

Committee(s)	Dated:
Barbican Board	27 January 2021
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

The Barbican Centre currently remains closed to the public, with minimal numbers working in the building in order to ensure it remains safe and compliant.

a, b, c, d, e, f

In December we were completing our Live from the Barbican events, including Brian Cox and the BBC SO on December 13, and were one day away from the LSO returning for the first time to the Concert Hall with its Beethoven Piano Concerto series under Sir Simon Rattle on December 16 and 17, performed to socially distanced audiences. Then new guidelines were imposed on December 15, those LSO concerts were cancelled, while the Barbican continued with its successful streamed-only *Messiah* on December 19.

The post-Christmas situation is much more serious in terms of London public health. In the previous period we were able to ensure a Covid-secure venue, and for people visiting to say they felt safe or very safe in the Barbican. Now the situation depends much more on the external situation and the guidance to not leave home unless absolutely necessary. This means that we should not be asking those required to mount even streaming-only events to be in the building, and thus we along with other organisations have postponed all events. There is some necessary activity in the building related to the de-installing and installing of exhibitions, but this is being undertaken slowly and safely.

This is a critical moment for London and the UK, and it essential that we support the restrictions, however frustrating this may be. It is clear that the next stage of re-opening and then of public activity will depend on public confidence and a significant improvement in Covid-related infections and deaths: at the time of writing the impact of any Christmas figures has not yet been included. The first moment to judge will be around February 28 when the Government reviews the restrictions in relation to schools, but there is little thought of activity before the very end of March, with Easter falling on April 4.

Plans are in place for future productions, including a major musical in the theatre (see Programming) which is selling well at the box office, so we hope for improving public health conditions. Even then recovery will be gradual, which will have a significant effect on our income levels for the 2021-22 financial year.

<p>CULTURE MILE</p> <p>Culture Mile has maintained its excellent activities for and links with communities during this latest period, though it seems unlikely that the Communities in Residence programme inside the Barbican can continue under the present restrictions.</p> <p>Extensive work has gone on to articulate the aims and objectives of Culture Mile going forward, and to prepare a paper for January's Policy and Resources Committee. This will have gone forward on January 21. It demonstrates a viable way forward for Culture Mile to benefit from City support while moving towards a more self-sustaining model. It explains how, over the next two years, Culture Mile will achieve its transition to a new commercial business model as a new culture-led Business Improvement District (BID) in the City, allowing the City Corporation to substantially reduce its ongoing investment from 2023 onwards.</p> <p>It should be recognised that in moving to the future, as the City Corporation implements its new Target Operating Model, Culture Mile provides a leading example of collaboration across City departments and with external organisations, driving value and partnerships with outcomes that create both public value and impact for the City. This proposal ensures the development of Culture Mile towards a more fully self-sustaining model, while retaining it as an essential element in the City's wider commitment to cultural and community activity.</p>	<p>a, b, e, f</p>
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2. REPORT: PROGRAMMING, MARKETING AND COMMUNICATIONS

