

Committee(s)	Dated:
Barbican Board	24 March 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 has announced its extensive plans to re-open to limited audiences, subject to Government guidelines, in the week of 17 May.

a, b, c, d, e, f

Detailed plans published this month (see Programming, Creative Learning) include:

- The exhibition *Jean Dubuffet: Brutal Beauty* from 17 May
- A new series of *Live from the Barbican*, opening to streamed audiences only from 10 April and adding audiences from 17 May
- The award-winning production of *Anything Goes* coming to the theatre during the summer, hopefully with fuller audiences
- The co-presentation with the Bridge Theatre of Vox Motus's theatre installation *Flight* at the Bridge from 17 May
- The re-opening of the newly refurbished Cinemas 2 & 3 with new releases
- Communities in Residence returns to the Barbican from April

and extensive activity from Barbican Creative Learning including Barbican Box in Harlow, Squish Space for children aged five and under, the Barbican Conservatory open free to the public on selected days, and the Barbican Shop with a range of eco-friendly and ethically sourced products.

Further details of the future plans can be found throughout this report; we are well placed to make a significant impact thanks to extensive planning and preparation on both the programming and health and safety aspects of the re-opening. However, we must be cautious that the timetabled dates are still subject to change, and complex scenario planning outlined later in this meeting will draw attention to the best and worst case scenarios and the uncertain levels of income to be expected.

Discussions with the City Corporation on the level of support to be expected for the 2021-22 financial year have proceeded positively, and it is accepted that recovery will be slower than previously expected. As previously agreed, expenditure will be kept to an absolute minimum needed to deliver the programme, still taking advantage of the furlough scheme.

Frustrating though the closure period has been in many ways, it has also enabled the development of new initiatives such as the blended programme of digital and live events, and rapid changes in both working methods and collaborative practices across the organization in adapt to the radically new conditions. These point the way towards a new model of operation which will in turn inform a new business model going forward.

At the February meeting of the Corporation's Policy and Resources Committee, the decision was taken that in the current unprecedented circumstances it would not be possible to pursue the Centre for Music project. In its place the Corporation agreed a package of continuing support for the cultural activities of the City, including a major project of Barbican Renewal focused on our own building, which is the subject of an initial paper later in this meeting.

Though this was a disappointing outcome for the C4M project to which this Board had given significant and welcome support in recent times, the Barbican's conclusion is that this is absolutely the right conclusion in the present climate, concentrating as it does on improving our existing resources. The Barbican Renewal provides a huge opportunity for the Centre to reinvent itself over the coming years in the light of the needs of 21st-century audiences, climate challenge, technological developments, and sustainability. Following this announcement, there will now be a rapid development of the timetable, outline brief and governance of the project, which will be led jointly by the Barbican and the City Surveyor.

At the same time Policy and Resources Committee agreed to continue the City's support for the London Symphony Orchestra as the resident orchestra of the Barbican. It also, as outlined in the last Board report, committed its continuing support for Culture Mile as it moves to establish itself as a culture-led Business Improvement District in the City. Culture Mile is now enabled to work towards that model over the next two years, and meanwhile a collaborative application, led by the Barbican Centre Trust, to the Communities Infrastructure Levy, is being made that would enable the invaluable communities-led initiatives of Culture Mile to develop under a new funding model. The outcome of this application is expected in May.

2. REPORT: PROGRAMMING, MARKETING AND COMMUNICATIONS

Strategic
Priority

a, b, c, d

Update on Digital

Digital content remains the key strategy in engaging audiences during the lockdown. Drawing on learning from previous lockdowns and applying our scenario mapping activities to our programming schedule has given us the space and flexibility to respond strategically to the digital content challenge. We have been exploring new digital engagement revenue opportunities, with a focus on maintaining audience connection and protecting our membership base. Targeted campaign activity is live to support the Cinema and Music on demand services.

Rescheduling, postponing, and redirecting planned press coverage has continued at pace, with Huw Humphreys being interviewed about the Concerts on Demand (CoD) series as an example of successful concert modelling during the pandemic, including in **BBC Arts and Entertainment** and **The London Magazine** (online). Preparations are now underway to announce a new spring/summer concert series (concerts that were planned for January to Easter) as well as promoting CoD and other digital content from **Read, Watch & Listen**. Music has added a performance by **George the Poet** and a new commission by composer **Errollyn Wallen** (Dido's Ghost) into the period.

