

Committee(s)	Dated:
Barbican Centre Board	19 May 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 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

All being well, the Centre will have re-opened to limited audiences in line with Government guidelines on Monday 17 May, launching the Dubuffet exhibition in the Gallery and continuing with the Live from the Barbican concerts from the Hall, adding audiences to the existing live-streaming which began again on 10 April with the pianist Benjamin Grosvenor (see Programming). The LSO with Simon Rattle returned to the Hall for the first time in over a year on 9 May for a live-streamed concert which was followed by a conversation with the MD. Audience numbers are restricted to around 50% in line with public health guidelines, and other mitigations are also in force.

The activity plans for the next period are being handled with the maximum flexibility, as they will be dependent on the extent to which restrictions are lifted around the next date in the Government roadmap, 21 June. Present indications are that fuller audiences will be able to be welcomed at this point, giving confidence to Theatre's presentation of Anything Goes from the end of July. However, as the scenario planning presented later in this meeting demonstrates, there are many variables which have to be factored into our planning as the year progresses and the public health situation changes. Our aim is to welcome audiences back to the Centre with maximum safety and maximum warmth.

A major pattern of work for the Centre is now underway, looking forward to the arrival of the new Director Arts and Learning on 1 June and the development of a new Equality, Diversity and Inclusion strategy which will be presented to the July Board. EDI will inform and underpin all areas of our work in an integrated picture including:

- The development of our Civic strategy, in line with the Gulbenkian-funded work by Liminal Space (see Innovation and Engagement), reflecting the strategic plan agreed by the Board
- The Barbican Renewal project, to be taken forward by the Corporation with the Barbican and City Surveyors (see later in this meeting), a hugely important project for the future of the Centre
- The creation of a new approach to office, home and hybrid working as the pandemic eases, with a pilot scheme to test best practice in this area and inform office reconfiguration
- The development of the new business model to underpin the future operation of the Centre, including digital and technology development.

Together these initiatives will create a detailed workplan for the future, working closely with the newly expanded Sub-Committees and working parties of the Board.

a, b, c, d, e, f

2. REPORT: PROGRAMMING, MARKETING AND COMMUNICATIONS

Strategic
Priority

a, b, c, d

Update on Digital: We continue to develop our digital presence as we move through this phase of the lockdown towards reopening. Marketing activity is focused on direct and digital activity to support digital and upcoming programming, with more traditional advertising spend into the summer. Media buying has been significantly reviewed and optimised to match current audience behaviours.

In April we began live streaming some performances. With the **Benjamin Grosvenor** piano recital, we took the opportunity of having no audience to build a stage in the middle of the Hall and shot the piano from 360° angles. **The Guardian** described the concert as “immaculately filmed and streamed in superb sound, a model of what an online concert can be.” The recital was the first of 15 planned concerts up until 18 July 2021, all **Live from Barbican** presentations. 50% capacity tickets went on sale in April for the concerts from 23 May onwards and could potentially reach capacity for the last five. Highlights of the period include **Paul Weller, Simon Rattle and the LSO, Errollyn Wallen’s Dido’s Ghost, George the Poet and Sheku & Isata Kanneh-Mason**. Our pay per view offer of *Live from the Barbican* titles for purchase during the lockdown recently ended, with the **BBC Symphony and Brian Cox** and the LSO with Sir Simon Rattle being the two most popular titles.

The first two **Jean Dubuffet: Brutal Beauty** public programme events have been streamed online, featuring **Rashid Johnson, Sarah Lombardi, Ben Platts-Mills** and Barbican curator Eleanor Nairne. Also released in April were, a [Dubuffet digital trailer](#) (32,664 views as at 27/4/21); a [biographical long-read about the artist](#); and a [Spotify playlist](#) exploring his musical dalliances.

Theatre projects are in development for digital release this spring and autumn. These will include a filmed version of the dance theatre work by **Rhiannon Faith Company, Drowntown**, a filmed version of the new double bill by **Ballet Black**, and an acting masterclass with members of the **Belarus Free Theatre** – all events that had to be cancelled last year.

