



Barbican Centre Board

Date: THURSDAY, 2 FEBRUARY 2023
Time: 11.00 am
Venue: COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

Members:

Tom Sleigh (Chair)	Zulum Elumogo (External Member)
Alderman Sir William Russell (Deputy Chairman)	Gerard Grech (External Member)
Tobi Ruth Adebekun (Deputy Chairman)	Deputy Ann Holmes
Munsur Ali	Wendy Hyde
Deputy Randall Anderson	Deputy Edward Lord
Michael Asante (External Member)	Wendy Mead
Stephen Bediako (External Member)	Deputy Graham Packham
Farmida Bi, Barbican Centre Trust Chair (Ex-Officio Member)	Mark Page (External Member)
Tijs Broeke	Jens Riegelsberger (External Member)
	Jane Roscoe (External Member)
	Despina Tstatsas (External Member)
	Irem Yerdelen
	Alpa Raja

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<https://www.youtube.com/@CityofLondonCorporation/streams>

A recording of the public meeting will be available via the above link following the end of the public meeting for up to one civic year. Please note: Online meeting recordings do not constitute the formal minutes of the meeting; minutes are written and are available on the City of London Corporation's website. Recordings may be edited, at the discretion of the proper officer, to remove any inappropriate material.

Whilst we endeavour to livestream all of our public meetings, this is not always possible due to technical difficulties. In these instances, if possible, a recording will be uploaded following the end of the meeting.

Michael Cogher
Acting Town Clerk and Chief Executive

AGENDA

A number of items on the agenda will have already been considered by the Board's Sub Committees and it is therefore proposed that they be approved or noted without discussion. These have been included in the separate information pack along with other items 'For Information' and appendices to reports. Any Member is able to request that an item be subject to discussion; Members are asked to inform the Town Clerk or Chair of this request prior to the meeting.

Part 1 - Public Agenda

1. APOLOGIES

2. MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA

3. BOARD MINUTES

To approve the public minutes and non-public summary of the Barbican Centre Board meeting held on 16 November 2022.

For Decision
(Pages 7 - 12)

4. MINUTES OF SUB-COMMITTEES

a) Minutes of the Finance and Risk Committee

To receive the draft public minutes and non-public summary of the Finance and Risk Committee of the Barbican Centre Board meeting held on 16 January 2023.

For Information

b) Minutes of the Nominations, Effectiveness and Inclusion Committee

To receive the draft public minutes and non-public summary of the Nominations, Effectiveness and Inclusion Committee of the Barbican Centre Board held on 18 January 2023.

For Information

5. MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS

Report of the CEO, Barbican Centre.

For Discussion
(Pages 13 - 34)

6. **ANNUAL TERMS OF REFERENCE REVIEW**

Report of the Town Clerk.

For Decision
(Pages 35 - 42)

7. **BARBICAN CENTRE STRATEGIC FRAMEWORK - NEW ORGANISATIONAL PURPOSE & VALUES**

Report of the CEO, Barbican Centre.

For Discussion
(Pages 43 - 44)

Items 8 to 10 are included in the separate Information Pack

11. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**

12. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**

13. **EXCLUSION OF THE PUBLIC**

MOTION – That under Section 100A of the Local Government Act 1972, the public be excluded from the meeting for the following items, on the grounds that they involve the likely disclosure of Exempt Information, as defined in Part 1, of Schedule 12A of the Local Government Act

For Decision

Part 2 - Non-Public Agenda

14. **NON-PUBLIC BOARD MINUTES**

To agree the non-public minutes of the Barbican Centre Board meeting held on 16 November 2022.

For Decision
(Pages 45 - 50)

15. **NON-PUBLIC MINUTES OF SUB-COMMITTEES**

- a) Non Public Minutes of the Finance and Risk Committee

To receive the draft non-public minutes of the Finance and Risk Committee of the Barbican Centre Board held on 16 January 2023.

- b) Non-Public Minutes of the Nominations, Effectiveness and Inclusion Committee

To receive the draft non-public minutes of the meeting of the Nominations, Effectiveness and Inclusion Committee of the Barbican Centre Board held on 18 January 2023.

16. **CEO REPORT BY THE BARBICAN'S DIRECTORS**

Report of the CEO, Barbican Centre.

For Discussion
(Pages 51 - 60)

17. **LONDON SYMPHONY ORCHESTRA AGREEMENT**

Report of the CEO, Barbican Centre.

For Decision
(Pages 61 - 66)

18. **BARBICAN EDI STRATEGY PROPOSAL**

Report of the CEO, Barbican Centre.

For Decision
(Pages 67 - 76)

19. **BARBICAN RENEWAL - OUTLINE BUSINESS CASE AND PROJECT UPDATE**

Report of the CEO, Barbican Centre *(to follow)*.

For Decision

Items 20 to 24 are included in the separate Information Pack

25. **QUESTIONS RELATING TO THE WORK OF THE BOARD**

26. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**

Part 3 - Confidential Agenda

27. **CONFIDENTIAL MINUTES**

To approve the confidential minutes of the Barbican Centre Board meeting held on 16 November 2022.

For Decision

28. **EXTERNAL MEMBER APPOINTMENT**

The Town Clerk to be heard.

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BARBICAN CENTRE BOARD

Wednesday, 16 November 2022

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 16 November 2022 at 11.00 am

Present

Members:

Tom Sleigh (Chairman)	Wendy Hyde
Alderman Sir William Russell (Deputy Chairman)	Deputy Edward Lord
Tobi Ruth Adebekun (Deputy Chairman)	Wendy Mead
Deputy Randall Anderson	Mark Page (External Member)
Stephen Bediako (External Member)	Jens Riegelsberger (External Member)
Zulum Elumogo (External Member)	Jane Roscoe (External Member)
Gerard Grech (External Member)	Irem Yerdelen
Deputy Ann Holmes	Alpa Raja

In Attendance

Officers:

Ben Dunleavy	- Town Clerk's Department
Nick Adams	- Barbican Centre
Udhay Bhakoo	- Barbican Centre
Matthew Cooper	- Town Clerk's Department
Will Gompertz	- Barbican Centre
Natasha Harris	- Barbican Centre
Ali Mirza	- Barbican Centre
Kehinde Haastrup-Olagunju jnr	- Town Clerk's Department
Jonathon Poyner	- Guildhall School of Music and Drama and Barbican Centre
Claire Spencer	- Barbican Centre
Sarah Wall	- Chamberlain's Department

1. APOLOGIES

Apologies for absence were received from Michael Asante, Farmida Bi and Tijs Broeke.

Munsur Ali and Deputy Graham Packham observed the meeting virtually.