	Strategic Priority
<p>UPDATE ON DIGITAL</p> <p>Digital content remains a key strategy in engaging audiences unable to attend in person. Visual Arts' activity for Michael Clark: Cosmic Dancer included the first online Young Barbican Night was held in Dec in collaboration with Queer House Party; Claire Lawrie's documentary <i>Beyond 'There's always a black issue Dear'</i> free on the Cinema on Demand platform coinciding with a live screen talk; an informally guided tour with Michael Clark and Les Child and a recorded talks series.</p> <p>Following the second national lockdown in November Cinema moved the London Palestine Film Festival, planned as a hybrid programme, entirely online. This proved very successful and LPFF have already discussed using a blended model in 2021. As part of the EFG London Jazz Festival Cinema was able to secure the rights to screen the Billie Holiday documentary <i>Billie</i> and a live Q&A with the film's director, as an exclusive preview ahead of other VOD platforms and its BBC broadcast in Dec. At 467 streams the title has become Cinema's most rented stream by a considerable margin and has received widespread critical acclaim. Additionally, Fringe! Queer Film & Arts Festival film line-up was made available entirely online and reached a wider audience than would have been possible with social distancing in-venue. The Emerging Film Curators series closed with two sold out in-venue screenings and a well-received digital offer by audiences and press. Gali Gold and Wilna Fourie presented a session of 2020's online This Way Up film exhibition conference around their work on <i>Leytonstone Loves Film</i> under the heading <i>Cinema: The Local and the Future</i> highlighting the community engagement model and achievements of LLF. Culture Mile released two new film commissions inspired by the City in lockdown. Each film featured original compositions, London Symphony Orchestra musicians and dancers working in collaboration with emerging film-makers. The films were shot in around London Wall Place, where next year we'll be partnering with Brookfield to produce a free outdoor music series along with LSO and Guildhall School.</p> <p>Pre Christmas, the Level G team announced a series of online/mail-out projects for the first half of 2021. In their own way, each of these projects are invitations to explore and have a conversation about some of the forces and ideas which have shaped the world we live in, particularly over the last year. Projects will include: the third iteration of our feminist literature festival New Suns; an investigation of the impact of power on our brains and behaviour Can we talk about Power?; and Unclaimed Conversations, an audio project rooted in the importance of intergenerational dialogue. As with much of our programming, these projects are the product of collaborations with practitioners and researchers working across sectors including science, literature, public policy, design and beyond.</p>	a, b, c, d

Theatre's second podcast series under the **INSPIRED** banner with conversations between Barbican Young Creatives and artists who have influenced them has now been recorded and is expected to be released in Feb 2021. Over Christmas **Akin's We Cover the Universe** show for families has received positive feedback from audiences with over 200 households participating. The Live from the Barbican series continued with a highlight in Dec being **Professor Brian Cox with the BBC Symphony Orchestra**. Brian Cox did several TV and Radio interviews resulting in a visible spike in livestream ticket sales. With 2771 livestream tickets and a sold-out Hall, it became the concert with the highest number of tickets sold in the autumn. In early Dec the **ACO's digital residency** and **Chernobyl Live** were made digitally available and three Christmas concerts took place - BBC Singers / AAM Messiah / A Dickensian Christmas (with Raymond Gubbay Ltd) – the second two online only.

REOPENING

With national lockdown having been just announced, we have made the decision to cancel or postpone all visitor-based activity during January and February. The installation of Dubuffet will continue, with strict social distancing and once installed we will reopen when government regulations allow. The Art Gallery and Curve temporarily reopened between 2-16 Dec with the exhibition attendance closing at 14,5k+ for **Michael Clark** (65% of the revised target) and 22,7K+ for **Toyin Ojih Odutola** (71% of the revised target). Michael Clark's Audio Described and British Sign Language tours were still able to go ahead on the 15 Dec. Music are postponing most of their recently announced, Spring Live from the Barbican series – at the moment the plan is to keep the last three of the series, beginning 25 March and "flip" the first nine events to now run in April and May. Theatre hope to be able to keep some of their March events onwards. Theatre's co-presentation of **Flight** at the Bridge Theatre has had to open and close with the lockdowns, however the performed shows received 4* & 5* accolades and very good feedback from patrons. **The Ghost Light** has been postponed to until later in the year and will be filmed. In December, together with Trafalgar Entertainment Theatre we launched the summer musical of **Anything Goes**, starring Megan Mullaly and Robert Lindsay with promising Box Office figures to date. It's due to open in May. Cinema will have no venue-based activity until end March, but will programme on their On-Demand platform. Refurbishment works in Cinema 2&3 have been completed with newly designed foyer space, new cinema seating and carpet.

