

Committee:	Date:
Barbican Board – for decision	20 May 2020
Subject: Management Report by the Barbican's Directors	Public
Report of: Managing Director, Barbican Centre	For Decision
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 reopening of the Centre. 	

Main Report

1. REPORT: STRATEGY AND CULTURE MILE	
	Strategic Priority
<p>Since the closure of the Barbican on the evening of Tuesday 17 March, staff have worked tirelessly to keep the building safe (see 5 Operations and Buildings), put in place the large number of necessary cancellations and refunds (see 2 Programming), and to take forward a large number of initiatives to carry on the offer of the Centre to its audiences, particularly in the digital arena (see 2,3, and 4 below).</p> <p>Working together, a phased approach to the potential re-opening of the building has been devised. The timing of these phases will depend on the lifting of current government restrictions, and also on public sentiment in terms of attending events. However, they provide a framework for planning:</p> <p>Phase 1: Building Mobilisation Cleaning, health and safety, digital streaming, staff mobilisation (ensuring the building is ready and suitable for occupation)</p> <p>Phase 2: Early/Limited Programme Free activities in public spaces, Gallery and Curve open Community usage, some food/beverage takeaway offers (a flexible offer, flexing programming in response to demand)</p> <p>Phase 3: Venue Mobilisation Testing of activities in the large venues with social distancing Potentially open for commercial activities, conference rooms etc (accepting that socially distanced events are not economically viable)</p> <p>Phase 4: Fully Open Building on public demand, opening the main venues ?post-distancing Re-scheduling of some cancelled events, while running the season (Income resilience could impact some activities)</p> <p>For all these phases, impact and costs are being measured in relation to potential income, the public benefit of the events and the digital offer. We are conscious that the reopened Barbican may have a very different feel, and the benefit we bring to the community will be at the forefront of our strategic plan to be a civic space for all.</p>	all

2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS	
	Strategic Priority
<p>2.1 Progress and Issues</p> <p>In the weeks following closure, Marketing and Comms have worked with Finance and Audience Experience to manage the immediate issue of refunds for cancelled performances and screenings.</p> <p>The Arts Division is focused on maintaining the Barbican’s connection with audiences. Marketing is working with all teams to further develop the Centre’s digital offer, which is updated daily and includes social media-led campaigns, a curated weekly programme of content, as well as material from our archive linked to themes and exhibitions. The website reached 1.6 million people last week, traffic has increased by 250% and people are spending more time on the site. All content is free however, the division is also exploring new models of monetization. It is important that new digital material express the Barbican’s personality and stand out from the increase of web content from arts organisations. Further digital programming will be informed by:</p> <ol style="list-style-type: none"> 1. Big artistic ideas that cut through and compete with existing online material 2. Ideas / resources that directly respond to the health crisis. This includes useful content made with + for specific communities. 3. Ideas which express the personality of the organisation to help connect to the audience <p>Video content is captured on YouTube and Facebook and all podcasts are transcribed. Marketing is looking at best practice to create different types of content for audiences with specific access needs, such as BSL and audio described content.</p>	<p>Au</p> <p>Au, Ar, In</p>
<p>2.2 Preview and Planning</p> <p>All teams are preparing for a staggered reopening informed by government advice, audience confidence and the response of each art form’s individual sector. Art Gallery’s Masculinities and Toyin Ojih Odutola’s Curve installation are prepared to open when the centre enters phase two. Free activities on Level G will also be ready, and potentially some small events – which would use social distancing measures.</p> <p>Phase three will test events across venues and art forms. Currently, there is no sales activity for Theatre, but the autumn Music programme remains available to purchase. We will be deciding on that shortly. Considering the volume of music performances, the team feels that the programme will be dependent on the number of musicians on stage and the audience. Due to social distancing and the size of orchestras, Classical is likely to be the last to reopen. Teams are also preparing for phase four, in which the Barbican’s regular arts and learning programmes resume. We are also giving thought to how the Barbican can bring direct benefit to the community during this time and in the future.</p>	<p>Au</p> <p>Au, De, Ar, In</p>