The Chair made a statement expressing his gratitude to former Board Member Russ Carr. He thanked Mr Carr for his important contribution as Member of the Board and the Finance and Risk Committee, and the enormous energy and commitment that he brought to these roles. The Chair highlighted in particular

Mr Carr's role in assisting with tax credits, which had an extremely beneficial impact on the Barbican Centre. The Chair thanked Russ for his personal generosity as a donor to the Barbican Centre and for his time commitments to the Board. The Board agreed unanimously with the Chair's tribute, and agreed that the Chair should write to Mr Carr following the meeting.

2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**

There were no declarations.

3. **BOARD MINUTES**

The public minutes and non-public of the meeting held on 21 September 2022 were approved as a correct record.

a. **Finance and Risk Committee Update**

The Chair provided Members with an update from the meeting of the Finance and Risk Committee on 7 November 2022.

b. **Nominations, Effectiveness and Inclusion Committee Update**

The Chair provided Members with an update from the meeting of the Nominations, Effectiveness and Inclusion Committee on 9 November 2022.

4. **MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS**

Members received a report of the CEO, Barbican Centre, providing updates on the activities of the Barbican Centre.

The CEO informed Members that since the publication of the report, the Centre had launched its Zero-Tolerance Statement, with a good turnout at the launch event.

RESOLVED, that – Members endorse Management's approach to the future activities of the Centre.

5. **DRAFT HIGH-LEVEL BUSINESS PLAN 2023/24 - BARBICAN**

Members received a report of the CEO, Barbican Centre relative to the high-level Business Plan for the Barbican Centre for 2023/24.

RESOLVED, that – Members approve the departmental Business Plan for 2023/24.

Agreed

6. **SAFEGUARDING POLICY AND IMPLEMENTATION PLAN**

Members received a report of the CEO, Barbican Centre relative to the Safeguarding Policy and implementation plan.

Deputy Edward Lord volunteered for the role of Board Safeguarding Lead.

RESOLVED, that – Members:

- Approve the policy and implementation plan

- Appoint Deputy Edward Lord as the Board Safeguarding Lead to support the Barbican Designated Safeguarding Lead and safeguarding work at the Barbican.

7. **BARBICAN CENTRE TRUST - ARTICLES OF ASSOCIATION**

Members received a report of the Town Clerk relative to proposed changes to the Barbican Centre Trust's Articles of Association.

Members discussed the proposed change granting the City of London Corporation the right to appoint a further trustee. With regards to the stipulation that the relevant office by reference to which the appointment is made must be specified, the Board agreed to recommend to the Court that the position of Deputy Chairman of the Board would be a suitable office.

RESOLVED, that – Members:

1. recommend to the Court of Common Council that the Court endorses the proposed change to the Barbican Centre Trust's charitable objects, trustee benefit provisions, and the City Corporation related appointments to the Trust's Board of Trustees *ex officio* as follows –
 - (a) the Chair for the time being of the Barbican Centre Board or another member of the Barbican Centre Board nominated by its then current Chair;
 - (b) the Chief Executive Officer for the time being of the Barbican Centre;
 - (c) a further Trustee who the City Corporation shall have the right to appoint or remove specifying the relevant office by reference to which such appointment is to be made, recommending that the Deputy Chairman of the Barbican Centre Board would be a suitable office; and
2. in addition to the matters set out in Recommendation 1, to endorse other proposed changes and authorise the Town Clerk, in consultation with the Chair and Deputy Chair of the Barbican Centre Board, to provide the City Corporation's response to the Trust.

8. **BARBICAN CENTRE - NEW RETAIL UNIT**

Members received a report of the CEO, Barbican Centre, relative to the new retail unit project at the Barbican Centre.

RESOLVED, that – the report be received and its contents noted.

9. **PURCHASE OF STEINWAY MODEL D PIANO FOR THE BARBICAN CENTRE CONCERT HALL**

Members received a report of the CEO, Barbican Centre, relative to the purchase of a Steinway for the Barbican Centre Concert Hall.

RESOLVED, that – the report be received and its contents noted.

10. **INTERNAL AUDIT UPDATE**

Members received a report of the Head of Internal Audit providing an update on Internal Audit activity related to the Barbican Centre.

RESOLVED, that – the report be received and its contents noted.

11. PROJECTS UPDATE

Members received a report of the CEO, Barbican Centre, providing a report on the progress and financial position of the live refurbishment and maintenance projects.

RESOLVED, that – the report be received and its contents noted.

12. QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD

There were no questions.

13. ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT

There was no other business.

14. EXCLUSION OF THE PUBLIC

RESOLVED – That under Section 100A(4) of the Local Government Act 1972, the public be excluded from the meeting for the following items on the grounds that they involve the likely disclosure of exempt information as defined in Part 1 of Schedule 12A of the Local Government Act.

Item No.

Paragraph No.

15. NON-PUBLIC BOARD MINUTES

The non-public minutes of the meeting held on 21 September 2022 were approved as a correct record.

a. Finance and Risk Committee non-public update

The Chair provided Members with an update from the non-public session of meeting of the Finance and Risk Committee on 7 November 2022.

b. Nominations, Effectiveness and Inclusion Committee non-public update

The Chair provided Members with an update from the non-public session of meeting of the Nominations, Effectiveness and Inclusion Committee on 9 November 2022.

16. LONDON SYMPHONY ORCHESTRA - ANNUAL REVIEW FOR 2021/22

Members received a Report of the Managing Director of the London Symphony Orchestra relative to the Annual Review for 2021-22.

17. MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS

Members received a Report of the CEO, Barbican Centre providing non-public updates on the activities of the Barbican Centre.

18. **BARBICAN BUDGET 2023/24**
Members received a Joint Report of the CEO, Barbican Centre and the Chamberlain relative to the Barbican Centre Budget for 2023/23.
19. **BARBICAN RENEWAL - PROJECT UPDATE**
Members received a Report of the CEO, Barbican Centre, providing an update on the Barbican Renewal project.
20. **BARBICAN BUSINESS REVIEW - SEPTEMBER 2022 (PERIOD 6 - 22/23)**
Members received a joint report of the CEO, Barbican Centre and the Chamberlain relative to the Barbican Business Review for September 2022.
21. **RISK UPDATE**
Members received a report of the CEO, Barbican Centre, providing an update on the risk management system at the Barbican Centre.
22. **CONTROVERSIAL PROGRAMMING RISK REGISTER**
Members received a report of the CEO, Barbican Centre, providing an update on controversial programming risks at the Barbican Centre.
23. **CYBER SECURITY ANNUAL REPORT**
Members received a report of the CEO, Barbican Centre, relative to the annual review of the Barbican Centre and Guildhall School for Music and Drama's Cyber Security posture.
24. **EDI AND HR ACTION PLAN QUARTER 3 UPDATE**
Members received a report of the CEO, Barbican Centre, providing an update on Quarter 3 of the EDI and HR Action Plan.
25. **QUESTIONS RELATING TO THE WORK OF THE BOARD**
There were no questions in the non-public session.
26. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**
There were two items of other business in the non-public session.