In November Culture Mile announced the [ten community projects](#) that will receive funding as part of its **Imagine Fund**. These projects will benefit local residents and communities in Culture Mile as well as workers and visitors through creative, cultural or educational endeavours. In December Beyond Barbican piloted the distribution of the first set of **Imagine Packs** working with Age UK to connect isolated older adults to tell their stories and share with others through the winter period, as well as working with Accumulate, our **Communities In Residence** partner, to share creative resources for their members.

BIE is continuing with the installation of **AI: More than Human** at the World Museum, Liverpool and it will open when Government regulations allow.

How We Live Now: Reimagining Spaces with the Matrix Feminist Design Co-operative, a programme exploring who our buildings and shared spaces are for, will form a core part of our reopening offer later this year. The project -- which comprises an installation, public programme and publication -- takes as it's starting point a previously unseen archive of work by the radical 1980s feminist architecture cooperative Matrix, who addressed the ways in which the design of the built environment excludes particular groups, particularly in relation to gender, race and disability.

Comms announced reopening in early Sept, securing (amongst others) a feature on **The Travel Show** (broadcast internationally to 100m viewers across BBC channels) in an early Nov round-up of cultural venues that would be reopening soon. The team responded quickly to Tier 3 and Tier 4 measures being implemented agreeing messaging, press statements for reactive enquiries and ensuring a joined-up approach with Marketing, Box Office operations and CoL Media team. They are now working on the national lockdown messaging. Press highlights for Soundhouse: **Intimacy and Distance**, part of the Level G programme, included a news piece in Electronic Sound and a recommendation in The Observer. The popular fortnightly staff newsletter **The Insider** continues to engage staff internally and most recently included a special festive edition.

Audience information is covered elsewhere in the agenda.

FUTURE PLANNING

Depending on the dates for Dubuffet, **Claudia Andujar** will open either in the Main Gallery or be reimagined for the Curve in Jun 2021. As part of the partnership programme **Masculinities** will travel from Berlin to LUMA Foundation in Jun as part of the Les Rencontres de la Photographie Arles before going on to FOMU Antwerp in Oct 2021. **Lee Krasner** closes at Guggenheim Bilbao on 10 January 2021; **Toyin Ojih Odutola: A Countervailing Theory** will be travelling to Aalborg, Denmark in Feb and then onto the Hirshhorn Museum and Sculpture Garden in Washington; **Michael Clark: Cosmic Dancer** will travel to V&A Dundee in autumn 2021. BIE is in the final stages of producing the catalogue and exhibition videos for **Virtual Realms** focusing on videogame creativity. Conversations are ongoing to bring the opening date – in Singapore - forward to Jun 2021. Talks with potential partners across the BIE programme are proceeding steadily with international interest. The process of developing a new 'agile commissioning' element to its programming is ongoing and looks to feature individual works responding to contemporary topics.

Beyond Barbican continues to strengthen its partnership with London Borough of Waltham Forest developing new plans for the next two years. **Leytonstone Loves Film** is scheduled to go ahead in Autumn 2021 and the next **Walthamstow Garden Party** will be planned for summer 2022. In 2021 we will work with all our neighbourhood partners to develop a new responsive