3. REPORT: CREATIVE LEARNING	
3.1 Progress and Issues	Strategic Priority
<p>Barbican Box Cross-Arts Showcase This year's cross-arts Barbican Box, curated by performance duo Hunt & Darton, culminated in a showcase week from 10-13 March. The Green Room was transformed into a listening party and exhibition space, meanwhile the Barbican Pit Theatre hosted theatre performances. Over four consecutive evenings, the work of 600 young people was showcased to an enthusiastic audience of parents and teachers.</p> <p>Barbican Box: National Programme In March, the Hunt & Darton Barbican Box began in Manchester with the installation of the duo's pop-up performance café in partner venue, HOME. 178 pupils from 8 schools across Manchester visited the café over 2 days. The Barbican Box programme also began in Harlow for the first time with CPD training from theatre company Complicité for five new artist mentors. The first scheduled artist mentor visits to the four participating schools had just begun before the programme was halted due to the COVID-19 crisis. Creative Learning is currently working with both partners, HOME and Harlow Playhouse, to prioritise delivery of the programme for 20/21.</p> <p>Associate School Project with Store Store In March, we began a project with design company Store Store and two of our Associate Schools: Sydney Russell School in Dagenham and New Regent's College, a Pupil Referral Unit in Hackney. Two artists from Store Store held initial workshops with approximately 10 students from each school to make bespoke crayons inspired by the Barbican architecture. The plan was to sell them in the Barbican Shop (with any profits funnelled back to the school) and for the students to attend London Craft Week, now rescheduled for October.</p> <p>Masculinities Community Projects Throughout March Creative Learning facilitated several free community group visits to the Art Gallery exhibition, <i>Masculinities: Liberation through Photography</i>. Though the department had to cancel the Community Views for the exhibition, we are currently reimagining the planned activity to provide creative and participatory online content to community groups instead.</p>	<p>Le, Au</p> <p>Le</p> <p>Le, Au</p> <p>Le, Au, De</p>
3.2 Preview and Planning	
<p>Digital Learning Offer With the Barbican currently closed, Creative Learning is working collaboratively with a number of departments to help shape an interim programme of work that can respond to this challenging time. We are hoping to create vital employment opportunities for young creatives through a cross-arts digital commission and to work with our Culture Mile colleagues to deliver creative packs to isolated community members.</p>	Au, Ar, Le, Cm

4. REPORT: INNOVATION AND ENGAGEMENT	
	Strategic Priority
<p>Technology Programme We are using this unique situation to not only reassess our Technology Programme, reprioritising projects according to their need (e.g. Unified Customer Comms), but also as an opportunity since events have created the ideal circumstances to progress certain projects that are more difficult to deliver in the midst of our public programme. To assist the planning and governance of our Technology Programme we are further refining projects into distinct workstreams, which play into both the Strategic Plan and Business Plan:</p> <ul style="list-style-type: none"> • Business processes (engine room, value optimisation, efficiency). • Digital Output (value creation, creative content, digital presence) • Technology & Innovation (platform to incubate new ideas and income streams) <p>Archive Project – HLF Bid Following our proposal submitted at the end of February, the National Lottery Heritage Fund have made the decision to restructure their current funding programmes in order to facilitate an effective and timely response to COVID-19, to protect the heritage sector. As part of this they made the decision to stop the assessment of applications with immediate effect, therefore our application has now been closed and withdrawn. While disappointing news, we will continue to seek new opportunities to raise funds in support of this work. The Archive will continue to be a growing priority within the organisation, particularly around our Civic Responsibility as well as the value it will add to the Centre’s 40th anniversary in 2022.</p> <p>Barbican Guildhall Creative Alliance The newly developed Creative Alliance Framework remains very relevant although we have inevitably needed to adjust how we establish and manage the Change Programme, focusing on what is realistic and appropriate to take forward in the current environment.</p> <p>Of the six 5-Year Strategic Goals, these have particular resonance: <i>a. Incubate new collaborative initiatives and creative practices</i> <i>e. Strengthen our joint working culture</i> <i>f. Build a positive role in society</i></p> <p>Of the seven Change Objectives (2020–21), the immediate priorities are: <i>4. Agree framework for employing / working with students</i> <i>6. Develop a feasibility plan for collaborative learning courses</i> <i>7. Expand Joint Studentship model / research projects</i></p> <p>Conversations across the Barbican and Guildhall are ongoing as we explore different projects and generate relevant case studies to help inform our recovery planning and phased return to business.</p>	<p>De, Au, In</p> <p>De, Au, Ar, In, Cm</p> <p>De, Au, Ar, In, Cm, Le</p>