The meeting ended at 13.30

Chairman

Contact Officer: Ben Dunleavy
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Agenda Item 5

Committee(s)	Dated:
Barbican Centre Board	2 February 2022
Subject: CEO 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: Claire Spencer Chief Executive Officer	For Discussion
Report authors: Chief Executive Officer and Directors, Barbican Centre	

Summary

- The CEO Report comprises current updates under six sections authored by Barbican Directors.
- Updates are under the headlines of:
 - Chief Executive Officer Update
 - Arts Programming
 - Creative Learning
 - Operations and Buildings
 - Business and Commercial
 - Development
 - Marketing
 - Communications and Press
 - Finance
 - Retail

Recommendation

Members are asked to:

- Endorse Management's approach to the future activities of the Centre.

Main Report

1. REPORT: CHIEF EXECUTIVE OFFICER UPDATE

It's been a busy period at the Centre – both on and off the stages.

We finalised our new Purpose and Values in December 2023 – these are provided at Agenda Item 7 in full. As we shape the next layer of our strategic framework we will be working across the following priority areas:

- People
- Place
- Audience
- Creative Ambition
- Business

The next layer in the framework will be discussed at the March Board. In the meantime, this report will adopt that structure.

People

Our Equity, Diversity and Inclusion work continues to develop with two key milestones reached since the last meeting. Firstly, our Zero Tolerance Training (in support of the Zero Tolerance Framework) has rolled out across the business with 273 team members (39%) of the team now trained to date. Feedback so far (from both participants and trainers) has been positive. We will share these results once the main body of the programme concludes in March.

Secondly, our EDI Strategy is presented to the Board in this meeting for approval. This Strategy is focused on systemic change at the Barbican and is structured around a current state assessment and structured approach to change.

Place

The state of the built asset continues to prove very challenging for the team at the Centre, with ongoing issues around water ingress, electricity supply, sewerage systems and Concert Hall Lift the issues most impacting the team, audiences and artists most notably on a day to day basis. Our Capital Works Programme continues to attempt to keep pace with this but it is not a sustainable strategy.

We have two very visible major works project underway – the main staircase on the Lakeside and the Level 4 Frobisher Rooms for heating and flooring. Whilst there is some disruption to the operation of the centre, the teams have worked together across the board to minimize this impact.

Barbican Renewal is now approaching its one year anniversary in terms of Design Team engagement and consultation and we are shaping a strategy that will enable both short to medium term asset refresh but also a longer term strategic interventions that will support both the growth and sustainability of the Centre and the Destination City strategy.

We anticipate a submission to Policy and Resources in late February. What is clear is that this is substantial piece of work that will most likely be delivered through a masterplan approach over an extended period of time.

Audience

Building on our report from November, we continue to look at our audience data. This month we look at new audiences coming to the Barbican, Membership Programmes and Social Media. Whilst we continue to welcome our loyal customers to the Centre, we are always focusing on welcoming new ones and understanding the product that drives new visitors. For 2022/23 so far, the top events for new visitors are: Conservatory Visit, My Neighbour Totoro, Our Time on Earth and Anything Goes.

We have kicked off a number of initiatives in the audience space that cover both pricing and access. These include:

- Pay What You Can initiative being expanded from Cinema into Visual Arts with promising results thus far with Friday night audiences doubling since the launch
- Some technical development to automate sales analytics and dynamic pricing with our ticketing system provider Spectrix
- A review of our membership programme
- Joining a scheme called Ticket Bank (theticketbank.org) which is for charities and community organisations who want to improve access to the arts. They work with groups and communities that are less likely to have engaged in cultural activities. This is aligned to our purpose and we will track engagement with this scheme in the coming months.

Creative Vision

The new contract with between the London Symphony Orchestra and the Barbican Centre is submitted for approval at Agenda Item 17 (non-public). This sets this important relationship on a new ground and should enhance the connection between the Centre and the LSO whilst enhancing the efficiency and effectiveness of the arrangement. We thank the Corporation for legal assistance provided in this exercise.

The Royal Shakespeare Company's My Neighbour Totoro closed in the Barbican Theatre last weekend. It has been a joy to have this show in residence and the sold out season reflects the quality and broad appeal of this production.

We have had two exceptional pieces of theatre in the Pit since our last meeting – Highrise Entertainment with the UK Drill Project and Zoo Co with The Perfect Show for Rachel. Both of these companies partnered with the Barbican under the Oxford Beckett Theatre Trust Award. The evaluation reports completed by each company is attached at Appendix 1 and Appendix 2. Each speaks of the level of support provided by the Barbican team – across Producing, Technical and Stage Teams and Marketing.

This paragraph from the ZooCo report particularly jumped out at me in the context of our purpose as London's Creative Catalyst for arts, curiosity and enterprise:

“We are now in conversation with Barbican, National Theatre, Young Vic, Royal Court and regional UK venues about the development of Perfect Show For Rachel, and other work we do. This show has raised the scale of work we are able to create, and proved that this level of resource can lead to us achieving our ambitious creative vision successfully. This opportunity will, we are certain, prove a huge landmark for Zoo Co’s ongoing success. I am certain that it contributed to the case for us achieving NPO status, alongside High Rise, and that we will continue to realise the value of this opportunity for many years to come.”

We are thrilled to have our Barbican Young Changemakers programme up and running. This programme sees 8 extraordinary young people work with us between now and July. As well as a personal development aspect they are working with us in exploring some of our main strategic change programmes from a very different perspective - our Creative Vision and Barbican Renewal. The group will be presenting some recommendations to us at the conclusion of the first programme in July.

If Board Members would like to meet and engage with the Young Changemakers as part of their programme, please let us know - they would certainly welcome it and it will add an additional depth to the programme. The session dates are:

- Session 4: Tuesday 21 February –6pm – 9pm
- Session 5: Saturday 11 March – 2pm -5pm
- Session 6: Tuesday 4 April - 6pm – 9pm
- Session 7: Saturday 13 May - 2pm – 5pm
- Session 8: Tuesday 6 June – 6pm – 9pm
- Session 9: Tuesday 11 July – 6pm – 9pm

All sessions are held at the Barbican Centre.

Business

As members of several industry bodies, it has been helpful to understand the broader industry context in which we operate. The pre-Christmas report from ALVA was particularly useful, and some highlights are included below:

- On average UK visitor attractions are still hosting 25% fewer visitors than they received in 2019
- Significant growth in memberships during lockdown. 82% average membership retention rate amongst ALVA members in 2020, 86% in 2021. Now fallen to pre-pandemic ALVA average of c.80%
- There was a significant increase in secondary spend in retail, and especially in F&B up to August 2022. Now spend is decreasing.
- Strong retail spend for temporary exhibitions but it has fallen for permanent stock.
- Over 1/3 of ALVA members have been working with pricing agencies in the last year to look again at pricing and membership models; nearly all are introducing premium pricing.
- Attractions and cultural spaces are being recognised, and used, as social spaces where you can breathe, heal, and reunite with friends and family. Deliberate memory-making.