<p>programme that creates more space for connection, exchange and experimentation, bringing together our networks in new ways to share knowledge and skills, strengthen collective imagination, learn together and re-imagine our yearly celebrations.</p> <p>In addition to delivering the above projects over the coming months, the Level G Team are beginning to consider the relationships and collaborations which will underpin the programming it develops in 2022, the year of the Barbican's fortieth anniversary.</p> <p>We have secured a grant from the Gulbenkian Foundation to enable us to work to define our “civic” offer and explore its impact. This will help advance the work, in particular, of Beyond Barbican, Creative Learning and Level G and will look closely at how this important work fits within the wider organisation.</p> <p>The latest lockdown makes performing arts forward planning particularly difficult. Theatre is covered in the report further down the agenda. Music at the moment are concentrating on reworking their Spring Live from the Barbican.</p>	
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3. REPORT: BARBICAN GUILDHALL CREATIVE LEARNING	
	Strategic Priority
<p>Creative Careers 2020: As a result of the COVID-19 pandemic, Creative Careers moved entirely online. Curated by Joe Gray and a diverse group of young creatives, four mixed media blogposts were released over autumn and winter 2020. Topics included: adapting to the pandemic as a creative, 'being real' in an online space, game-changing young leadership and finally, working with members of the Justice for Black Lives organisation to reflect on 2020 and share thoughts on how to lead the UK into a better future.</p>	b, c, f
<p>Inspired Podcast, Series 2: Inspired is a new series on the Barbican podcast <i>Nothing Concrete</i> where artists interview someone who has inspired their creative life. For the second series, Creative Learning sent an open call to our Young Creatives alumni to pitch for the opportunity to be involved. Six young people were selected and their guests involve a variety of exciting artists, including storyteller and drag queen Glamrou, actor Susan Wokoma and stage director, dramaturg and writer Kirsty Housley. The young people were coached in interview skills by Paula Varjack and recorded their episodes in December 2020. The new series will be released in February 2021.</p>	b, c, f
<p>TeachMeet; Wellbeing through the Arts: On 26 November our Schools Engagement team held a sold-out online CPD session for teachers focusing on wellbeing. There were eight short presentations on successful approaches to improving wellbeing in students using the arts. Attendees included a mix of teachers from early years to primary and secondary schools, and those working in arts education including representatives from A New Direction and Somerset House. Feedback on the event was very positive with one attendee stating that 'it was really wonderful to be part of it'.</p>	f
<p>It All Comes Down – Young Visual Arts Group showcase 19/20: Our Young Visual Arts Group were in the middle of planning their showcase exhibition when the Barbican Centre was shut as a result of the COVID-19 pandemic. Seven months later, they launched a microsite entitled It All Comes Down, which they created entirely whilst working remotely. The site includes biographies of the 13 young artists and a range of their lockdown-influenced work across film, sculpture, photography, drawing, printmaking and found objects. The site was built by colleagues in our digital and marketing teams but will pass into ownership of the young people in May 2021 as a permanent online legacy.</p>	b, c, f
<p>Associate Schools: We have been continuing to deliver online learning as part of our Associate Schools programme. In December, our Digital Content Managers Rachel Williams and Suzanne Zhang delivered a 'Digital Presence' workshop with 21 Sydney Russell School students on how to improve your online presence. Artist Paul Griffiths also delivered four online music workshops with four classes at Whitefield Schools, a SEND academy trust based in Walthamstow.</p>	f

4. REPORT: INNOVATION AND ENGAGEMENT	
	Strategic Priority
<p><i>Archive:</i> The team has continued to provide image research and other support to the ongoing 2022 anniversary book project over the period in which the contributor deadlines fall. External research requests are continuing to be received / dealt with as much as is possible during the pandemic.</p>	a, b, c
<p><i>Digital Products:</i> Urgent responses were required in response to the second national lockdown in the autumn, which included managing the customer refund (and donation) processes and releasing previous Live from the Barbican concerts for sale. The more recent twin priorities have been making our website accessible to all and developing a proof of concept for a new event management system to potentially replace our existing system Artifax. On the former, we worked with Hassell Inclusion to identify and fix problems across our websites which have been inadvertently preventing users with access needs from browsing our sites, and also to upskill our team to embed accessibility in future work.</p> <p>Other product releases include; a beta version of an improved 'My Account', digital 'corporate screenings' which facilitate online corporate hires of films, incremental improvements to our video streaming platform based on audience feedback, and new website hosting servers which reduce our carbon footprint. For those interested in what we do, new work is demonstrated every second Monday via Teams. More can be found out through contacting digital.products@barbican.org.uk.</p>	a, b, c, d, e, f
<p><i>Civic / Social Innovation:</i> The Strategic Unit continues to work closely with colleagues from across the organisation on progressing our strategic / business plan workstreams. A key focus over the next few months will be on the consolidation and future modelling of our Beyond Barbican, Creative Learning, Culture Mile and Level G activity. These activities will ultimately be integrated into our 'mainstream' way of working, ensuring our civic/social imperative is fully embedded into our 'core business' as an arts/cultural centre.</p>	a, b, c, d, e, f
<p><i>Creative Alliance:</i> We are forming a new Creative Alliance Working Group designed to provide a forum for discussing and planning Barbican Guildhall 'bridging projects', and the mechanisms for the joint delivery of those projects. Highlights/progress will continue to be updated, and issues escalated, through Joint Directorate. Standing membership will be flexible and agenda-based, but the core team will consist of the designated Barbican and Guildhall School project leads. This will enable us to involve a wider community of colleagues from across both organisations, drawing them in at appropriate junctures for ideation activities, as well as the sharing of expertise and practices.</p>	a, b, c, d, e, f