In January Visual Arts partnered with **Iniva and Chisenhale Gallery** to present the **Visual Arts Open Workshop**, a digital event offering young people interested in the arts a chance to engage with people currently working in the cultural industries. Ahead of **Dubuffet** opening, the team are hosting a series of digital talk events with contemporary artists responding to his work, including **Rashid Johnson, Lindsey Mendick, Julie Mehretu** and **Rose Wylie**.

Cinema began the year with an entirely digital programme, securing titles for the Cinema on Demand programme. **Women of the Gulag**, returned for the online programme as part of our **New East** programme with nearly 100 views in its run. New release, **Coded Bias**, garnered the most attention when it arrived on the platform in mid-January with an exclusive run. In less than a month it became one of the top 5 of Cinema on Demand titles to date. The first instalment of our response to the **Dubuffet** programme arrived in mid-February with, **Our Lucky Hours**. To further enhance this offer, the **Emerging Film Curator's Lab** programme, **Reframing the Fat Body**, achieved great success and acclaim in venue, and was brought onto Cinema on Demand to similar success.

In Theatre new editions of the **Inspired** podcast are being released weekly. In collaboration with Creative Learning, Young Creatives have shared their stories about people who influence them creatively. This series features interviews with their inspiring guests **Amrou Al-Kadhi, Şoşé Dirisù, Kirsty Housley, Elaine Mitchener** and **Susan Wokoma**.

Level G has adopted a hybrid approach to most of its 2021 programme with, ***New Suns, Can we talk about Power?***, and, ***Unclaimed Conversations***, all taking place as a combination of online and mail-out activity. It is hoped that developing platforms and formats in this way will also sustain the work beyond the pandemic. With support from colleagues in Audience Experience, Beyond Barbican has been able to continue to provide support to the **Communities in Residence** programme throughout the lockdown. The **Culture Mile** team has distributed **Play Packs** to local families to coincide with February half term as well as continuing to partner with **Age UK** and **Accumulate** to distribute resources to their communities.

Reopening

The announcement of the Government's 'roadmap to recovery' would see us welcoming audiences with socially distanced activity in May and non-socially distanced activity in June. Programming is set towards the best-case scenario, where restrictions are eased at the earliest possible dates, however we are prepared to respond flexibly to all possible scenarios, including the worst case, where the Centre would have to remain closed to the public. Communications and Marketing are working to deliver an impactful spring/summer reopening campaign.

Installation for, ***Dubuffet: Brutal Beauty***, is underway in the main gallery, delayed in part due to lockdown restrictions. It is now planned that the exhibition will open on 17 May and run through to 22 August. This would see, **Claudia Andujar**, originally planned for the main gallery, open in June in the Curve. The team is developing digital tours to support both exhibitions.

In Theatre a **Ballet Black** film project is planned for April and the Pit will host **Open Lab** artist development sessions. The Theatre summer rental, Cole Porter's multi Tony award-winning musical, ***Anything Goes***, starring **Megan Mullally** and **Robert Lindsay** is currently planned to open in June and to run through to August. Music will resume its Live from the Barbican programme from April, welcoming audiences as restrictions allow.

Cinema will reopen with a light touch programme of new releases to minimise risk against any changes to the reopening date, with curated partnership programmes moving to June and beyond. In March Cinema will exclusively host the entire Human Rights Watch Film Festival (HRWFF) programme on Cinema on Demand. HRWFF has been a key partner for several years and we are immensely proud to bring their programme to a national audience.

BIE safely installed the exhibition, ***AI: More than Human***, at the **World Museum**, Liverpool in January. The opening date is to be confirmed. The team is in the final stages of production of ***Virtual Realms***, a new exhibition focusing on videogame creativity. Negotiations are underway to bring forward the opening date in Singapore to June 2021 and the team is planning for the possibility of a potential remote installation.

