

<b>Committee:</b>	<b>Date:</b>
Barbican Centre Board	22 July 2020
<b>Subject:</b> Management Report by the Barbican's Directors	<b>Public</b>
<b>Report of:</b> Managing Director, Barbican Centre	<b>For Decision</b>
<b>Summary</b>	
<ul style="list-style-type: none"> <li>• The Management Report comprises current updates under seven sections authored by Barbican Directors.</li> <li>• Updates are under the headlines of: <ul style="list-style-type: none"> <li>○ Strategy and Culture Mile</li> <li>○ Programming, Marketing and Communications</li> <li>○ Creative Learning</li> <li>○ Innovation and Engagement</li> <li>○ Operations and Buildings</li> <li>○ Business and Commercial</li> <li>○ Development.</li> </ul> </li> <li>• 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.</li> </ul>	
<b>Recommendation</b>	
Members are asked to:	
<ul style="list-style-type: none"> <li>• Endorse Management's approach to the future activities of the Centre.</li> </ul>	

## Main Report

### 1. REPORT: STRATEGY AND CULTURE MILE

#### **STRATEGY**

By the time of this Board meeting, all being well, the Barbican will have partly re-opened with paid admissions to the Gallery and free but ticketed admissions to the Conservatory. This marks the initial phase of the re-opening plans that were explained at the last meeting; it is good that a) the timing worked as planned with the Government timetable enabling Step 3 of its plan to be activated from July and b) that we were ready with our plans, the risk assessments, and detailed liaison with the City in order to be among the earliest re-openings in the sector.

It will be necessary to learn lessons swiftly during this period, and the next step is the re-opening of the Curve from 11 August, while exploring the potential of smaller events in the foyers with social distancing in place. Announcements about the autumn season, cancelling music events but putting in place a series of 12 'blended' digital and live events in their place, will have been made by the time of the meeting. See Programming for further information.

Public and staff safety being our primary aim, we cannot guarantee that health issues will not disrupt the proposed phased plan, but all in the sector hope to avoid a second wave that would necessitate re-closing.

In the week of July 6, two major announcements were made by Government: an investment package for the arts and heritage of £1.57bn, and a programme to sustain and support the recovery of the hospitality and tourist industry. The guidance associated with these packages has not been published at the time of writing, and it remains to be seen whether the urgent needs of the widest sector in protecting jobs and freelance earnings can be fully met by these programmes.

The £1.57bn for the arts includes £1.15bn for cultural organisations divided between £880m in grants and £270m in loans, the presumption being that the larger organisations whose state is critical would receive loans and smaller more vulnerable organisations the grants. £100m to heritage, £120m capital investment and £188m for the three devolved nations make up the package. Arts Council England will take the lead in administering the arts funding, alongside Historic England, National Lottery Heritage Fund, and the BFI.

Anti-racism: as referenced elsewhere in this Directors report, the Black Lives Matter protests led to a major engagement with staff on the question of racism and other inequalities, and a rapid and urgent response was made by Management on the Barbican website. The Equality and Inclusion report to this Board meeting details the steps taken to begin to address this issue, and a partnership with the highly

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<p>experienced Challenge Consultancy will take the matter rapidly forward with the establishment of a taskforce with an independent chair.</p>	
<p><b>CULTURE MILE</b></p> <p>Culture Mile has flourished during the lockdown period, coming into its own as a link to communities within reach of the venues while the venues themselves have been closed. The Culture Mile partners have agreed to focus on engaging with communities at a ‘hyperlocal’ level. Projects are being developed and delivered which focus particularly on resident communities based within a 30-minute walking (or biking) distance from the district.</p> <p>One project initiative has included the delivery of Play Packs, containing creative activities from Culture Mile partners, primarily aimed for families and young people who are unable to access the internet. This was named the best Activity pack for creative learning by theschoolrun.com, with 1500 Play Packs delivered by the end of June and further runs planned through July and August. 8000 homes will have been reached, with a special emphasis on those unable to access the internet. Another project that happened in June was ‘Radio Local’, which engaged local residents and businesses to create a daily show which ran for two weeks in June. This was very well received, linking people together and celebrating their humour, resilience and sense of place during these unprecedented times. The project was highlighted by the MD’s appearance on Ed Vaizey’s podcast .</p>	<p>a, b, e, f</p>