- On average 35% of 2019 audiences of performance spaces (especially for classical music / orchestras) have not yet returned, some never will, and some are disinclined to return. Habits have changed and muscle memory has not kicked-in.
- Forward bookings have reduced considerably, at some places by up to 50%. Very short lead times for bookings now, days rather than weeks.
- Incentivise and monetise memory-making
- People still want memorable, special experiences, with special people, in special places.

As we come towards the end of 2022/23 we are reviewing our financial performance expectations in 23/24 based on emerging trends we are seeing in all parts of our market place.

Claire Spencer
CEO, Barbican Centre

2. REPORT: ARTS PROGRAMMING

Programming

In the Theatre, both productions from the winners of the Oxford Samuel Beckett Theatre Trust Award received several 4 & 5 star reviews. *The UK Drill* Project from High Rise and *Perfect Show for Rachel* from ZooCo were exceptional winners of the prize. Discussions continue with both companies about how we plan to support their future and present them again in our programme.

Mset's sensory adventure for the very young, *To the Moon and Back* was first shown in the Pit theatre in 2019 and at that time was nominated for an Olivier Award. The show was revived for a sold-out three-week run in December 2022 with babies and their adults expressing their delight at the show.

Casting has been announced for two important Spring 2023 shows; Kathryn Hunter will play the main protagonist in Complicite's much awaited *Drive Your Plow Over the Bones of the Dead*. Actor Lydia West, well known from tv's *It's a Sin* and *Years and Years* makes her stage debut in our co-production with Headlong Theatre, *A Play for the Living in the Time of Extinction*, directed by Katie Mitchell. The show speaks to us about urgent climate issues and is structured in such a way that its blueprint will be able to tour around the UK in an original and sustainable way without personnel travelling with it.

Carolee Schneemann: *Body Politics* closed on 8 January in the Barbican Art Gallery. Visitor numbers were lower than expected at just over 50% of target. To support wider access to the show and in response to greater price sensitivity in the sector we introduced Pay What You Can days to Schneemann which were very successful with ticket sales for Fridays 5-8pm doubling from 11 November when the offer went on sale.

Soheila Sokhanvari: *Rebel Rebel* in the Curve continues to be popular and has already achieved double the visitor targets. *Noguchi* closed at Zentrum Paul Klee, Bern Switzerland on 8 January and will transfer to the Lille Métropole Museum of Modern, Contemporary and Outsider Art on 17 March 2023, the last venue for this exhibition.

Classical music highlights in November/December included two packed performances by the Royal Concertgebouw Orchestra with star violinist Leonidas Kavakos, and John Wilson's Sinfonia of London featuring never-before-heard material from Gershwin's *An American in Paris*.

This period also highlighted classical's cross-arts productions including Mendelssohn Quartets with excerpts from the play *Felix and Fanny* by Myla Lichtman Fields, performed by actors from the RSC and the Carducci Quartet, Pianists Samantha Ege and Artina McCain showcasing black composers with readings by renowned actor Adjoa Andoh, and *A Winter's Journey* featuring baritone Allan Clayton, pianist Kate Golla, and Musica Viva Australia's staging and projections of paintings by Fred Williams.

November/December contemporary music highlights included a sold-out performance by Senegalese singer Youssou N'Dour and Julia Holter's dual orchestral and cinematic project with the Chorus of Opera North, *The Passion Of Joan Of Arc*. November also marked the 30th anniversary of the EFG London Jazz festival with live performances from a host of international musicians in both our Concert Hall and free performances in

our foyer spaces as well as the Milton Court Concert Hall; highlights included a tribute to jazz trumpeter, Don Cherry, sound experimentalist and mixed-media practitioner, Matana Roberts and the LSO's performance with saxophone star Jess Gillam conducted by conductor Gianandrea Noseda.

Attendances were high for Cinema's partner festivals during November, including sell-out screenings of the Palestine Film Festival, Doc 'n' Roll Film Festival and the London International Film Festival which ran into December. In mid-November, we hosted a screening of work by young SEND filmmakers in collaboration with the local organisation Mouth That Roars, including a neurodiversity in film quiz and Q&A with neurodiverse TV producer Yasmin Godo.

The latest iteration of Cinema's Emerging Curators series was launched on 1 December, with a sold-out screening of *Rolling in the Deep*, fully accessible to D/deaf and HoH audience members. The series received brilliant press coverage and will continue into March 2023. Other box office successes include a guided meditation through the streets of North London in Ogmios *School of Zen Motoring* and a screening of *Film Farsi* as part of the Soheila Sokhanvari Curve exhibition. Cinema hosted its second free event in December within our Senior Community Screening strand who enjoyed a screening of *A Bunch of Amateurs*.

Barbican Immersive's *AI: More than Human* continues its successful run at Sede Afundación A Coruña in Spain with gallery opening hours extended to accommodate visitor demand. The show will continue its tour in Spain at the Centre de Cultura Contemporània de Barcelona opening in October 2023. As a commitment to Barbican's sustainability agenda, the installation *Wither* by Thijs Biersteker in the Barbican foyers (originally commissioned for *Our Time on Earth*) has been extended until the end of the year.

Digital

As part of our Spring 2023 Theatre season, we will welcome Kakilang I (formerly Chinese Arts Now) for the first time in the Pit theatre. HOME X is a virtual world that connects performers in Hong Kong and London in real-time using depth-sensing cameras that capture 3D video. Exploring themes of roots and belonging, destruction and renewal, this ground-breaking show features a virtual land inhabited by magical creatures will be revealed through an impressive 270-degree projection. The live performance will run in parallel with an online experience that can be watched from home.

Art Gallery continue to support Carolee Schneemann with digital content across the Barbican website and social channels. A recent partnership with Nowness resulted in over 400k views across Instagram, YouTube and the Nowness website. A collaboration with the Polyester community on film content and a panel discussion resulted in a reach of 65k and 2k likes. The *Rebel* trailer film has achieved nearly 6k views.

In Music, The Live from the Barbican series 2022/23 season continues into early 2023 with live streams in January from the National Youth Orchestra of Great Britain including a performance of Benjamin Britten's *Four Sea Interludes*, conducted by Alexandre Bloch and BBC Symphony Orchestra's – *Our Precious Planet*, conducted by Dalia Stasevskia with live illustrations and animations by Grégoire Pont .