Future Planning

The Visual Arts team is finalising plans for the autumn main gallery exhibition, **Isamu Noguchi**. The Spring show, **Post-war Modern**, will follow in February 2022. In October **Shilpa Gupta** will follow Andujar in the Curve. The Visual Arts touring programme is being negotiated. **Michael Clark, Cosmic Dancer**, scheduled to open at the V&A Dundee this autumn, has been postponed to Spring 2022. **Toyin Ojih Odutola: A Counvervailing Theory**, has transferred to the **Kunsten Museum of Art**, Aalborg, Denmark, ready to open as soon as they are able. **Masculinities** is due to close at the **Gropius Bau** in Berlin in March, having only been able to open for two weeks. It will go into storage before transferring to Arles in the Autumn. Partnership agreements are being finalized for Noguchi to tour to **Museum Ludwig Cologne, Zentrum Paul Klee**, Bern and the **LaM** in Lille, after its Barbican showing.

Work on the BIE project, **Our Time on Earth** (working title), has resumed and the team is re-engaging with potential artists and collaborators. They are in the final stages of signing a Co-Producer contract with a North American partner. Production for the staging of the, **Game On**, exhibition in the Netherlands in Autumn 2021 is in hand and we have received interest from other partners.

The Level G foyer installation, **How We Live Now**, will see its run extended through to the end of the year. Beyond Barbican is working with their network of partners in Waltham Forest to co-design a new approach for their community powered festivals, reimagining the shape and focus of these neighbourhood celebrations in response to the overwhelming challenges faced by communities over the past year and their hopes for the future. **Leytonstone Loves Film** will return in September 2021 and **Walthamstow Garden Party** will return in July 2022.

For the most part, the current lockdown has seen us roll our existing programme forward, so far as is possible, and we are proud to be able to continue to support artists, companies, communities, and our audiences throughout these challenging times. Looking ahead the hope is that the spring/summer programme welcomes audiences back to the Barbican, both online and in person and that we continue to deliver our programme in a way that is safe and impactful for all.

3. REPORT: BARBICAN GUILDHALL CREATIVE LEARNING	
	Strategic Priority
<p>Creative Learning Team Update: Creative Learning welcomed new Senior Producer maternity cover Rebecca Gould in mid-February. Rebecca comes to the department from the British Council Wales and has previously held positions with the RSC and Theatre Royal Plymouth. The whole team has taken part in anti-Racism training with Creative Access and will be working with the Barbican's Strategic Unit to collate feedback on the process. Finally, we are looking forward to collaborating with colleagues and Liminal Space on exploring the Centre's civic role moving forward.</p>	a, b, c, e, f
<p>Open Lab: Learning Labs: We are delighted to announce that four artists have been chosen to take part in Creative Learning's Open Labs. They are: Lucille Junkere, Nima Taleghani, Oliver Cross and Elsabet Yonas. Each artist has a week to explore a socially engaged idea in their own space. Subjects include developing an engagement framework for young people who face barriers entering into or enjoying the arts and a project that encourages those on the autism spectrum to express their perspective through film and music. The artists will be documenting their process with results shared on the Barbican's online platforms in the summer.</p>	c, f
<p>Barbican Blocks at Whitefield Academy Trust: On 14 January, Creative Learning delivered a remote online training session on Barbican Blocks with teachers from our Associate School, Whitefield Academy Trust, a multi-academy of schools for pupils with special educational needs and disabilities. The session was led by Co-DB, who made the Blocks, and focused on how they might be used in school as a sensory play area for pupils. The Blocks have since been delivered to the school with more training sessions planned for the summer term.</p>	b, f
<p>Squish Space Facebook Group: Over the Christmas holidays, Creative Learning and Digital Marketing launched a Squish Space private group on Facebook. Whilst the Centre is closed, we wanted to find a way to harness the community built up over the past two years. Squish Space artists, India Harvey and Lisa Marie Bengtsson, provided playful at-home prompts to use as initial content. The group now has over 200 members and future plans include a Facebook Live event and polls to gather consumer feedback on reopening.</p>	a, b, c, e, f
<p>Fusion Futures: Creative Learning has partnered with Culture Mile Learning and Foundation for Future London to deliver Fusion Futures in the summer term, a programme that matches six schools with a creative employer and artist mentor to increase student employability in the creative industries and innovate classroom practice. The programme is designed to hit three specific Gatsby Benchmarks of Good Career Guidance and includes CPD for teachers, three arts-based fusion skills workshops, and the opportunity to respond to a real-world challenge set by the employer.</p>	b, e, f

