

Committee(s)	Dated:
Barbican Centre Board	22 September 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 Directors (Interim), Barbican Centre	For Decision
Report authors: Directors, Barbican Centre	

Summary

- The Management Report comprises current updates under six sections authored by Barbican Directors.
- Updates are under the headlines of:
 - Managing Directors' (Interim) - Update
 - Programming, Marketing and Communications
 - Creative Learning
 - 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: MANAGING DIRECTORS' (INTERIM) - UPDATE

<p>The focus has been on reopening all of our venues – the Cinemas and Art Galleries are open and have already been joined by the Theatre with the sell-out run of <i>Anything Goes</i>. The Hall will have reopened on 12 September to the first of the seasons' LSO concerts with Sir Simon Rattle – and will be performing to full capacity audiences. Business Events are hosting conferences, photoshoots and graduations over the autumn, including events for Fane talks (Annie Leibovitz, Julian Clary), New London Architecture and City University.</p> <p>One of the issues we are dealing with is the plan for staff coming back to the building, ensuring offices in the post-Covid environment are fit for purpose; some teams will be moving around the building to different areas. We will see significantly higher numbers of staff returning to the building between now and Christmas.</p> <p>Business recovery is vital – we will be embedding the new creative agenda and aligning our strategic priorities and business plan work; we will share this with the Board in November before we present our new strategy and business model in March 2022.</p>	<p>a, b, c, d, e, f</p>
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2. REPORT: PROGRAMMING, MARKETING AND COMMUNICATIONS

	Strategic Priority
<p>Update on Digital: We have presented a fantastic summer offer online for our audiences, extending our programme beyond the stages of our Centre, out into the world for all to enjoy. Highlights include: a short film exploring the artistic connections between <i>Jean Dubuffet</i> and <i>Jean-Michel Basquiat</i>; our third online Community View, a collection of activities curated by <i>Headway East London</i> in response the <i>Dubuffet</i> exhibition; a curator tour of Claudia Andujar: <i>The Yanomami Struggle</i> with <i>Thyago Nogueira</i> and curator, Alona Pardo, and an online poetry anthology created by the <i>Barbican Young Poets</i>.</p> <p>Leytonstone Loves Film will be returning for a third year from 15 – 19 September. Listen to our latest 10 part podcast series, to find out more about the collective of East London partners behind our community powered festival.</p> <p>Can We Talk About Power? a series of five online conversations exploring the power of power went on sale on 2 September and takes place from 27 – 30 September. The programme includes events with acclaimed writer <i>Margaret Atwood</i>, TS Eliot prize-winning poet <i>Roger Robinson</i>, and leading neuroscientist <i>Professor Lisa Feldman Barrett</i>.</p> <p>In Theatre we launched the online streaming of <i>Can I Live?. Fehinti Balogun</i> stars in this ground-breaking filmed performance that combines stunning visuals,</p>	<p>a, b, c, d</p>

hip-hop and spoken word to chart his journey as a Black British man into environmental activism. This is a film created by the actor and theatre company Complicité, filmed earlier this year on the Barbican stage, which will be available to watch on our website between 1 and 12 November, running concurrently with COP26, the UN Climate Change conference.

In Music we delivered three shows as part of Live from the Barbican in July 2021 before the Hall closed for its annual maintenance period – *George the Poet*, *Sheku + Isata Kanneh-Mason* and *Nadine Shah*. All received excellent reviews and were sold out in terms of the 50% capacity allowed. Huw Humphreys was interviewed by *BBC Online* in a piece about how venues are continuing to livestream performances to boost revenue. Cinema also continues to work with a blended model, presenting *Safar Film Festival* both in venue and online and our regular *New East Cinema* series including recorded ScreenTalks.

Programming: We have maintained a lively summer programme with good attendance figures across July and August, driven largely by full houses for *Anything Goes*: 104,700 visits through Silk Street and up to 156,000 estimated through all entrances over this period. The production itself opened to a myriad of glowing reviews – with five-star reviews from *The Guardian*, *The Times*, *The Telegraph*, *The Financial Times*, *The Daily Mail*, *The Daily Express*, *The Stage* and *What's On Stage* to name but a few. There was a short period of cancellation due to ongoing covid-related precautionary measures, but performances quickly resumed. The show's success has seen the run extended through to the first week of November 2021. The autumn Pit season will launch on 1 September and will be a mixture of in person and digital productions. The RSC is set to return for their long-awaited winter residency with their joyful *Comedy of Errors* which, when it opened in Stratford upon Avon, received much acclaim.