March and April saw increased engagement with **Barbican Cinema on Demand**. The awareness campaign, which was launched in February, has brought new customers to the platform, and invited our members to try new titles for free. **March saw the return of the Human Rights Watch Film Festival** (HRWFF) to the Barbican. For the first time, the entirety of the HRWFF was hosted exclusively on the *Barbican Cinema on Demand*, achieving wide engagement, beyond its traditional London audiences, and box office success. The programme included live online captioned **ScreenTalks** for each title which were then made available as recorded content throughout the festival. In mid-March, Cinema on Demand hosted its second instalment of the **Architecture on Film series: Aalto**, which has quickly become our most successful title, reaching a turnout we would not have been able to achieve in venue. **Chronic Youth**, our festival programme created by and for young

audiences, returned via *Cinema on Demand* in mid-April and continues throughout May and June with online and in venue offer.

The Beyond Barbican **Imagination Exchange** event announced for May, pilots a new digital community platform, working with our full creative network across **Walthamstow Garden Party** and **Leytonstone Loves Film** to collectively imagine the shape and focus of our work over the next 18 months.

Reopening: Installation work for *Jean Dubuffet: Brutal Beauty* is complete. Plans are proceeding to open on 17 May and agreement from lenders has been secured to enable the show to run until 22 August. Installation of Claudia Andujar has begun in the Curve, to open 17 June. Some elements of the exhibition will be shown in The Pit and will run until 29 August.

In mid-April *Live From the Barbican* in-person (1m social distance) tickets went on sale, with Hall capacity increasing to 900. Sales data will be available in the coming weeks as these shows go on sale and will provide an indication of levels of pent-up demand for in-person experiences, as well as audience sentiment around our evolving approach to distancing. We will continue to survey in-person and online attendees of these concerts to gauge satisfaction. An audit of current wayfinding and signage, in the light of feedback on audience flow modelling, is expected and will inform improvements to the customer journey. Messaging and visitor behaviours will be reviewed at the end of April to inform audience communications onsite and in advance of the May opening.

The Communications team continue to build press campaigns and interest around the reopening programme across all artforms; from securing future coverage to commissioning photography of the refurbished Cinema spaces to planning the media view for the Dubuffet exhibition. A press release announcing the programme went out in March, followed by specific campaign releases, including the in-person ticketing for the Live from the Barbican concert series, the spring and summer exhibitions, and the upcoming film and public programmes.

Theatre technicians have continued with their programme of essential maintenance throughout the theatre block. **Anything Goes** is scheduled to get in from 28 June and have its first preview on 23 July.

Cinema plans to welcome audiences on 17 May to the newly refurbished foyers and brand-new seats in cinemas 2 and 3. The opening programme will focus on an attractive offer of art house new releases, including the recent BAFTA and Oscar winner, **Nomadland**. Cinema capacities have been further increased to 50% of full capacity, thanks to the move to a 1m+ approach adopted by the Centre. There are plans to restart the Parent & Baby programme at the end of May, followed by the Family Film Club in June.

Communities in Residence partners are back in the Centre on weekly basis. This includes a brand-new partnership with [May Project](#) in the Conservatory. To date, 13,500 [Play Packs](#) have been distributed to support families in challenging circumstances, helping them to get creative at home. [Playful Prompts](#) from the packs appear on billboards and bus stops in and around the

City, raising awareness of the resources and inspiring moments of playful creativity.

Greeting visitors to Level G upon the Centre's reopening will be [*How We Live Now: Reimagining Spaces with the Matrix Feminist Design Co-operative*](#). Made possible by support from the Art Fund, the project explores a series of important social questions: who are our buildings and shared spaces designed for? Who is excluded from our designed environment, and what effect does this have on the communities who live there? Designed by the feminist collective **Edit**, visitors will be able to explore the installation throughout the remainder of 2021

Future Planning: A June launch of an autumn season of concerts, September to December 2021, is underway. The schedule will be simplified to mitigate against potential coronavirus waves, and we are working towards including around 10 hybrid *Live from the Barbican* presentations.

A commission by Shilpa Gupta will follow Andujar in the Curve, to open in October. Isamu Noguchi will open in the main gallery at the end of September, followed by Postwar Modern in February 2022.

Theatre is continuing with its artist development programme, offering spaces and modest resources to the new **Open Lab** cohort and several companies including **Guildhall School, RSC, Ballet Black, Fehinti Balogun, Complicité** and **Dickson Mbi**. Two outdoor promenade shows are planned for the summer and a full programme for the Pit is in place for the autumn.