4. REPORT: INNOVATION AND ENGAGEMENT	
	Strategic Priority
<p>Technology Oversight Our workstreams have been further developed and we are now working to the following: 1) Business Systems, 2) Digital Output, 3) Brand Leveraging, 4) Workforce Transformation. We are in the process of mapping the activity within each workstream, in order to set out a programme for investment / prioritising resources, and will be engaging with the Board Sub-Group in March to help shape our planning.</p>	a, b, c, d, e, f
<p>Civic / Social Innovation The Barbican has received funding from the Calouste Gulbenkian Foundation to undertake an enquiry into the Barbican's Civic Role. The successful tender has gone to The Liminal Space, who will carry out a centre-wide process of audit/consultation/workshops with staff in order to provide us with a roadmap for how to consolidate and advance our civic mission. This is the first of a 2-phase approach that will help the Barbican build a new, internally shared vision for the future, aligning the civic, commercial and creative areas of the Barbican's work in order to better identify and act on a shared social mission.</p>	a, b, c, d, e, f
<p>Barbican Residents A meeting was called with the Barbican Association Reps to brief them on the Centre for Music / Barbican Renewal announcement, offering an opportunity also for questions before it entered the public domain. This served to assure Residents of our commitment to invest in the Centre and its surroundings, ensuring the Barbican Estate remains a relevant cultural and civic space. The Barbican Association look forward to collaborating with us in celebrating the Centre's 40th anniversary next year.</p>	a, b, c
<p>Barbican Guildhall Creative Alliance The newly formed Creative Alliance Working Group met for the first time, to commence reformulating our Barbican Guildhall Change Objectives for 2021-22. This builds on the framework presented at the joint Board meeting in March 2020, which will be re-evaluated post-Covid to ensure we are prioritising our efforts. The three key bridging areas will remain as: <i>Artistic & Educational Programming; Research, Innovation & Engagement; Services & Assets</i></p>	a, b, c, d, e, f

5. REPORT: OPERATIONS AND BUILDINGS	
	Strategic Priority
<p>General Update: Our buildings remain safe and compliant. We have taken the time during the winter closure period to continue to ‘maintain and enhance’ our national asset. We thank the City Surveyor and other City colleagues including Chamberlain’s for their continued support. We have also continued with the CWP and capital funding process across our Alliance (Barbican and Guildhall School Estate) so as to maintain the momentum as regards projects moving forward. We continue to minimise staffing onsite to ensure a Covid-safe environment and support good budgetary control. We have also made the most of the lockdown opportunity to review our documents, policies and procedures, conduct and close off many audits and continue our compliance and maintenance checks. We have especially focused on fire, water, electrical and security.</p> <p>Operations and Security: We have continued to be supported by the City’s security team and City of London Police CTSA advisors. Many hundreds of our staff have attended the various counter terrorism courses. We have conducted fire evacuation training. We have designed and will deliver a new online customer and brand training programme. Prior to the summer, we will conduct onsite counter terrorism exercises. We will also conduct tabletop exercises, with management staff and contractors included where appropriate. Our BCP and MI documents have been reviewed, ensuring that we learn from the Manchester inquiry.</p> <p>Projects and Engineering: We have used the time wisely, making the most of the opportunity due to the unfortunate circumstances of lockdown. Our buildings have never looked better according to our Chairman, and much work has also been carried out back of house. We have worked with the City Surveyor on the successful award to our Alliance of a substantial sum for our climate change strategy. We have also worked with the City Surveyor on the Barbican Renewal project. The investment made to date and over the next couple of years will dovetail into the Barbican Renewal project, as per our Estates Strategy. The Barbican Renewal project is very welcome news, meaning that our national asset can continue to support the City, our sector and our communities for the next forty years. We will align with our listed buildings management guidelines.</p> <p>Ticketing: Ticketing have continued to work closely with Marketing and will remain flexible over the coming quarters to sell and refund tickets as may be necessary as the pandemic moves into endemic.</p> <p>Next Steps and Horizon: The future is looking very exciting for the team. We have the period of transition from pandemic to endemic. We have the new business model post TOM and Lisvane. We also have Barbican Renewal, which will enable us to shape the future for the next two generations.</p>	<p>a, b, c, d, f, S/E</p>

6. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Priority
<p>Business Events: Throughout the pandemic, we have continued to promote our spaces and as a result have maintained a steady stream of enquiries. The current enquiry levels which have been tracked since March 2020 now stands at just under £19m and spans not only 2020/21 but forward into 2024/25, which indicates resilience and positivity.</p> <p>The Roadmap outlined by the Prime Minister on 22 February has given rise to cautious optimism and with key dates outlined – subject to conditions being met - the Business Events industry is now awaiting clarification on detail which will inform policy allowing larger events to take place. London & Partners has reported an increase in Association enquiries and a renewed interest in RFP's and bids made pre-pandemic.</p> <p>The Business Events Management team are continuing to work on social distancing capacities and protocols in preparation for live events when restrictions are eased. This includes further planning for the next reopening phase. Planning also continues for activities that are exempt within Covid-secure locations including film and photoshoots currently scheduled for the spring.</p>	a, d
<p>Retail: the online shop remains open. We saw positive sales activity in January, which is normally a quiet month for sales, achieving net sales growth year on year of approximately 55%. February benefited from a boost due to Valentines Day purchases and also saw an increase year on year, achieving net sales growth of approximately 21%.</p> <p>The Foyer shop remains closed until the Centre opens to the public. We are working on Barbican 40th anniversary product development as well as sourcing products to broaden our eco-friendly and sustainable living offer. Gallery product development also continues.</p>	a, d
<p>Catering & Bars: We continue to engage regularly with our catering partners, Benugo and Searcys, who's venues have remained closed since the national lockdown. Both businesses have reassured us that they continue to be in a strong position to ride out this challenging time and Benugo will be ready to re-open the Barbican Kitchen from the 15 May if permitted. Works to refurbish the wooden outside seating outside the Barbican Kitchen have begun and will be finished in time for re-opening.</p>	a, d

7. REPORT: DEVELOPMENT	Strategic Priority
<p>With the continued closure of the Centre, the Trusts & Grants team have been largely focusing on developing proposals for the 2021/22 academic year with Creative Learning, along with exhibitions in the Barbican Art Gallery and Curve Gallery. We were also delighted to be supported with a grant from the Calouste Gulbenkian Foundation UK Branch towards developing a greater understanding of Barbican’s civic role, exploring programmes across the Centre and considering our future plans.</p> <p>The Corporate team have been building relationships with potential sponsors for upcoming BIE and Art Gallery exhibitions, as well as organising virtual events such as a Lunch & Learn on Jean Dubuffet with curator Eleanor Nairne. In mid-March, we are hosting a virtual event for donors and prospective supporters with The Lord Mayor, Alderman William Russell, to discuss how culture, commerce and civil society can come together to support children and young people in their post-Covid recovery.</p> <p>For Individual Giving, we continue to push forward with Patron renewals to reach our target for this FY as well as planning our refreshed messaging and collateral for the Patrons scheme that we will roll out from April. Due to further cancellations of our planned programming for the Spring, an additional refund email campaign was sent out earlier this month, with customers being offered the option to donate the value of their tickets</p> <p>Audience Giving continues to be impacted by Centre’s closure, however, the recent announcement of spring/summer events should drive tickets sales and donations again. The team has worked on adding support messages to Cinema On Demand programme and are looking at launching a donate ask at the Barbican Online Shop at point of purchase by mid-March.</p> <p>Fundraising targets for 21/22 have now been mapped out. As the Centre adapts to the changing landscape, these targets will be regularly reviewed to match circumstances. Interviews are now underway to appoint a new Chair of the Barbican Centre Trust, with interviews for new Trustees to conclude at the end of March.</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