Future Planning

Alice Neel: Hot off the Griddle will open in the main Art Gallery on 16 February 2023. The exhibition is based on the exhibition currently at Pompidou in Paris where it has been very well attended. Resolve's new commission in the Curve will open on 30 March 2023.

New productions featuring in the 2023 Theatre and Music programmes will be announced in phases throughout the Spring.

Barbican Immersive continues the development of *Fundamentals of Music* to open at Barbican in 2025 as well as confirming *Mangasia: Wonderlands of Asian Comics* exhibition to go to three venues in North America. The team is also in the initial stages of planning for *Game On* to visit the National Museum of Scotland in summer 2024.

The cinema team has been reviewing their partnerships portfolio and workload in view of making modifications to programme priorities in the next 12-18 months. The notable success of the Pay What You Can initiative will be expanded, as a trial and with a capped ticket allocation, to Human Rights Watch Film Festival to be hosted in March 2023.

3. REPORT: CREATIVE COLLABORATION

Creative Collaboration

The department name has changed from 'Creative Collaboration and Learning' to 'Creative Collaboration'; this was done in consultation with the department and the Artistic Director. The Barbican was unsuccessful in our National Portfolio Organisation application, but is eligible to apply for up to c.£285k Transition Funding to support the delivery of and wind down of committed activity from the current funding, which is primarily led by this department. A decision will be received within 8 weeks of submission and if successful, the funding period will be April to October 2023.

- **Barbican Young Changemakers** – After receiving over 250 applications, we are pleased to announce the first cohort of Barbican Young Changemakers. Eight young people aged 18-29 who identify as being under-represented in the arts, due to a protected characteristic (e.g. gender, ethnicity, being D/deaf, disabled or neurodivergent) and/or other identity (e.g. socio-economic background), are participating in the programme from November 2022-July 2023. The group had the first two sessions in November and December, and is due to meet our CEO, Claire Spencer and Artistic Director, Will Gompertz, in late January.
- **Calouste Gulbenkian Foundation (UK Branch) grant** – we have worked with external consultants Cornish and Grey to create a draft Theory of Change and outcomes chain to help develop a clear understanding of the role projects play in helping the Creative Collaboration department deliver its goals and the overall purpose of the organisation. We also conducted a consultation session to provide an opportunity for the wider department to feedback and feed into the creation of the model. This funding concludes in March.
- **Creative Careers** - On 8 December we hosted a very well attended session of Creative Careers, which concluded this year's season of the programme. Counting a total of 124 attendees across four sessions, Creative Careers presented a broad range of speakers and industry experts who shared their experience and thoughts around the challenges and opportunities of working in the Creative Industries. The sessions were co-curated with the Creative Careers Young Researchers and found that 97% think that projects like Creative Careers can contribute to improve the diversity, inclusion and equity of the creative industries.
- **Future Producers** - Phase 2 research continues to focus on the co-creation of the curriculum, with workshops to be held early in the year with young people, Barbican staff and potential employers. Internal conversations are also underway about the transition from our current apprenticeship set up and the timescales.
- **Imagine Fund and Leytonstone Loves Film Community Fund** - We launched our two participatory grant making projects in December, focusing on film projects and people based in Leytonstone. £80,000 will be distributed across the two funds

by groups of local people according to principles of decentralising power and democratised decision making.

- **Library Lates** – Events continue to sell out every event with a hugely successful visit from cartoonist and writer, Tom Gault in November; two winter walks between Christmas and New Year from the Gentle Author of *Spitalfields Life*; and in January, the launch of Colin Ward's book *I'm Black So You Don't Have To Be* in conversation with Gary Younge.
- **Schools TeachMeet** – In November 2022 we delivered a TeachMeet event to share learnings from our COLPAI partnership, delivered in partnership with Newham-based Creative Schools. The session was attended by 31 teachers, the majority of which are 'established' (64%). 50% of attendees had never engaged with the Barbican Creative Learning programme before and would like to be offered more events such as TeachMeet in the future.

4. REPORT: OPERATIONS & BUILDINGS

Purpose: Create an environment that enables and inspires others to achieve their best. To be achieved through:

Plan: Providing services that are 1. compliant 2. efficient and 3. appropriate.

Priorities: Life-critical, business-critical, other.

Renewal Strategy: 1. Stop the decline (structure, process, audits, and continual improvement). 2. Reverse the decline (maintain momentum via CWP and Capital etc.). 3. Act strategically (Barbican Renewal).

General: Our buildings remain safe and compliant. We have continued with our audit regime, both internal and external, with results demonstrating further improvement. We continue to deliver training including security, fire safety and customer care.

Our audit regime has returned a Green rating for both security and fire safety, and an Amber for FM. The rollout of the IFM (Integrated Facilities Management) contract, starting in April, will provide us with the contractor processes that we need to achieve a Green in this audit area. Green puts us in the top 25 % of audits across the City. We thank the audit team for working with us over recent years, including during the pandemic.

We continue to deliver our CWP and capital projects, the Capital Review now having been completed. Delivering much needed projects during the busy winter period has added an extra layer of complexity, but the teams have performed superbly well and are thanked for their efforts. Our recent CTSA (Counter Terrorism Security Adviser) review is now complete, leading to an improvement of ca. 40 % over the past few years. This has been due to the investment in our assets and our people, i.e., projects and training, plus our processes and policy reviews.

Our one-team training strategy continues; it includes staff, casual workers and contractors, and has led to a ca. 20 % improvement in customer satisfaction at the Barbican (30 % for the NSS at GSMD) over recent years. This training will continue as we review our structures and priorities.

We continue to work closely with the Barbican Renewal team in line with our renewal strategy.

5. REPORT: BUSINESS AND COMMERCIAL

Business Events:

2022/2023 continues to perform well for Business Events. The number of weddings booked for 2023 have already overtaken those which took place in 2022 and the Christmas party season is upon us. Based on demand, we have extended our festive offer to include Christmas Lunches, along with making both packages available through to the end of January 2023.

The Autumn and early Winter period has seen a variety of events taking place, including University of Law graduations, and Fane Productions continued their run of successful 'in person' conversations with Dolly Alderton, Sam Heughan and Monty Don evening events in the Barbican Hall. Conference and Meetings were well represented over the past few months, with TeDex, SP Global and Mind the Product all choosing the Barbican as their venue of choice in which to hold their events.

The team were delighted to win accolades for the Barbican at the London Venue Awards with 'Bronze in both the 'Sustainability Award' & 'Best Event Venue Over 750 Attendees'.

Work has begun on the recarpeting and heating works in the Level 4 Frobisher Spaces and corridors and looking further ahead, the Garden Room will be closed in February as all the external glazing is replaced.

6. REPORT: DEVELOPMENT

The Trusts and Grants team are delighted to have secured a grant of £49,250 from the Kusuma Trust UK towards the pilot of Barbican Curriculum over 22/23. Barbican Curriculum forms a key part of the Centre's new Creative Vision.

