barbican until Wednesday 2 December. This was hard for those who had worked so tirelessly to re-start programming, but essential in terms of public safety.

There were new aspects of this closure compared with the previous lockdown. Work was able to carry on, in particular film and television production were exempted from closure, and it became clear that the live and streamed concerts from the Hall (see section 2) could continue as streamed-only events. They continued with the BBC Symphony Orchestra returning to the Hall for the first time on Friday 6 November (5* review from the Guardian) and all being well the collaboration of Shabaka Hutchings with the Britten Sinfonia will be streamed tonight, Wednesday 18 November.

The Cinema on Demand programme continued with an expanded online programme of international film. *The Ghost Light* in the Theatre will be rescheduled, and *Flight* our collaboration with the Bridge Theatre is planned from Thursday 10 December. The Gallery and Curve exhibitions are planned to reopen on Thursday 3 December, and there is a digital walk-through of the Curve exhibition by Toyin Ojih Odutola.

All this is inevitably subject to the outcome of the closure period in public health terms.

Meanwhile, the Barbican is making rapid progress on its anti-racism work with the formation of a task and finish group to advance agreed change, and has updated the staff on key actions coming out of the work so far, to be outlined under our Equality and Inclusion update.

The City Corporation has issued its outline of a new Target Operating Model, a new organizational structure for consultation and feedback. Members will have received a briefing note on the proposed changes. Though there is a great deal to resolve about the process going forward, the initial reaction is that it provides the Barbican with a major opportunity to strengthen its operation so that it can deliver more effectively.

In tandem with the Lord Lisvane review of the City Corporation's governance, the new model indicates that the Barbican would remain a

a, b, c, d, e, f

<p>key part of the City, but would be treated as an Institution (as would the Guildhall School, the independent schools, and the City Police, for example) whose freedom of operation needs to be strengthened. The briefing suggests that “enhanced levels of autonomy and empowerment are required to give Institutions the flexibility they need to flourish in their respective sectors, and to maximise the collective value they are able to realise through their individual strengths and specialisms.”</p> <p>Extensive debate will be needed around these proposals and the other aspects of the proposed changes, but they would for example enable the Barbican to become a much more integrated part of the arts sector, while continuing to be owned and supported by the City Corporation.</p>	
<p>CULTURE MILE</p> <p>The Barbican has played a leading part in the community-focused activities of Culture Mile in lockdown and after, but the current closure has meant that the new Communities-in-Residence programme within the building (see Section 3), closely feeding into our civic agenda, will have to be postponed until re-opening. However it demonstrates how quickly and successfully the local relationships around the Barbican have been developed during this period.</p> <p>There is a Culture Mile update in this Board meeting, and Board Members are strongly encouraged to spread its key messages to other Members to demonstrate how important this collaborative work is to the City as Culture Mile plans its future.</p>	<p>a, b, e, f</p>

2. REPORT: PROGRAMMING, MARKETING AND COMMUNICATIONS

Strategic
Priority

b, c, d

Digital update

The digital offer continues to grow with activity from the live programme and companion content. Theatre launched its first series of podcasts under the new **INSPIRED** banner with all but one to still be recorded. Research into the second series is ongoing and expected to launch towards the year end. Christmas will see Akin Theatre's **We Cover the Universe**, an interactive, sensory online show for under-fives, parents/carers and extended families. Visual Art's digital content remains a key strategy in engaging audiences; the **Michael Clark: Cosmic Dancer** trailer is the gallery's most dynamic exhibition trailer thus far with 10k+ views, a live performance from Jarvis Cocker's latest group in the Art Gallery gained over 16k+ views within one week and is the gallery's most watched digital content yet.

October also saw the release of the second walkthrough video of **Toyin Ojih Odutola: A Countervailing Theory**. After launching in July 2020, **Barbican Cinema on Demand** hosted its first in-house curated, fully online season. **Inner States: A Series of First Person Films** was due to commence in-venue in Sept, but the decision was taken to bring the season online and has received very good media reviews. **Soundhouse** launched in late Oct as a major online content project platform for creative radio and podcasting, and a space for critical analysis of audio culture. It features three independently-curated "listening rooms" all under the umbrella of the theme Intimacy and Distance.

a, b, c, d

Marketing have switched all Barbican advertising creative and messaging to focus on the digital offer continuing during the second lockdown anchored by *Live from the Barbican* and Cinema on Demand. Media planning is now underway to use this messaging as a wider brand-building campaign during lockdown.