Cinema continues to plan curated programmes across 2021, beginning with ***Return to the City*** in June, rediscovering cities across the world through exceptional cinematic journeys; the London Indian Film Festival will be hosted in the same month. An in-house curated programme in association with Dubuffet exhibition in the Art Gallery, ***Splash! Scratch! Dunk!*** will take place in July. It is hoped that relaxed screenings can begin in the same period.

BIE's ***Virtual Realms*** exhibition is now confirmed to open at **ArtScience Museum**, Singapore on 12 June. Due to travel restrictions, we are preparing for the first remote installation of the show. The ***Game On*** exhibition run at **Forum Groningen** is opening this Autumn and celebrating 50 years of videogames. The continuing production of ***Our Time on Earth*** (working title) is progressing favourably with the engagement of a range of exciting partners.

The Level G team is preparing for ***Can we talk about Power?*** – a series of events and accompanying publication in September 2021, considering how we obtain power, who possess it, who doesn't, and why. The team is also forming the relationships and collaborations, both in the UK and overseas, that will underpin the programming for 2022, the year of the Barbican's fortieth anniversary.

3. REPORT: BARBICAN CREATIVE LEARNING	
	Strategic Priority
<p>Young Creatives 2021: The annual Chronic Youth Film Festival, curated by the Young Film Programmers, is taking place from April-June this year on the Barbican's Cinema on Demand platform and in Cinema 1. This season of international films from emerging filmmakers explores self-definition and community, and includes screen talks (both online and onsite) and a DJ set. The Young Visual Arts Group are launching their online group exhibition in May 2021 tackling the fragmentary nature of their post-Covid artistic lives, existing between the constraints of their physical world and the never-ending digital space. Finally, the 19/20 Young Poets cohort will be publishing a Long Read on the Barbican's digital channels celebrating the end of the programme. The interactive article will include page poems and audio readings from each of the 23 participants.</p>	a, b, c, f
<p>National Development Programme, funded by Esmée Fairbairn: This summer term Creative Learning will be delivering Michael Rosen's Primary Box to eight classes in West Norfolk and the new Coney Barbican Box to 11 primary and secondary classes across Manchester and Harlow. Online CPD sessions for teachers and artists involved in the Primary Box in West Norfolk has been delivered. Once schools have received the Box itself, teachers and students will work with their artist mentor to create original poetry and visual art that will culminate in the creation of a short film of their experience. In Manchester and Harlow, Coney will be delivering CPD sessions in May, with in-school artist mentor visits beginning from June. Working across visual art and drama, students will create an artistic 'gift' for their school to be presented at the end of the project.</p>	f
<p>Live from the Barbican Streaming Codes: Creative Learning is working with Beyond Barbican and Music to offer 50 free streaming tickets per show for eight Live from the Barbican concerts until the end of May. The free streaming tickets are being offered to community and charity group users who may otherwise not be able to afford access and who are still part-shielding due to COVID-19.</p>	a, b, f
<p>Preview & Planning - Barbican Centre Reopening: As part of the Centre's reopening on 17 May, we are bringing together all 12 artistic pieces from the <i>Subject to Change: New Horizons</i> programme as a free installation in the Level G studio. In the Conservatory, we will be working with a creative writer and sound artist to deliver a family-friendly Audio Trail, funded by the Wellcome Trust. Working with Art Gallery, we have produced an activity sheet, co-produced with the Barbican's Community Collaborator Headway East London, and a teacher resource for the <i>Jean Dubuffet: Brutal Beauty</i> exhibition. Additionally, there will be specific school visitor slots in the Gallery and we are collaborating with Beyond Barbican and the Digital team to produce another online Community View with artistic activities inspired by Dubuffet's practice.</p>	a, b, c, e, f