## 2. REPORT: PROGRAMMING, MARKETING AND COMMUNICATIONS

	Strategic Priority
<p><b>Update on Digital</b></p> <p>During lockdown Marketing has generated a significant amount of digital activity, including 12.5m impressions on social media and 100k+ visits made to view digital content on the Barbican website. 190k emails were sent each week, generating a solid increase in open rate despite lack of in-venue programming. Podcasts generated 46k+ listens across platforms, with 10k+ for <i>The Art of Change with Stephen Fry</i> series alone, putting us in the top 10% of podcasts worldwide.</p> <p>The Communications team has continued to promote the Barbican’s digital offer during closure, generating a high level of interest and engagement in this area of work. This has generated over 200 pieces of coverage ranging from news pieces and previews in newspapers such as The Times, Telegraph, Guardian, Sunday Times and Observer, to local papers such as the Evening Standard and City Matters and radio such as BBC London and BBC Radio 4.</p> <p>The Read, Watch &amp; Listen section of the website continues to engage audiences with a digital programme for Masculinities, Curator Picks themed podcasts and online workshops, filmed archive and current material from associates. Cinema’s first Emerging Film Curators Lab in May took place entirely online with the four most promising projects selected to be screened in Autumn/Winter 2020. The Cinema department is launching a new video on demand streaming platform in July, with a line-up of new releases, curated programmes, live and recorded events. Walthamstow Garden Party has relaunched as WGP In the Air – and all the content on the site is being created by local partners – a really great example of a shift to digital for this important project. Digital platforms will maintain our offer and audience engagement during closure and should enable the expansion of our offer when open again.</p>	b, c, d
<p><b>Reopening</b></p> <p>The announcement of the Barbican reopening generated a very high level of interest, with 380 pieces of coverage secured, across national, regional, trade and broadcast press. The <i>Masculinities</i> exhibition in the Art Gallery will be reopening concurrently with the Conservatory on the 13<sup>th</sup> July. Risk mitigation and audience safety are being ensured by changes to the exhibition and shop plan that will facilitate visitor flow at reduced capacity. The Curve will reopen on 11<sup>th</sup> August with <i>A Countervailing Theory</i> by Toyin Ojih Odutola and remain free of charge.</p> <p>Level G is working closely with Beyond Barbican/Culture Mile/Creative Learning to develop a free public programme across the Barbican’s public foyer spaces. Throughout the foyers we are anticipating distanced seating and are exploring limited live performances. Project plans for <i>Soundhouse</i> are progressing which will feature a programme of podcasts, experimental radio and sound art. Cinema 1 (with refurbished foyer) will reopen at the beginning of</p>	a, b, c, d

September and Cinemas 2 & 3 at the beginning of November, after various project works have been completed.

Technical staff have been drawing up plans for socially distanced live performances for safeguarding both staff and the public. As part of this the Music department is planning an Autumn programme that will combine both live and digital activities. The streamed activities will be explored for a potential new longer-term online offer. A series of small-scale shows is planned in the theatre space for as soon as is permitted and we are exploring the feasibility of this with social distancing still in place. Government guidance regarding “mass gatherings” is still unclear, which is challenging for longer-term planning, but it is clear that there will be a much-reduced programme during the 20/21 season as a whole.

### **Future Planning**

Theatre has outlined productions to run from January-August 2021 that will include international and UK based work in the theatre, Pit and a summer musical rental. In the Gallery, the Michael Clark Exhibition will launch in the Autumn 2020 and the major Dubuffet project will take place in Spring 2021. The changes to the timings of the latter has led to some unavoidable disruption to the initial touring plans.

A digital and physical blended talks programme is in the early stages of development and expected to take place in late-2020.