Reopening

Since reopening the Barbican has seen just over 70k visits, made by around 50k people i.e. some repeat visits. 45% of these were first time visitors. almost all of which are audience members. Data suggests the number of people making those visits is around 50k. Following the March closure the membership base dipped to a low of 13.5k and has now recovered to 17.5k. Comms launched the Autumn programme on the 8th Sept and gained coverage on the Today Programme, the Guardian and Time Out. The Barbican has been praised in the press for its vision, planning and programming.

The Music department has held five out of the twelve autumn concerts. The series started in Oct with Bryn Terfel and the Britten Sinfonia and will close with the BBC Symphony with Brian Cox on the 13 Dec. All live tickets are sold out and the most successful online stream thus far has been *The Divine Comedy*

with 2,603 views. **Live from the Barbican** has garnered 18k+ digital views, assuming each stream accounts for an average of about 2 people. The theatre's doors were scheduled to reopen on 24 Nov with **The Ghost Light**, 30-minute pieces unfolding for audiences of between one to five. This has now been postponed to early 2021. **Masculinities** closed in September having welcomed a total of 40k+ visitors of which 16k were following reopening in July. Social distancing and implemented safety measures enabled the exhibition turnaround to be delivered ensuring safety of both staff and visitors. **Michael Clark** opened on the 6th Oct with a staggered entry Media and Private View before opening to the public. The campaign has delivered beyond expectations, generating a very high level of interest with over 100 pieces of coverage secured across national and specialist press. Special hoodies were given to FoH staff, approved by Michael, which have been well received.

Following the August opening of **Toyin Ojih Odutola's** exhibition in the Curve the artist herself has now been able to visit the exhibition in person. 17k+ visitors have attended thus far and the accompanying publication and poster continue to sell very well. Cinema 1 reopened with restrictions and reduced capacity and the majority of screenings in the first two weeks sold out. Daily screenings slowly increased throughout the month and continue to grow. Cinema hosted the **London Film Festival** for the first time at the Barbican in Oct and presented a line-up of 12 screenings with all but one selling out. The postponed **Chronic Youth Festival** has now taken place as a well-received blended model, paving the way for continued programme of live events. October will also see the **Emerging Film Curators Lab** in Cinema 1 and **Barbican Family Film Club** with four bi-monthly events in the Barbican Foyer.

Leytonstone Loves Film returned in Oct for a second year with a hybrid programme. This free community-powered programme brought people together through movies and storytelling in a safe and enjoyable way while celebrating the work of local filmmakers, industry creatives and cinema enthusiasts. Sept and Oct saw Beyond Barbican launching the new **Communities in Residence** programme working with three resident partners: Accumulate, Keychanges and Age UK. Culture Mile's **Imagine Fund** is distributing micro-grants of £500 to local community members and its **Imagine Commission** is a series of 6 grassroots projects working with the core Culture Mile partners to develop new initiatives and commissions which connect them with less visible neighbouring communities. The first three commissions include Kiran Chahal, Women for Refugee Women and the Guildhall School. Level G opened two projection installations throughout October, Ling Tan's **Playing Democracy** and Nye Thompson's **INSULAE** and are scheduled to continue following reopening

a, b, c, d

Future planning

The MD updated staff in Oct on current situation including latest government guidelines following the introduction of the 3-tier system. Communications in collaboration with Marketing are also continuing scenario planning responses to possible future Covid measures and restrictions. The fortnightly staff newsletter ***The Insider***, designed to keep staff informed and engaged while working remotely, continues.