Work continues growing and developing our Patrons programme, and we are working closely with Trustees to reach new supporters. We have hosted a series of cultivation & stewardship events, and have more planned for the next quarter including the special preview of upcoming exhibition *Alice Neel: Hot off the Griddle*. As activity and visitor numbers increase across the Centre, we are seeing a healthy increase in visitor giving and gift with ticket donations towards unrestricted income.

Two new Corporate Members, law firms Osbourne Clarke and Bolt Burdon Kemp. Sotheby's have widened their relationship with the Barbican to an annual partnership, supporting our Art Gallery and Creative Collaboration work.

7. REPORT: MARKETING

New bookers

Anything Goes and *Totoro* attracted high numbers of new bookers, month on month, to the Barbican.

The benchmark for new customers across our programme this year was 18%

For *Anything Goes* it was 34%

And *Totoro* 35%

	Jun-22	Jul-22	Aug-22	Sep-22	Oct-22	Nov-22	Dec-22	Jan-23
	16,44	16,75	20,81	14,46	23,72	16,90	11,86	
Total new	1	1	8	3	7	5	8	2,292
% Marketable	21	20	18	24	24	26	25	26
Total	198,3	199,9	200,4	202,8	209,0	215,8	219,6	220,0
marketable	37	68	92	96	50	88	50	15

Since the introduction of GDPR in 2018, when we stopped using a pre-ticked opt-in to marketing (which had been around 45%), the percentage of marketable customers has inevitably dropped. The data above would suggest that *Totoro*/RSC bookers are more likely to want to hear from the Barbican in future than audiences for *Anything Goes*.

New booker demographics

Anything Goes

64% female

75% above 55

89% white

19% identifying as having a disability

NPS score of 36

Totoro

63% female

74% under 55

74% white

18% identifying as having a disability

NPS score of 57

The average NPS across all attenders is 55

It's less for new attenders 49

And even less for those with a disability 38

There could be a correlation between age and low NPS from *Anything Goes* attenders (36). *Totoro* had a similar number of new and disabled attenders but the NPS is higher

than the benchmark (57), which could reflect the lower average age and reflect how delighted audiences have been by the show.

Cautionary note: It's worth remembering that the demographics above (coming from the post-event email survey) represent bookers, so won't represent children or young people who attended as part of a family group.

Furthermore, younger bookers are less likely to engage with emails, so they are less likely to be represented in these statistics. We are currently investigating what alternative ways of surveying audiences may offer a solution to this.

Other events that drew new audiences

The events that delivered the highest number of new attenders over the last six months were:

1. Conservatory Visit
2. My Neighbour Totoro
3. Our Time on Earth
4. Anything Goes
5. London Symphony Orchestra
6. Postwar Modern: New Art in Britain 1945-65
7. Carolee Schneemann: Body Politics
8. Architecture Tour
9. BBC Symphony Orchestra
10. Squish Space
11. Havasi
12. The Staves
13. Nils Frahm
14. Fazıl Say "Şarkılar"
15. Drive Your Plow/Complicite
16. Max Richter: Ambient Orchestra
17. Horrible Christmas
18. The Wedding
19. Rupi Kaur
20. Everything Everywhere All At Once

And attributed to art forms:

1. Theatre 34%
2. Contemporary 22%
3. Gallery 18%
4. Classical 19%
5. Cinema 7%

Membership

Membership has recovered post-pandemic from a low of around 12,000, but, allowing for the usual seasonal fluctuations, this has since plateaued at around 15,000.

Current renewal rate is 63% (It's been as high as 70% in 19/20 and low as 53% in 20/21)

	Jun-22	Jul-22	Aug-22	Sep-22	Oct-22	Nov-22	Dec-22	Jan-23
Expiring	992	1,126	1,844	1,162	1,264	1,298	1,023	1,545
Renewing	735	753	1,200	867	942	1,001	763	157
New	407	284	281	270	448	365	381	83
Total base	15,173	15,086	14,747	14,683	14,811	14,900	15,013	14,985
Movement		-87	-339	-64	128	89	113	-28

Young Barbican

Similarly, Young Barbican acquisition tends to follow the general popularity of the programme and, importantly, availability of Young Barbican tickets, and continues to increase nicely post-pandemic.

Over the summer and autumn, Cinema accounted for 44% of Young Barbican tickets sold, followed by 36% in Gallery. What has been noticeable over time is the decrease in Theatre tickets sold to Young Barbican members, as more of our main house performances are rentals.

	May-22	Sep-22	Nov-22	Jan-23
		68,970	70,899	71,007
Total base	66,687			
Movement		2,283	1,929	108

(note that once Young Barbican members join, they're members until they drop off the perch at 26), so no renewals)

Cross arts attendance

Overall 20% of our audience has attended more than one art form, but notably:

Members 66%

Young Barbican members 28%

Non-members 16%

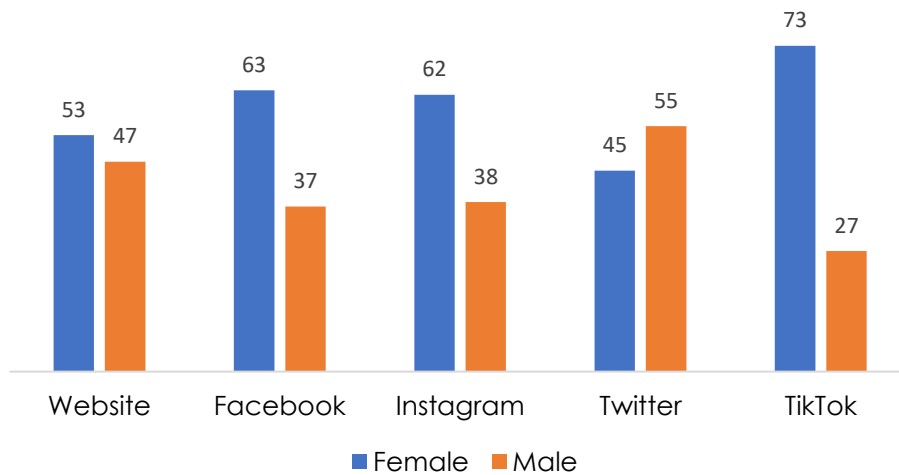
Key Digital engagements

Barbican Website unique visitors (6 months) 1,762,000

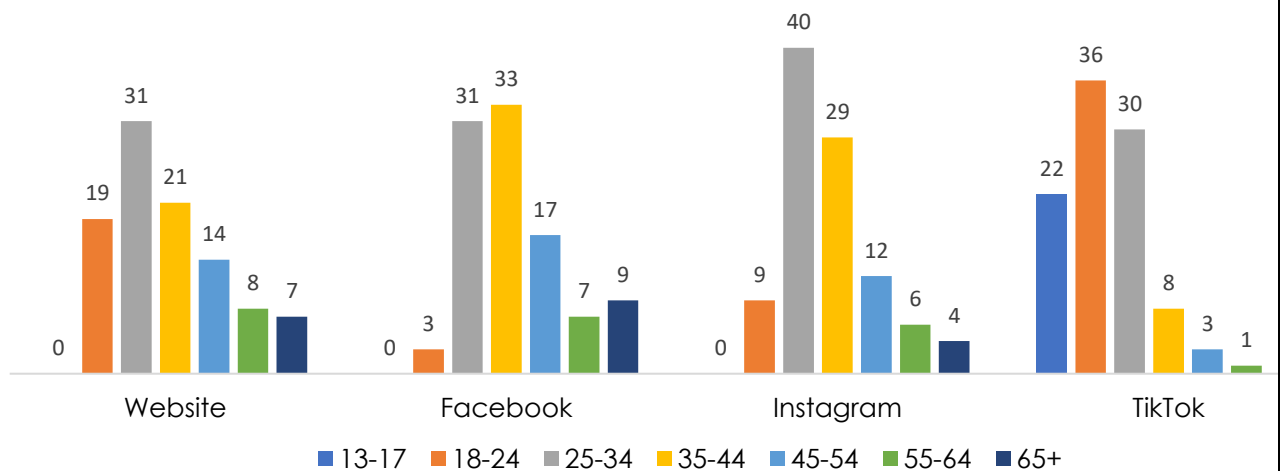
Social followers:

Twitter 996,000
 Facebook 293,000
 Instagram 338,000
 TikTok 5,000

% gender of visitors/followers



% age of visitors/followers



Note that only TikTok shows data for 13-17 year olds

Note also that Twitter age information is not available for Barbican account

8. REPORT: COMMUNICATIONS & PRESS

Highlights of achievements during the last quarter of 2022, plus priorities for the next quarter. Feedback is welcomed on how these updates can be made more useful for the Board.

Communications capacity and capability

- We continued **restructuring and recruiting** to the team, following the previous departure of several longstanding members. Key appointments include a **Senior Corporate Comms Manager**, a **Senior Comms Manager for Arts and Learning Programming**, and **Managers for Music, Theatre & Dance** and (for the first time ever) **Internal Comms**
- Priorities for early 2023 are to recruit a **Visual Arts Comms Manager**, and to **fill gaps at more junior levels** of the team. We will also assess requirements for skills development

Barbican corporate communications

- Working with the Barbican's Renewal team and London Communications Agency we have delivered a series of **engagement and listening activities to support the development of the Renewal business case**, including a public survey (900+ responses) two public workshops and two breakfast briefings for CoL Members
- We produced and published the latest **quarterly EDI update**, in an engaging video format
- We produced and published the **Annual Review for 2021/22**, using the medium **of film** for the first time, creating an engaging asset with wide applicability, e.g. for development
- We handled reactive **comms for a broad range of emerging issues** including the death of Queen Elizabeth II, the Theatre generator, and December's sewage pump breakdown
- We supported a range of **speaking engagements for Claire Spencer**, including the City Architecture Forum's Annual Dinner, the Lord Mayor's Banquet, and discussion panel events
- Priorities for early 2023 are: to develop a refreshed Barbican **core corporate narrative** to ensure we are consistent in how we talk about ourselves; to support the **approval of the Renewal business case** and to plan for the project's next stage; to develop a **more proactive approach to corporate media**; and to begin developing an **external affairs strategy**

Arts and learning programming

- We successfully **launched our spring 2023 artistic programmes**, securing positive preview media coverage. We followed up with **an event for c.60 culture**

journalists on 4 November to meet our curators and programmers, and sample the breadth of our programming

- We organised the **media opening of *Rebel Rebel*** by Soheila Sokhanvari, securing extensive coverage for this timely show, and prompting a **visit by the US Ambassador and Senator**
- We facilitated **extensive preview and review coverage** for events as diverse as the Royal Concertgebouw Orchestra and the *UK Drill Project*. We ran 28 music **press desks**
- Priorities for early 2023 are: to successfully open our spring Gallery/Curve exhibitions (*Alice Neel: Hot Off The Griddle* and *them's the breaks* by Architectural practice RESOLVE); and launch this autumn's theatre/music programme and the forward visual arts programme.

Internal communications

- We facilitated a range of **activities to improve visibility of and connection with senior leadership**, including 'Coffee with Claire'; meet-the-Board breakfasts; drop-in sessions on the new creative vision; and workshops to shape Purpose & Values and the EDI Strategy
- We launched **major internal initiatives**, including the Staff Surveys Action Plan (Oct), Zero Tolerance Statement (Nov) and new Purpose & Values (Dec).
- We continued development of a **new internal communications** strategy, with a focus on ensuring equity across all Barbican staff – including casual team members
- The main priority for early 2023 is to start delivering against the new strategy, including embedding **Purpose & Values**, better **access to information** for casual team; and continuing to **break down horizontal and vertical barriers** and blockages

9. REPORT: FINANCE

In a post-pandemic world, it was expected that audience numbers would steadily increase and re-establish as the year progressed, however, this has not been the case. With the cost-of-living crisis upon us, we recognise the challenge ahead of us to build footfall and capacities back to the same levels as 2019. We are continuing to work with Directors and the Management Team to find a solution with regards to the current financial year deficit, and every effort is being made to reduce this.

We are continuing our work on the 23/24 budget and the longer-term plan. Financial targets and wider initiatives continue to be worked through, to help ensure the Barbican's financial sustainability. Work also continues on Barbican renewal financial modelling, and its impact on the longer-term financial plan.

10. REPORT: RETAIL

The Foyer Shop has continued to trade extremely positively across the 3rd quarter, exceeding our KPI's for average transaction value, conversion and net sales. Boosted primarily by Theatre audiences for My Neighbour Totoro as well as benefiting from the Christmas gifting season. The footfall from Theatre was directly responsible for the overall increase in retail spend as well generating a positive contribution from commission on merchandise sales which exceeded expectations. This positive trend looks to carry on in January, until the Theatre production ends on the 21st.

The current Gallery Shop will be de-installed after the 8th Jan when Carolee Schneemann ends. Despite lower than anticipated visitor numbers, sales were relatively strong and conversion was above our target, however there due to the lower numbers catalogues sold there is some risk in the number left over. Preparation for the next Gallery exhibition is well underway, ready for delivery in time for the opening in mid Feb.

As we enter the 4th quarter, a review of retail performance over the previous 3 months and Christmas period will be undertaken for future planning purposes. Sourcing and buying for Spring/Summer product refreshes, as well as new developed lines and collaborations being explored.