### **Anti-racism**

During this period, there has been an immense amount of work on anti-racism. The reignition of the global Black Lives Matter movement led us, along with many arts organisations to interrogate our existing Equality & Inclusion strategy and to put an immediate statement on our social media platforms and in an email to all staff, acknowledging that we need to rapidly develop our commitment to anti-racism. Some members of staff along with some members of the public responded to the statements with requests for greater transparency and clarity on our plans going forward. As a result, there have been many conversations across the organisation with staff at all levels around what our next steps should be, what we need to improve upon and how. We have employed Challenge Consultancy as a short-term outcome, who will help us facilitate a wide organisational conversation and support us in the setting up of a special taskforce, which will lead to a new plan detailing recommendations for action and change across the organisation going forward. More information is detailed in the Equality & Inclusion paper.

b, c, d

3. REPORT: CREATIVE LEARNING	
	Strategic Priority
<p><b>Headlines:</b> We have adapted our programme quickly to a new blended model, with digital/physical iterations to address digital poverty. Our work is strongly partner needs-led, aided by a monthly consultative survey, and we are working collaboratively with Culture Mile/Beyond Barbican/Level G to address our civic usefulness in the context of reopening.</p>	
<p><b>Masculinities Online Community View:</b> The online Community View for <i>Masculinities: Liberation through Photography</i> launched on 27 May. Community Views normally take place at the Barbican, but with so many self-isolating we adapted our approach. This took the form of a Barbican Long Read with community catalogue, and a host of artist-led activities accessible through the page. A hyperlink was sent to over 500 local people, and we provided 36 physical resource packages to Headway East London’s most at-risk members. The page has received approx. 650 hits, with an average of 18 minutes spent – over double the average for other Barbican Long Reads.</p>	b, f
<p><b>Subject to Change: New Horizons:</b> We have commissioned a multidisciplinary group of Young Creatives to create new artistic work that explores the uncertain times we are living in and gives insight into how young people are experiencing a world in flux. 12 creative responses have been commissioned, chronicling the next 12 months, to be published across the Barbican’s digital channels.</p>	b, c, f
<p><b>Barbican Box Album Launch:</b> For the first time, the outcome of the 19/20 Barbican Box Music was the creation of an album. Participating schools recorded an original song live in a professional recording studio, guided by platinum-selling music producer, Semothy Jones. The cross-genre album, focusing on the theme of letting your voice be heard, can be streamed on Mixcloud via the Barbican’s website. There have been 4,774 streams to date.</p>	b, f
<p><b>National Open Youth Orchestra (NOYO):</b> We have been offering six out of ten members from the NOYO London Centre either one-off or regular online sessions, exploring the repertoire and playing techniques. Two large-scale Zoom sessions brought together musicians from across the three regional centres. In addition, we have received a number of applications for the 2020/21 programme.</p>	Le
<p><b>Reopening:</b> We are working closely with colleagues to transform Level -1 into a civic space for our hyper-local partners and developing Open Labs as a cross-organisational offer for artists to aid their recovery. We are also aiming to complete interrupted programmes, such as rescheduling showcases for our Young Creatives, finishing Barbican Primary Box and continuing with the National Development programme, funded by Esmée Fairbairn, which places the wellbeing and recovery of school students at its heart.</p>	a, b, c, d, f

4. REPORT: INNOVATION AND ENGAGEMENT	
	Strategic Priority
<p><b>Civic Workshop:</b> The Barbican and Guildhall School jointly hosted an online workshop around ‘<i>Civic Conservatoire / Civic Urbanism</i>’, following the curtailed joint Board awayday in March. This workshop featured provocations from Prof. Geoffrey Crossick and Lucy Musgrave with breakout rooms for group discussions. The workshop was recorded and can be made available for those that missed or would like to re-watch the presentations. The outputs of this workshop will help inform both the Barbican and Guildhall School’s emerging Civic agenda, to help set out the organisations’ role and responsibility in society.</p>	a, b, c, d, e, f
<p><b>Technology Programme:</b> In line with the changing organisational priorities, the Technology Programme Oversight Group is restructuring around the previously mentioned workstreams: <i>Business Processes, Digital Output and Technology &amp; Innovation</i>. This restructure will involve expanding the remit and membership much wider across the organisation, with an ideation session drawing in all departments scheduled for later in July.</p>	a, b, d
<p><b>Creative Alliance – Joint Short Courses:</b> Change Objective 6 (<i>Develop a feasibility plan for collaborative learning courses</i>) has been progressing well and a proposal has been developed for a joint short course in Architecture / Brutalism. This will be drawing on expertise from the Barbican Art Gallery / Archive in collaboration with the established short course programme at the School. Further work is ongoing to identify audience and market appetite and how to build a strong income generating potential. It is felt that now is the right time to experiment and try out new things and the Barbican (and Guildhall School) has a unique opportunity to gain a foothold in this sector.</p>	a, b, c, d, e, f
<p><b>Creative Alliance – Student / Artist Development:</b> In furthering Change Objective 4 (<i>Agree framework for employing / working with students</i>), an exciting new proposition is in development with the School to introduce a programme of opportunities for Guildhall Students and Barbican artists to work together in crossover initiatives. This has potential to enrich the student experience at the School whilst at the same time supporting the Barbican’s already rich dedication to Artist Development. The current focus is on refining the proposition and ensuring both organisations are fully onboard.</p>	
<p><b>Creative Alliance – Managing space needs:</b> The current environment and pressing need to reconsider space usage across both the Barbican and Guildhall School has given particular urgency to Change Objective 1 (<i>Introduce a clear process for managing competing space needs</i>). The Creative Alliance has been vital in facilitating conversations between the organisations as we seek to balance space usage leading up to reopening, and carefully consider shared venue use.</p>	