The *Dubuffet* and *Andujar* exhibitions have now closed. Attendance was down due to covid restrictions, but they received an excellent critical reception and achieved 63% and 31% of their target figures. The FOH team did a wonderful job and managed to keep both shows open every day despite covid and considerable casual staff shortages. We are currently installing our next two exhibitions – *Noguchi* which will open in the Art Gallery on 30 September, and a commission from *Shilpa Gupta* which will open in the Curve on 7 October.

Cinema resumed its Family Film Club and Parent & Baby screenings in June keeping to social distancing measures while boasting increased audiences throughout July. Strong figures have led to returning to pre – Covid capacity and screening frequency from September. A highlight of the summer programme was the Outdoor Cinema taking place in late August. The successful cross-arts line-up was a sell out with commercial success for the food and drinks offer in the Conservatory.

In Music the September to December 2021 period was launched and went on sale in June. Sold to capacity houses and with Live From The Barbican passes as part of the offer. Our maintenance period has prepared us for reopening, and we have reassessed our backstage protocols in light of the changing government guidance.

Virtual Realms continues its run at ArtScience Museum, Singapore. This was BIE's first remote installation, a model that we are studying to apply to future exhibitions throughout the tour if conditions do not allow travel.

An updated version of the exhibition, *Game On*, celebrating 50 years of videogames will be opening at Forum Groningen on 1 October. Preparations are going well and we are anticipating in-person travel as we have confirmed exemptions to quarantine requirements. *Forum Groningen* are collaborating with us again after being the co-production partners on *AI: More than Human*.

The Communities and Neighbourhoods team is working closely with evaluation partner, [Live Project Solutions](#), to pilot a new story collecting approach as part of its evaluation methodology. Stories will be collected from across existing projects and programming using Most Significant Change (MSC) technique to provide qualitative data on the impact and outcomes of our programme and help inform future planning. *Play Packs live* events were hosted across the summer, providing an opportunity for local families who had previously received play packs, to meet, play and get creative together in their community. Events were hosted in Middlesex Street Estate in City of London and Paradise Park in Islington and the final event will be hosted as part of Whitecross Street Party on Saturday 11 September.

Over the last couple of months the Public Programming team has been developing a new approach and vision for our public programme. A fuller update will be presented at a future Board meeting.

Future Planning: The Communications and Marketing teams are doing a significant amount of planning across the artforms, and the wider Centre, for the autumn and spring season activities. This work spans corporate communications activities, the Barbican Renewal project, season announcements and the launch of future exhibitions and Music and Cinema seasons.

Following the successful Barbican shop line for *Dubuffet*, our Community Collaborators, *Headway East London*, have been commissioned by Barbican shop to create a permanent shop line inspired by the living spaces in the Barbican, such as the Conservatory, gardens and Lakeside, to hopefully launch next March.

BIE continues to look for venues to extend the tours into 2023 and 2024 and has received the go-ahead to develop Agile Commissioning projects

The final Gallery programme for 2022/23 is still being finalised although we are no longer able to deliver the photography exhibition planned for Autumn 2023 and are therefore in discussions with partners about possible changes to the rest of the programme. We anticipate that this will be confirmed in early September.

The much-anticipated *Autism and Cinema* programme will take place this September, in collaboration with *Queen Mary University*, supported by the *Wellcome Trust*. September also sees a double bill of films from *Melvin Van Peebles*, a classic of 1970's African American cinema.

3. REPORT: CREATIVE LEARNING	
	Strategic Priority
<p>Young Creatives Recruitment 21/22: we are recruiting for new cohorts for the Barbican's Young Visual Arts Group and Young Poets. Additionally, we are welcoming 12 Young Film Programmers back from the Covid-impacted cohorts of 19/20 and 20/21 to deepen their learning with us. We will be evaluating all three programmes closely, aligning their objectives and using the 21/22 year as research for any potential Barbican Masters programme.</p>	c, f
<p>Jean Dubuffet: Brutal Beauty – School Visit: we offered schools across London slots to visit the exhibition. One teacher fed back that giving the pupils relaxed time with the art was a delight and that it was their first trip in 14 months, describing it as a 'fabulous day.'</p>	a, b, f
<p>Reopening Offer: we have opened our family-friendly Audio Trail in the Conservatory to the public, and have also installed <i>Subject to Change: New Horizons</i> in the Level G Studio for members of the public to visit for free.</p>	a, b, c, f
<p>Sydney Russell School FestivALL: to celebrate the end of our four-year Associate School partnership, Sydney Russell School will be holding a one-day community festival, FestivALL, on Saturday 23 October. Postponed from March 2020, Creative Learning has been supporting the school to deliver the event by holding Young Producer sessions with pupils and logo design workshops.</p>	b,f