5. REPORT: OPERATIONS AND BUILDINGS	
	Strategic Priority
<p>Whilst this period has been dominated by the Covid-19 lockdown, it has been encouraging to see how staff across the Barbican and Alliance have worked as 'one-team'. On lockdown we conducted a 100% security and fire safety check. With minimum but flexible daily manning levels, we have continued to ensure the safety of staff, contractors and buildings whilst minimising the risk of the virus spreading between teams. Front of house staff, engineers and cleaning and security contractors have continued with essential inspections and works.</p> <p>Special thanks go to the management, staff and contractors who have continued to come in, with appropriate safety measures, to ensure that our buildings are safe and secure and that we have buildings to return to.</p> <p>In line with Government and City direction, we have continued to work to improve our asset, including for example the AECOM security project and others where safe. We have continued with the CWP paper submission process to ensure we maintain momentum and minimise any future business interruption risk.</p> <p>Our recently restructured ticketing team has been enabled to work from home. Working with colleagues in IT and Finance, we have processed many tens of thousands of tickets for refund, ensuring our customers feel valued and get a fair and speedy resolution to this unique situation</p> <p>We have supported colleagues at the City through our membership of Gold and Silver groups and are sharing best practice between departments. Closedown procedures and risks associated with closure and the impact of the pandemic have been recorded. We have worked with our Alliance colleagues at the Guildhall School and are also liaising with the City of London Girls' School and City of London Police to see if we might support them during the period.</p> <p>Teams are now focused on planning for a UK and sector phased re-opening, where the safety and confidence of staff and customers are paramount. We will deliver what is required over the coming 18 to 24 months in order to ensure that we all remain safe, maintain and enhance our buildings and further develop our recently restructured Alliance staff.</p> <p>We continue to maintain safe and compliant buildings. We continue to maintain momentum in improving our buildings. We continue to develop our staff. We continue to work towards the delivery of our agreed strategy and our 'Destination of the Future'. To quote our Chief Officer, 'we will be back, but not as we were'.</p>	<p>De, Au, Ar, In, Le, S/E</p>

6. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Priority
<p>Business Events: From mid-February through to the end of March, an unprecedented level of booking alterations occurred due to Covid-19. The team immediately targeted resilient markets, including photo-shoots and smaller meetings, to top up lost or postponed business. Coupled with the fact that Business Event has held firm on their prepayment policy, this resulted in a positive final outcome for 19/20 of 101% of room hire target. The team continue to maintain a profile in the industry (albeit taking a ‘keeping in touch’ stance rather than a full proactive sales approach) along with enquiry handling.</p>	De, In
<p>BIE: Covid-19 has resulted in the closure of two of our exhibitions, <i>Game On</i> in Madrid and <i>AI: More than Human</i> in the Netherlands. Incoming interest in the programme (new business) has also reduced significantly as a result. We are postponing the opening of our next exhibition, <i>Virtual Realms</i>, due to launch in Singapore in May and instead intending to launch at Melbourne Museum in December. The development of our 2021 exhibition (working title <i>Our Time on Earth</i>) remains on track. Neil McConnon (Head of BIE) is leaving the Barbican in mid-May. Two Associate Curators will act up in the interim.</p>	De, Au, In
<p>Commercial Development: All our catering partners have furloughed their staff. We are however, in regular informal contact with representatives from all companies, and are in early tentative discussions about what a return to business might look like. Our relationship with our partners is strong and we are confident that they are capable of restarting operations when required. The Commercial Development team are working on various projects, including longer term initiatives to grow the business model alongside day to day activity especially in the car parks. We have noted a recent trend of local businesses inquiring with regard to purchasing shorter term season tickets in preparation for staff to return to work. In light of this we have made the decision to begin offering short term season tickets (one month and six month) in addition to the current season tickets we offer.</p>	De, In
<p>Retail: Customer enquiries, supplier liaison and staff communications continue remotely. The EPoS tender project is going ahead with the support from IT. Tentative planning for Christmas 2020 is underway. Gallery Shop product development for the autumn Dubuffet show is also underway with an understanding that timings for the exhibition may change and development put on hold. During the closure further research and planning for the development of a Barbican design label is underway, as well as developing the 2022 ‘Legacy’ product range for the 40th anniversary. Sourcing and product ideas for the next BIE exhibition is also being considered.</p>	De, In

7. REPORT: DEVELOPMENT	Strategic Priority
<p>7.1 Progress & Issues: As a result of the COVID-19 pandemic, the fundraising landscape for arts organisations, and across the wider charity sector, is facing longer-term uncertainty. Face-to-face fundraising (such as through donor and cultivation events) will likely be unable to take place for some time, and many individuals, grantmakers and corporates are finding themselves in unforeseen financial trouble that will threaten their ability to commit to donations, grants or sponsorships. Therefore the Barbican Development fundraising activities, targets and long-term strategy has been heavily impacted.</p> <p>In terms of corporate fundraising, COVID-19 is causing immediate challenges to companies' workforces, customers and partners, creating immediate cash management challenges and broader resiliency issues. Although nearly half our Corporate Memberships renewed their support before closure, there has been an interruption to the delivery of membership benefits which we are looking to recreate on-line. Uncertainty about the interim programme offer, when the Barbican reopens and the type of programme that can be run may impact future corporate member renewals. Corporate Sponsorship is an area of concern for some organisations, who are seeing more transactional partnerships and advertisers pulling away from their contracts. Issues around sponsorship benefits during lock-down are also surfacing. However, the team are investigating a number of warm leads and prospects for future opportunities.</p> <p>COVID-19 has heavily impacted the potential of Trusts & Grants funding for 2020/21; many funders have closed to new applicants until later this year, some funders are focusing on organisations directly responding to communities impacted by the virus, and several Barbican projects have been cancelled or postponed (reducing possible fundraising avenues). The team are working to identify potential new funds that are being set up to support organisations adapting their work during the lockdown. This includes the London Community Response Fund's <i>Delivering Differently</i> fund, to which we are planning a proposal.</p> <p>Individual Giving has maintained some momentum in spite of the crisis. Since the closure of the Centre, we have received a 36% increase on online donations alone. No patrons have cancelled or delayed their patron support and income coming via direct debit remains the same, and have continued to be extremely supportive.</p>	De, Au, In
<p>7.2 Preview & Planning</p> <p>The COVID-19 pandemic, and the resulting lockdown enforced by the government in the UK, has had an unprecedented impact on the ability of arts and cultural centres to carry out their usual activities. As is the case for many other arts organisations and charities, fundraising at the Barbican has therefore been significantly impacted, as shown above.</p> <p>Targets will be revised in line with the Barbican's Covid-19 scenario planning (based on reopening in September 2020, December 2020 and April 2021). The team anticipate that these predictions will shift as we learn more about social distancing and the programming.</p>	De, Au, In

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:

De - Destination – deliver an exceptional experience

Au - Audiences – build lasting relationships

Ar - Artists – enable artists to realise their vision

In - Income – create sustainable growth

Cm - Culture Mile – be a lead partner

Le - 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