Music are working towards launching the Christmas and Spring 2021 season in due course. A range of Theatre activity is planned for new year that is responsive to current government guidelines. Visual Arts is pressing on with ***Jean Dubuffet: Brutal Beauty***; it opens in Feb 2021 will include digital iterations as part of its public programme. Planning for an alternative offer in Spring 2021 in the Curve is underway. As part of the partnership programme ***Masculinities*** has now toured to the Gropius Bau in Berlin before travelling on to FOMU, Antwerp in February; ***Lee Krasner*** has opened at the Guggenheim Bilbao; ***Toyin*** will be travelling to Aalborg, Denmark in February. Refurbishment delays in Cinema 2 & 3 means reopening in January 21 highlights such as ***Architecture on Film, Hidden Figures*** and ***Forbidden Colours***.

Level G planning for a series of projects grappling with questions raised by impacts of the pandemic and conversations around structural and systemic racism in the UK is well underway. Over the summer Culture Mile distributed over 9.5k+ ***Imagine Packs*** and will be developing a new set of resources over the winter. Nov and Dec will see ***Imagination Exchange*** hosting a series of sessions bringing together artists, freelancers and independent creatives to use spaces to work, meet and exchange ideas.

3. REPORT: BARBICAN GUILDHALL CREATIVE LEARNING	
	Strategic Priority
<p>Communities-in-Residence Jointly led by Creative Learning and Beyond Barbican/Culture Mile, our new Communities-in-Residence programme is designed to address an urgent need for space and resource within our local communities. It gives organisations and individuals the opportunity to take part in cultural activity within COVID-secure guidelines, ensuring that the Barbican remains open for all. The programme centres on a creative workshop offer in the Fountain Room, and provides desk, meeting and workshop space for our young creatives and freelance community on Level -1. To date, we've welcomed Community Collaborator, Headway East London; Accumulate, Age UK Islington and Key Changes into the Fountain Room. As the infrastructure is now in place to run this programme safely and successfully, we will be continuing this work when the Barbican reopens.</p> <p>Chronic Youth The Young Programmers 19/20 were eventually given the opportunity to present their Chronic Youth film festival, seven months after the pandemic cancelled their in-person event. Having reimaged the festival for an online space, they presented three films on the Barbican's new Cinema on Demand platform and two more live in Barbican Cinema 1. Both live screenings sold out and were accompanied by post-show Q&As with a mixed panel of filmmakers, activists and scholars.</p> <p>Subject to Change: New Horizons – Destiny Adeyemi We were delighted that the third piece in <i>our Subject to Change: New Horizons</i> series, poem and accompanying film by Destiny Adeyemi entitled 'Fat, Black and Sad', was featured in Dazed Digital alongside an interview with Adeyemi. Dazed is an underground pop culture magazine with a combined Twitter and Instagram following of 2.8 million.</p> <p>National Development Programme Applications for Barbican Box Secondary are now open in Manchester and Harlow, as part of our Esmée Fairbairn funded NDP programme. This year's Box is curated by interactive theatre-makers Coney, and for the first time will invite direct collaboration with the students themselves, who will co-curate the contents of the Box. Additionally, our first ever Primary Box in Norfolk is open for schools to apply to; we'll be refreshing Michael Rosen's successful poetry Box from 2018/19.</p> <p>Creative Learning Strategy 2020-2025 As part of the department's commitment to securing a sustainable future, we have been working on writing the business plan for our strategy, responding as we do so to a rapidly changing sector and world. We've been refining who we work with, how we work with them, and what impact we want to achieve by identifying clear objectives and KPIs, that sit under our three pillars of Education, Employability and Enrichment. We're committed to embedding Anti-Racism more explicitly within our programme and strategy, building on the work we have been doing in this area since the inception of the department 11 years ago.</p>	<p>a, b, e, f</p> <p>b, c, f</p> <p>c, f</p> <p>b, c, f</p> <p>a, b, c, d, e, f</p>