<b>5. REPORT: OPERATIONS AND BUILDINGS</b>	
	<b>Strategic Priority</b>
<p>This period has focused on planning for our phased reopening. We continue to work with colleagues at the City and our contractors to deliver onsite projects and to progress towards other projects. Staff on site continue to ensure our buildings remain safe and are prepared for our reopening. Our 4-phase plan is designed to test the system and to build the confidence of our staff and audiences. Whilst our sector has been hit hard, we are determined to be in the vanguard of our sector and in the City.</p> <p>During phase 1 (planning and preparation), we have worked with City and Barbican teams plus external advisors such as Buro Happold in order to ensure a safe return. Phase 2, starting on Monday 13 July, consists of three parts over the coming months, with phase 2a being the Art Gallery and the Conservatory followed by the City Library. Our plans follow government and City guidance and are aligned with other culture departments across the City. We continue to prepare for the future phases, including modelling the capacities in the Hall, Theatre, our conferencing spaces and foyer and toilet facilities.</p> <p>We will continue to work to the 2 metre social distancing rule, and this will be under constant review. We will conduct our Kaizen 'W3' reviews and will remain flexible throughout. Our planning includes scenarios should we have to adjust or close at short notice following any further government advice. We continue to work as an Alliance with our colleagues at the Guildhall School.</p> <p>The new carpet project (Fountain Room and Level G foyer areas) will be completed in time for our reopening, followed within six weeks by Cinema 1. The AECOM security project is also expected to be completed for the reopening. We continue to drive the process for the Cinemas 2 and 3 project, which we aim to complete by early winter.</p> <p>Our ticketing team has continued to work remotely and has refunded 97000 tickets thus far, demonstrating the benefit of our new ticketing system and new structures. We are planning to roll-out audience experience and customer-centric training across the organisation to make use of this downtime and to ensure a refreshed and consistent approach when we reopen.</p> <p>We continue to work with the City's Gold, Silver and Bronze groups, ensuring alignment and a sharing of best practice. The focus of those groups across the City is now on reopening, with the action trackers and risk matrices re-written accordingly. We continue to operate our own Gold BCP group, with its equivalent working groups (Silver and Bronze) to ensure engagement and alignment. Staff are thanked for their continued commitment and patience. To quote our Chief Officer, 'we will be back but not as we were'. Our team will ensure that this is so.</p>	<p>a, b, c, d, f, S/E</p>

6. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Priority
<p><b>Business Events:</b> Since the start of the Covid-19 crisis we have either postponed, lost, or are waiting for space to become available, for a total of 90 events. However, it is encouraging that there is still a steady flow (albeit slower) of enquiries. All through the crisis, the team have actively been engaging with various trade associations and organisations, including London &amp; Partners and Visit Britain which has kept them informed and up to date with the rapid changes in business and delivery measures. The Business Events team have also been taking the time to research and develop ideas which were a direct result of the Fundamental Review. Key results have included the introduction of a Virtual Event Technology offer- a new strand of packages designed for future proofing events at the Barbican.</p>	a, d
<p><b>BIE:</b> On Mon 1 June <i>AI: More than Human</i> in Groningen reopened to the public and its run has been extended until Sun 16 August. BIE is waiting for the government's negotiation of airbridges with Spain to be announced to proceed with the removal of <i>Game On</i> from Fundación Canal in Madrid. <i>Virtual Realms</i> and <i>Our Time on Earth</i> are currently being rescheduled to launch later when COVID risk has subsided. Interest in our touring program is now starting to pick up with interest in <i>Virtual Realm</i> and <i>Game On</i>. We are also discussing a 2022 slot for <i>AI: More than Human</i> in Canada; and there is interest from Switzerland, Sweden, Germany and Australia to join the <i>Our Time on Earth</i> project as co-producing partners.</p>	a, b, d
<p><b>Catering:</b> From July 13 Benugo will be operating a takeaway pop-up cafe on the Level 4 Conservatory Terrace and Searcys are working on Covid-friendly hospitality packages. We will open other venues in a phased approach as it is safe to do so. Our catering offer is going to be very much reduced for the next 3-6 months, but both companies have demonstrated commitment to the longer term. The team has used this time to focus on longer term initiatives to explore new income streams that will form the basis of our 5-year Business Plan.</p>	a, d
<p><b>Retail:</b> Online retail resumed on the 30<sup>th</sup> May, and so far up to 24<sup>th</sup> June has seen an increase of 40% against the same period last year. We are currently in the process of increasing the product offer available online and working on the introduction of an online 'print on demand' service as a priority in helping us to maximise the online growth we have experienced since reopening the web shop. The whole team are also preparing for the opening of the Gallery with the shop moving to the Conservatory Terrace to allow for a one way route in and out of the exhibition. Future Gallery product development has switched back to Michael Clark following the postponement of Dubuffet and rescheduling of the Michael Clark exhibition for the autumn instead.</p>	a, d

7. REPORT: DEVELOPMENT	Strategic Priority
<p>As a result of the pandemic, the fundraising landscape for arts organisations, and across the wider charity sector, is facing longer-term uncertainty. The Barbican is no exception and Development fundraising activities, targets and long-term strategy have been heavily impacted. We have been adapting plans and pipelines to align with the Centre’s closure, phased re-opening, and programming changes.</p> <p><b>Trusts &amp; Grants</b> funding for 2020/21 has been heavily impacted; many funders remain closed to new applicants, and many have re-focused their priorities to solely respond to communities impacted by the virus, many Barbican projects have been cancelled or postponed (reducing possible fundraising avenues), and the uncertainty of future programming plans has affects our ability to actively fundraise. The team continue to research new funds being set up to support organisations adapting their work during the lockdown and into the ‘recovery phase’. This includes applying to the Edge Foundation’s Covid-19 Revival Fund, which seeks to address the educational challenges arising from the aftermath of the Covid-19 crisis, with a deadline of 9 July.</p> <p>The corporate team have been investigating a number of warm leads and prospects for future opportunities. A virtual events programme is being developed to keep corporate members engaged, commencing with a <b>Lunch and Learn Masculinities</b> webinar and Q&amp;A led by curator Alona Pardo.</p> <p>Positive April and May renewal conversations have taken place with <b>Aberdeen Standard Investments, Leigh Day and Pinsent Masons</b> alongside membership conversations with <b>Bloomberg</b> renewed in January and <b>DLA Piper</b> due to renew in August. <b>Individual Giving</b> has maintained some momentum in spite of the crisis, as we have continued to receive support from people donating via the website.</p> <p>The teams’ ability to grow the Patrons group has been restricted by the lack of artistic programme; however, they are developing new opportunities through which to engage existing donors and the potential to uplift their support. The Patrons team also held their first Barbican Insights event via Zoom in June, hosted by Emma Kane with Nick Kenyon, Leo Thomson and Sean Gregory. The next Virtual event for Patrons will include a conversation with <b>Gustavo Dudamel</b>, Music Director and conductor of the LA Phil.</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 programming. The team are now working on with assumptions for what the impact will be if the Barbican has a phased re-opening from July 2020, with full activity back in April 2021.</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