5. REPORT: OPERATIONS AND BUILDINGS	
	Strategic Priority
<p>General Update: Our buildings remain safe and compliant. The reopening has continued to go well, with sell-out performances and a great atmosphere around the Centre. Circa 77% of Anything Goes attenders have said that they felt safe or very safe, up from 72% the week before, showing a growing confidence in the public. 49% of respondents said that the Barbican felt busy or crowded, a little up from the week before, indicating an underlying cautiousness. We received a recommendation score of 8.7, again up from the previous week. 60% of respondents said that they would support vaccine passports if they were to come in, although this was down from 65% the week before. We continue to request the wearing of masks, though to do not and cannot enforce this. All activity continues to be conducted based on risk assessment and our Covid-secure measures are signed off by the City.</p>	a, b, c, d, f, S/E
<p>Operations: Ticketing continues to be busy. Front of house staff, as shown by the recommendation scores above, are doing a good job in making our visitors feel welcome and safe.</p>	

<p>Buildings: The engineers and project team continue to work closely together. The capital, CWP and PSDS investments have been most welcome and have enabled us to get back up quickly and efficiently.</p> <p>Casuals: We continue to work on our Equity, Diversity and Inclusion management review and project. Work is drilling down on three areas, which will aim to ensure a more transparent and fair process, and improved communications. Our casuals survey is due to go out shortly, ensuring that we consider all aspects and opinions. We are working closely with the City including HR and legal to ensure that any recommendations can be implemented.</p> <p>Next Steps and Horizons: We will continue to review the rising numbers, and any winter flu outbreak; we remain flexible of both plan and mindset.</p>	
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6. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Priority
<p>Business Events: There is still uncertainty within the industry, and we have seen cancellations for the Autumn period, along with a number of postponements to later within the financial year. Despite this, booked business is standing at 71% of target. We were delighted to hear that the joint bid between the Barbican and London & Partners to bring the Ecocities World Summit in 2023 to the Barbican was successful.</p> <p>Retail: To support <i>Anything Goes</i> in the Theatre we are operating a small 'pop up' kiosk on the Mezzanine in the Foyers. Although not our own merchandise, we have an agreed commission on net sales and have seen an excellent volume of transactions. The <i>Dubuffet</i> and <i>Claudia Andujar</i> exhibitions both contributed positively to overall retail sales. Product development and buying for the next Gallery show, opening at the end of September, is now complete and we are already looking ahead to future exhibitions in 2022.</p> <p>Catering & Bars: All three restaurants have benefited from the success of <i>Anything Goes</i>. Issues with staff shortages, an industry issue, have been largely averted by reduced operating hours. The Barbican Kitchen has returned to normal trading hours, albeit with a slightly reduced offer. Bonfire is trading well on sunny days on the terrace and with pre-theatre diners. Osteria is currently only open for pre-theatre matinee and evening performances and will be reviewed in mid-September. The Bars are performing well. All bars and Benugo outlets are now selling our Barbican branded aluminium still and sparkling water reusable bottles, as we no longer sell water in plastic bottles.</p>	a, d

7. REPORT: DEVELOPMENT	
	Strategic Priority
Recent Trusts and Foundation applications submitted to funders including Henry Moore Foundation, Performing Arts Fund NL, 29th May 1961 Charity, The Radcliffe Trust & Weinstock Fund. Successful applications since the last	a, b, d

report, include a grant from the U.S.Embassy towards the Noguchi exhibition public programme, Allan and Nesta Ferguson Charitable Settlement towards Barbican Box & D'Oyly Carte Charitable Trust towards Associate Schools.

Work continues on growing and developing our Patrons programme, and we are working closely with Trustees to reach new supporters. We have a series of cultivation & stewardship events planned for the next quarter including an event at Soho House to bring together a supporter Circle for Soheila Sokhanvari's Curve commission in 2022. Following the re-opening of the Centre and working closely with Box Office to uplift visitor donations, August was our best performing month for Gift with Ticket for this financial year.

While businesses are still finalising their return to work plans for staff, the team continue to have positive conversations with potential sponsors and members. Despite some encouraging interest from several organisations we were regrettably unable to secure a sponsor for Noguchi, not helped by the timing of the show so soon after the pandemic. Conversations with potential sponsors of Our Time on Earth, Postwar Modern and Carolee Schneeman are ongoing.

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