4. REPORT: INNOVATION AND ENGAGEMENT	
	Strategic Priority
<p>Equality & Inclusion: Work is now under way on a new EDI strategy and action plan which will be presented at the July Board meeting, containing Key Performance Indicators for us to work and report to. As part of this process, we will be consulting with staff via a survey, so that everyone has their chance to contribute to this process. We will also be taking into account all the valuable work done so far by the Reflect and Initiate Group, key recommendations from the Challenge report and the Tackling Racism Taskforce. There will be continuing conversations with staff and we will also be consulting with some of our key stakeholders, including, for example, our associate companies and audiences.</p> <p>In line with our commitment to make change at the Barbican, we will be recommending as part of this new strategy and action plan the appointment of an EDI specialist to help us deliver on this incredibly important agenda in partnership with Senior Management and colleagues across the Centre.</p> <p>Civic / Social Innovation: As a result of our recent Gulbenkian funding, we commissioned The Liminal Space to deliver an in-depth, initial exploration of the Barbican's civic role, resulting in a detailed report with recommendations and actions for progressing our civic agenda. This work has been a crucial first step in our journey towards our long-term civic outcomes and is now underpinning a critical part of our strategic development as an organisation.</p> <p>A key recommendation in the report is for the Barbican to shift the delivery and narrative of its civic purpose from a more project specific one to it being planned and delivered as core Barbican business (from the 'emergent' to the 'mainstream') and as already articulated in the Strategic Plan.</p> <p>For the next phase of work on this we will be seeking to develop a more rigorous understanding of what our civic work achieves through implementing a more robust evaluation framework in place to properly disseminate why we are we doing something, who it is for and the impact it ultimately achieves.</p> <p>Barbican Guildhall Creative Alliance: The Creative Alliance Working Group has now met twice and is proving to be an effective forum for the exchange of ideas to facilitate joint planning of bridging projects. Following input from the Working Group, the 2020-21 Creative Alliance projects are being updated and/or changed for 2021-22 to reflect the changing priorities over the past year. The new programme is currently undergoing consultation / sign-off with Joint Directorate and will be reported back to both Boards in due course (for information).</p>	<p>a, b, c, d, e, f</p> <p>a, b, c, d, e, f</p> <p>a, b, c, d, e, f</p>

5. REPORT: OPERATIONS AND BUILDINGS	
	Strategic Priority
<p>General Update: Our buildings remain safe and compliant. We have continued to deliver projects and engineering works to ‘maintain and enhance our asset’. It is important that we continue with our CWP and capital process, applying for funding and delivering projects over the coming years whilst we wait for Barbican Renewal to take shape. Failure to continue the momentum will decrease our offer, negate much of the work that has been done over recent years, and increase risk. We are working with the City Surveyor to ensure that the CWP and capital funding cycles continue to support the needs of our business and planning cycles. Having invested much time on audits during the lockdown, we are now working to deliver any findings in order to ensure we continue our change journey and deliver continual improvement.</p> <p>Operations and Security: We have continued to deliver a Covid-safe environment for the numbers of staff, partners and contractors that have continued to work onsite throughout the pandemic. We have continued to roll out staff training across the Barbican. Online training programmes include our Counter Terrorism and security project (Barbican Protect) and our Barbican Audience Experience training for customer and brand alignment. This and other training are designed to ensure that we offer a consistent standard to our customers across all venues of our Alliance and that that experience is not only safe but also enhanced. Policies, procedures and fire risk assessments have been revisited. We work closely with the City police and our security contractor.</p> <p>Projects and Engineering: We have continued to maintain and enhance our national asset, working to our maintenance regimes, acting on audit findings, and delivering capital and CWP projects. We continue to follow our estate strategies, as agreed, and align with the City Surveyor, to ensure an ever safer and more comfortable environment for our customers and staff. Our continued move towards an alliance with GSMD means that the students and School benefit from any training and changes at the Barbican.</p> <p>Ticketing: The Ticketing team has remained incredibly flexible, demonstrating the benefit of our new ticketing system. Despite going on sale and coming off sale so many times, they have retained their sense of humour and have had remarkably good feedback from customers when changes are made. Our scenario planning allows for future changes and we have continued to revisit any contracts to reduce risk where possible.</p> <p>Next Steps and Horizon: It is imperative that we continue to receive and deliver capital and CWP funding and that this cycle meets our needs and matches the nature of our business, which involves planning many years ahead. We will continue to deliver training after we have reopened to ensure that safety, security and enhanced customer experience, supported by the works that we have completed during lockdown, mean that we continually improve.</p>	a, b, c, d, f, S/E

6. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Priority
<p>Business Events: Filming and photography have been allowed to continue throughout the pandemic in Covid-secure buildings, and Business Events have seen a steady flow of enquiries. As a result, we were in a positive position to allow these type of events to go ahead once the green light was given for us to start delivering them again on site from the 8th March with key brand names holding shoots throughout March and early April. From mid-April onwards, Business Events are already managing a number of high profile and respectable revenue generating shoots.</p> <p>Government issued updated guidelines on business events and industry re-opening plans, which includes at Step 3 (from 17 May at the earliest), business events such as conferences, trade shows, exhibitions, charity auctions, and private dining events such as charity or gala dinners and awards ceremonies, and corporate hospitality, being permitted. The caveat to this however, are the number of attendees permitted. Pilot events have begun with the first 1,000 delegate Business Event taking place on 28 April at the ACC in Liverpool. The Good Business Festival, which is the sole business event pilot as part of the Event Research Programme, will include lateral flow testing for delegates before and after the event, but with no form of vaccine certification required. Findings from this event, and other pilots, will inform government regulations post 17 May.</p>	a, d
<p>Retail: The online shop remains open and the team have been working at increasing the number of products available online. The opening of non-essential retail and outdoor hospitality did have an impact on our online sales as customers were able to visit shops in person for the first time since early December. However, we are still trading ahead of March and April last year when the first lockdown closed our operation. The Foyer shop remains closed until the Centre opens to the public in May. We continue to work on Barbican 40th anniversary product development as well as Gallery exhibition product development.</p>	a, d
<p>Catering & Bars: Benugo are preparing to re-open the Barbican Kitchen and Cinema Cafe & Bar on Beech Street on the 17 May. They will both offer an 'at seat' ordering system alongside counter service, with a reduced menu initially. Barbican Bars will be re-opening the pop-up Conservatory Bar on public opening days between Thursday-Sunday and Circle Bar will be open from later in May when the Picnic Garden returns to the Lakeside terrace. Our Performance Bars will be open for all Hall performances in addition to an advance booking 'at seat' drinks service, to help minimise congestion at the bars. Bonfire is scheduled to re-open in mid-June, with Osteria and the Martini Bar opening in mid-July in time for Anything Goes in the theatre. The planned works to refurbish the exterior wooden seating on the Lakeside and Bonfire terrace have been completed.</p>	a, d

7. REPORT: DEVELOPMENT	Strategic Priority
<p>The Trusts & Grants team have 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 are delighted to report our application to the Terra Foundation for American Art towards the upcoming Noguchi exhibition was successful, securing funds for the Barbican as well as for our two touring partners. We have also received a grant from the Harold Hyam Wingate Foundation towards 21/22 Associate Schools – the first time they have funded us since 2007, and a grant from the John S Cohen Foundation towards the community view programme.</p> <p>Fundraising work is underway for the upcoming BIE exhibition <i>Our Time on Earth</i>, with the corporate team securing a generous pledge for three of the commissions. The Lord Mayor’s breakfast in March was a great success with 104 attendees and follow up is still in process. A virtual preview of the 2022 Art Gallery programme was also organised for prospective supporters in late April.</p> <p>The Individual Giving team have refreshed our Patrons scheme with a new programme of events and benefits, and we are delighted to have received early support from the Barbican Centre Trust Chair and Vice-Chair designate. We have also received a generous pledge in support of the upcoming Dubuffet exhibition in the Gallery.</p> <p>From an Audience Giving perspective we’re focusing on refreshing support messages across the Centre’s communications and artistic offer, both digitally and on site. We’re also working with Marketing to integrate impact stories on how donations help in Centre’s emails. Gift with Ticket income for FY 20/21 wasn’t too far from the results of the year before, when the Centre was running at full capacity. Online donations received throughout the year gave a boost to the digital income area – these donations combined represented a 6% YoY increase - a sign that our audiences remained close to the Centre and showed their support when asked. The team is also submitting the Gift Aid claim for 2020/21 donations.</p> <p>We are also expecting funds from customers who generously converted their tickets into donations over the past year.</p> <p>Recruitment for the new Chair & Trustees of the Barbican Centre Trust has concluded, with announcement scheduled for mid-May.</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