4. REPORT: INNOVATION AND ENGAGEMENT	
	Strategic Priority
<p>Archive</p> <p>An Art Fund bid has been submitted for work on conservation, digitisation and engagement with collections in anticipation of the Centre's anniversary in 2022. This is meant to replace the major Heritage Lottery Fund bid postponed by Covid.</p> <p>The popular Archive Sketches series continues on the Barbican Instagram. This is a comic strip (created by Archive Projects Officer Annie Ward) that focuses on a theme from the Barbican's history, accompanied by two scanned items of archive material.</p> <p>The most recent addition to our growing Barbican Archive collection has been 30 photographic slides of Barbican construction work contributed by an Architecture Tour participant.</p> <p>Work is also progressing with the Managing Director & authors/publishers on the book for the 2022 anniversary. All authors and designer have now been contracted and a production timeline agreed.</p>	a, b, c
<p>Digital Products</p> <p>Over the last few months the cross-functional 'Digital Products' team has been working on urgent requirements created by Covid, including the launch of <i>Cinema on Demand</i> and <i>Live from the Barbican</i>. Recent results include an improved online experience for customers to login to their account and easily access/watch their purchased live-stream content - https://tickets.barbican.org.uk/videos.</p> <p>The focus is now shifting back towards addressing some of the more transformative work from the wide-ranging product backlog list, particularly around our Event Management systems.</p>	a, b, c, d, e, f
<p>Residents</p> <p>Our regular meetings with the Barbican Residents Association resumed (via Zoom) in October. Special thanks to the Chair of the Barbican Board who stepped in to chair the meeting, and was able to gain an insight into how we use this forum to collaborate and resolve issues with Barbican Residents.</p>	a, b, c

5. REPORT: OPERATIONS AND BUILDINGS	
	Strategic Priority
<p>General Update Our buildings remain safe and compliant. It is pleasing to note that the BCP sessions that we have held throughout the process of reopening have ensured that we remain ahead of the game, having future-proofed the Covid-safe procedures that we put in place. The introduction of UK Gov’s tier system and the move to tier 2 has thus far had no significant impact on our arrangements. The reopening is continuing to go well, with ca. 60,000 people attending a wide variety of events. We continue to work with our colleagues at the City on operational and strategic matters.</p> <p>Operations Phased reopening is continuing to be delivered successfully. We have just opened an exhibition in the Pit theatre and are about to open a second exhibition to be held in the Gallery.</p> <p>We continue to attend the City’s Gold and Silver BCP groups. We continue to attend the School’s BCP Gold to ensure alignment of our Alliance.</p> <p>Projects and Engineering The engineering team continues to service both the Barbican and the Guildhall School under our Alliance to ensure that we remain safe and compliant. Having delivered many projects, including Cinema 1, front of house carpets and our new security system, the projects team is working hard to close off refurbishment for Cinemas 2 and 3 and to activate the new fire alarm in Silk Street. We have also continued to work with other teams to ensure that we deliver, for example, Covid-safe air quality. Our system in the Hall delivers, it is estimated, ten times the quality stipulated by our users.</p> <p>Ticketing Our ticketing team continues to work agile and largely remotely without issue. Again, our BCP planning has meant that we have not had to adjust post the tier announcements.</p> <p>Next Steps and Horizon We continue to work with the City Surveyor to progress the concept of ‘destination of the future’ as outlined at the Board Away Day. We continue to work with our colleagues at the City to ensure that we are in the vanguard of both the City and our sector.</p>	<p>a, b, c, d, f, S/E</p>

6. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Priority
<p>Business Events: Throughout the re-mobilisation period, many of the Event Management Team, have been involved with the re-opening of the Barbican venues, working alongside Audience Experience. The sales team are working to continue to maintain exposure in the marketplace and ensure customer relationships flourish and we have seen a steady flow of enquiries in the past few months with events being worked on for as far ahead as 2024/25. Covid has resulted in many larger existing events in the diary moving from 20/21 into 2021/22. The current governments guidance allows us to run events of 30 under and we have begun to deliver safe events of that nature. Photoshoots and filming are not restricted by Covid-19 regulations and we are successfully targeting these sectors. Our hybrid package has been launched and we are in the middle of a number of client conversations re events of this nature.</p>	a, d
<p>BIE: BIE continues liaising with venues to ensure all safety procedures are in order to complete a safe install of <i>AI: More than Human</i> at the World Museum, Liverpool in January 2021, and then in Madrid in July 2021; as well as the opening of <i>Virtual Realms</i> in ArtScience Museum, Singapore in July 2021. The <i>Game On</i> redesign in Madrid earlier this year won the public vote for the first ever exhibition design category at the 2020 Dezeen Awards. Negotiations with potential partner venues are proceeding favourably with serious interest from the Netherlands, Spain and Taiwan on <i>Mangasia</i> and <i>Game On</i>; Canada and Hong Kong for <i>AI: More than Human</i>; China and Brazil for <i>Virtual Realms</i> in 2023; and China, Switzerland, Brazil and Canada for our upcoming exhibition, <i>Our Time on Earth</i>. BIE is also making preparations to expand the programme, including commissioning new artworks outside of the annual exhibition schedule and looking for consultancy opportunities.</p>	a, b, d
<p>Retail: All areas of retail continue to trade, with a short closure of the Gallery shop during the exhibition turnaround. The Foyer Shop has performed steadily since it reopened and has recently experienced strong weekend trade, helped by the Michael Clark exhibition and The Curve. The Curve's Toyin Ojih Odutola catalogue has been a great success both in store and online, with over 1000 copies sold so far. In preparation for Christmas, we are adding more products to our online offer and are preparing for a potentially busy period of online sales.</p>	a, d
<p>Catering: Our catering partner, <i>Benugo</i>, was required to completely change its operating procedures to accommodate the 'at seat' ordering only government guidelines with only a few days' notice. Since then the <i>Barbican Kitchen</i> has trebled its income and we are now working to find new ways to extend their seating capacity. The <i>Conservatory Bar</i> has been very successful the new 'at seat' pre-ordering service in the Hall, is proving very popular with all audiences. Discussion is under way with <i>Searcys</i> on the viability of opening <i>Osteria</i> in a limited way in November, for lunch during the week and on performance evenings to give our audience another catering option.</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. The Barbican is no exception: however, we are working hard to adapt our plans and pipelines to respond to the changing landscape.</p> <p>Trusts & Grants funding for 2020/21 continues to be impacted and is likely to carry over into 21/22 as the number of opportunities for available funding is reduced. Following the cancellation of certain 20/21 programming, some grants are to be returned to funders. However, we continue researching potential funding avenues that are open to applications, with several four, five and six figure grant proposals pending. We are delighted that The Terra Foundation for American Art have awarded the full six-figure grant requested for a future Barbican Art Gallery exhibition, supporting Barbican’s costs and the fees of up to two tour partners. The exhibition ranked first amongst the Foundation’s readers, a panel of anonymous, esteemed academics and experts in the field.</p> <p>The Corporate team have been investigating and responding to several leads and prospects for future associations with Barbican’s arts and learning programme. The team were successful in securing a sponsorship with fashion brand Bottega Veneta for the current Art Gallery exhibition <i>Michael Clark, Cosmic Dancer</i>. For the area of Corporate Membership, we are proud to have retained the loyalty and support of many of our current members, with the team focusing on virtual opportunities. However, this does raise renewed uncertainty as the winter 20-21 renewal cycle approaches. A consistent focus on virtual engagement across the art forms will be key to cement loyalty and even establish long term greater corporate partnership interest in our digital and live programme.</p> <p>With Individual Giving, many Patrons have renewed, and direct debit support remains at pre-Covid levels. Following the recent concert season of <i>Live from the Barbican</i>, we have secured support totaling £58k and received excellent feedback from Patrons attending the in person and streamed concerts. In terms of supporter engagement, the virtual events programme continues to be developed, with a new set of events for <i>Barbican Insights</i> on the horizon. We continue to increase opportunities for our audience to donate digitally. We launched a text giving service to coincide with the kick-off of the autumn concert series in October, as well as in other areas such as our podcast series and flagship videos on YouTube. We’ve also seen an increase in donations associated with ticket sale through the website since the Centre has restarted the programme and donations received through the points at the Curve and Conservatory.</p> <p>Targets for 20/21 have been revised in line with the Barbican’s Covid-19 scenario planning and we are now working on new a 5-year plan.</p>	<p>a, b, d</p>

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