5. REPORT: OPERATIONS AND BUILDINGS	
	Strategic Priority
<p>General Update</p> <p>Our buildings remain safe and compliant. As at just before Christmas, we have had circa 75,000 people through the doors, of which circa 55,000 have been ticket holders. We have had a 98% satisfaction rating 'I feel safe or very safe'. All of the events and activities on site over the year have been conducted as 'Covid-safe', and we have worked with the City throughout. We give grateful thanks to the City for their ongoing support. We have just entered the January through to February lockdown and will work with colleagues to minimise staffing on site. We will continue to use the period to 'maintain and enhance our assets' and will also use the time wisely to further develop our staff and implement any findings of the many reviews and audits that we have carried out during the period.</p> <p>Operations and Security</p> <p>We continue to hold BCP groups and attend City meetings as appropriate to ensure alignment. The teams have performed incredibly well over the period in supporting activities both at the Barbican and the Guildhall School through our Alliance. We are working with the City and external experts to review our security arrangements, having all but completed the investment in our security infrastructure, including CCTV, swipe access, HVM (hostile vehicle mitigation) and bomb blast film. We will be completing a series of training programmes and conducting a full review of policies and procedures and aim to complete this in time for a more normal reopening.</p> <p>Projects and Engineering</p> <p>As noted in previous papers, we have used the year wisely and have made the most of the opportunity to access areas otherwise unavailable to progress and advance projects and to line up projects for the next financial year. Much has been achieved, and to quote our Chairman, "the Barbican has never looked so good". Thanks go to our contractors and City colleagues for working as 'one-team'. We are working with the City Surveyor and the Board to progress our 'Destination of the Future' project.</p> <p>Ticketing</p> <p>The ticketing team have retained an incredible level of flexibility and have delivered refunds and put things back on sale as required with the minimum of fuss and with encouraging feedback.</p> <p>Next Steps and Horizon</p> <p>We will use this lockdown to progress audits and the implementation of any audit findings as part of our approach to continual improvement. Our aim is to be ready to be in the vanguard of our sector and to represent the City internationally at the appropriate time in the future.</p>	a, b, c, d, f, S/E

6. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Priority
<p>Business Events: The last months of 2020 saw our filming and photoshoots targeting pay off, with events taking place such as a video shoot for Becky Hill – who appeared in the first series of The Voice - and a Universal social media shoot for The Vamps – a British rock-pop band. We were also delighted to deliver our first socially distanced training events in the Frobisher Suites, with them returning for a second series of events in December. Government guidelines state that essential events for under 30 people, along with filming and photoshoots are able to continue in the third lockdown period, however, with the decision to close the Barbican entirely, these will not be resumed until the building re-opens.</p> <p>The team have quickly adapted to the temporary online event sales opportunities and have handled enquiries in excess of £18m and have managed to contract over £1.1m worth of business for 20/21 onwards.</p> <p>With the vaccine now being rolled out, positive news for the events industry was received at the start of December, when it was announced that Business Events up to 1,000 (dependent on social distancing capacities) were able to return in Tiers 1 and 2 with relevant conditions, and smaller educational and training events were still able to continue in all Tiers. Despite now going into a full lockdown, this has boosted client confidence and resulted in enquiry levels increasing for 2021 onwards.</p>	a, d
<p>Retail: the online shop remains open throughout the closures Significant increases were made in online sales against last year, this was driven by a very successful winter sale which coincided with the 'black Friday' weekend; a popular exclusive Members sale; and successful trading over Christmas. As customers have once more been forced to shop online, we plan to continue to expand the available offer and maximise this opportunity. Over 2000 online orders were fulfilled by a very reduced team in November and December.</p> <p>The Foyer shop performed steadily in the time we were open in December, with over 1,300 sales made in the 2 weeks we were trading. Michael Clark exhibition product remains popular online, we hope that the remaining merchandise will continue to sell through as customers who missed the opportunity to visit, due to closures, make consolation purchases.</p>	a, d
<p>Catering & Bars: Our catering partners, <i>Benugo</i> and <i>Searcys</i>, have remained closed since 15 December due to Tier 4 restrictions and more recently, the national lockdown. Both businesses have reassured us that they are now in a strong position to ride out this challenging time and will be ready to re-open when the time is right. The new <i>Conservatory Bar</i> had been very successful prior to closure and the new 'at seat' pre-ordering service in the Hall, also exceeded financial expectations and will be refined in the coming months in preparation for when we re-open to the public.</p>	a, d

7. REPORT: DEVELOPMENT	Strategic Priority
<p>Despite the ongoing challenges of the pandemic, there have been moments of light and success since the last Board meeting.</p> <p>The Trusts & Grants team have been working closely with Creative Learning on their new five-year business plan, in order to begin fundraising for 2021/22 onwards from January. More trusts and foundations are re-opening to applicants; some with refreshed strategies and some with revised, more flexible processes recognising the organisational challenges their grantees face. Many still remain closed to new applicants or are focused on Covid-19 responsive work. We have seen a move towards arts funders seeking to support work considering and engaged with anti-racism, the climate crisis and communities, among other themes. Funding for 2020/21 has been heavily impacted by the competition for funds, with funders reporting high levels of applicants compared with funds available and we expect this trend to continue into 2021/22.</p> <p>The Corporate team has hosted a series of successful virtual events this quarter for both members and prospects. These included a virtual Curator talk for Michael Clark: Cosmic Dancer and a virtual Curator Introduction event for the forthcoming 2022 BIE exhibition Our Time on Earth. Corporate Member Slaughter and May have confirmed renewal and Bloomberg, DLA Piper and Newgate Communications have pledged their commitment for a further year. Sadly UBS have paused their 20/21 membership but intend to renew in FY21/22. Thanks to a recommendation from Sandeep Dwesar, the Archive Project and Culture Mile's Imagine Packs for the isolated elderly were discussed with Derwent Tech Belt Community Fund who have committed to a donation of £5k. Additionally, law firm Morrison & Foerster (UK) LLP, introduced to us by Trustee Kendall Langford, has made a charitable donation to the Trust.</p> <p>For Individual Giving, a lender to the Carolee Schneemann exhibition has pledged £10k to join the Exhibition Circle. Patron renewals and loyalty remains strong and a new Patron joined as a result of our new messaging around sold-out tickets. Gift with Ticket kept steady throughout December. These funds are raised mainly through online ticket sales and text donations associated with 'Live from the Barbican' and 'Barbican On Demand' programmes. Income through donations points at the Centre, which picked up during the re-opening, have been impacted since closure.</p> <p>Targets for 20/21 have been revised in line with the Barbican's Covid-19 scenario planning, and the Development 5-year plan was presented to the Trust & Board in November. As the Centre adapts to the changing landscape, these forecasts are in regular review.</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