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Committee(s): Barbican Centre Board – for decision	Dated: 02/02/2023
Subject: Annual Terms of Reference Review	Public
Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly?	n/a
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: Town Clerk	For Decision
Report author: Ben Dunleavy	

Summary

This report outlines proposed changes to the constitution and quorum arrangements of the Barbican Centre Board. These follow informal consultation with Members of the Board. In summary, the changes propose to reduce the size of the Board, mitigate the frequency of inquorate meetings, and regularise the term limits for Members, with an overall aim of improving the Board’s effectiveness.

Recommendation(s)

Members are asked to:

- Endorse the following changes to the Barbican Centre Board’s terms of reference (including its constitution and quorum rules), for onward approval to the Policy and Resources Committee:
 - Change the number of Court representatives to ‘seven’;
 - Remove the requirement in the Board’s constitution to have representation from the Finance Committee;
 - Remove the ex-officio positions from GSMD and CHL;
 - Change the number of non-Court representatives to ‘up to eight’;
 - Change the terms of office for both Court Members and External Members to:;
 - For Court Members, three-year terms, renewable once. The maximum service period to be six years, except when serving as Chair or Deputy Chair.
 - For External Members, three-year terms renewable once, with the possibility of renewal for a further three-year term by special agreement of the Board.

- Remove the requirement for Court Members to be in the majority for Board meetings to be quorate;
- Add a requirement to the quorum rules that Court Members must be in the majority for the approval of the Budget, the appointment of External Members and for the appointment of the Chief Executive Officer; and
- Update the reference to the Managing Director in the terms of reference so that it refers to the Chief Executive Officer

Main Report

Background

1. The Barbican Centre Board is currently composed of 22 Members (the Board's constitution is outlined in Appendix 1), and must have at least five Members present, providing Court Members are in the majority, to hold a quorate meeting. The reason for stipulating that Court Members must be in the majority is to provide a financial and strategic safeguard for the City of London Corporation.
2. Since these rules were originally drafted, the number of External Members appointed to the board has increased; due to the rules governing the quorum for Board meetings, this Member composition may be a factor in the increased risk of inquorate meetings.

Current Position

3. Members of the Board and officers have held a series of informal consultations on Board governance, with a particular recent focus on the Board's composition to help resolve the issue of inquorate meetings. These discussions have used the Governance Review conducted by Lord Lisvane in 2020 as a guide.
4. The following areas have been highlighted as areas of particular focus for the Board:

Constitution

5. The Lisvane Review recommended that Boards and Committees should be composed of 12-15 Members. While the internal Governance Review did not make any changes to the Barbican Centre Board following this recommendation, there was an encouragement from the Court for all Committees to reconsider their compositions. Board Members expressed a view at the informal discussions that it would be appropriate to consider reducing the size of the Board to provide greater alignment with these recommendations. Members identified a Board size of 17 (eight Court Members and eight External Members, together with the ex-officio position granted to the Chair of the Barbican Centre Trust) as a suitable target.
6. The suggested mechanism for reducing the number of Court Members is to remove representative and ex-officio Members from other Committees. Currently, four Court Members sit on the Board through this mechanism – a representative each from the Finance and Policy and Resources Committees, and ex-officio membership for the chairs of the Culture, Heritage and Libraries Committee and the Board of Governors of the Guildhall School of Music and Drama.
7. Given that the strategic initiatives such as Destination City and Barbican Renewal make the relationship between the Barbican Centre, its Board and the Policy and Resources Committee one of ongoing importance, it is suggested that it would be appropriate for the Policy and Resources Committee to retain its link into the Board. There are two options for achieving this, both of which were considered at the information discussions. The Board could either retain the current representative position appointed by the Policy and Resources Committee, or recommend that the composition be revised to state that at least one Member serving on the Board should also serve on the Policy and Resources Committee.

8. The informal discussions did not provide a clear direction on a preferred option; however, it is possible that the second option might lead to complications when it came to the annual appointment of the Board at April Court meetings. For example, should a Member be trying to gain appointment to the Board by virtue of their place on the Policy and Resources Committee, while also trying to be reappointed to the latter, they may be successful in joining the Board but unsuccessful in rejoining Policy and Resources, thus automatically removing from the Board.
9. It is therefore recommended that the current arrangement by which the Policy and Resources Committee appoints one of its Members to the Board, and that the number of Members appointed by Court is revised down to seven accordingly, to maintain the suggested number of eight Court Members.
10. With regards to the representative from the Finance Committee and the ex-officio positions for the Chairs of the Culture, Heritage and Libraries Committee and the Board of Governors of the Guildhall School of Music and Drama, these places on the Board were originally created to foster greater links between the Board and these Committees. However, it is arguable that subsequent changes in officer structure and responsibilities are just as effective in maintaining these links. For example, the Artistic Director of the Barbican Centre is also the Head of Profession for Arts for the City Corporation, and attends the Culture, Heritage and Libraries Committee, while officers from the Chamberlain's Department are embedded in the Barbican Centre team. The process for budget-setting for the Barbican Centre means that decisions on this subject must also pass through the Finance Committee, thus retaining a link between the two.
11. Furthermore, the Chair of the Board does not have an ex-officio position on the Board of Governors for Guildhall School of Music and Drama, but is eligible to attend in a non-voting, advisory capacity. Members may wish to consider if this is a more appropriate arrangement to replicate for the Board.
12. To reach eight External Members, it is recommended that the upcoming vacancy is simply not recruited to, and the composition revised so that the Board can appoint 'up to eight' Members.

Term limits

13. The current term limit for Members is three terms of three years, with a maximum service of nine years. At the informal discussions, Members felt that it would be appropriate to regularise the term limits of both Court Members and External Members, so that both serve three-year terms which are renewable once, leading to a maximum of six years' service on the Board. However, it was also felt that it would be appropriate to provide for an option for the Board to renew the term for a second time in exceptional circumstances, for External Members.
14. It was agreed in May 2022 to recommend to the Policy and Resources Committee that the term limits of Barbican Centre Board Chairs should be extended to four years, to align itself with arrangements for similar institutions (see background papers). Further to this, it is recommended that time served as Chair and Deputy Chair should not count towards the regular term limit (i.e, service would be frozen). This is a mechanism employed by other City Corporation committees, such as the Audit and Risk Management Committee.

15. It is also proposed that, consistent with the recommendation from Lord Lisvane, there should be an expectation that Chair of the Board would step down from the Board once they have finished serving their term as Chair.

Quorum

16. Owing to the recent experience of inquorate, it was also felt by Members that the current quorum arrangements should be revised to remove the requirement for Court Members to be in the majority. This would mean that it would require only five Board Members to be present for meetings to be quorate, regardless of their status as either Court or External Members. However, it was also felt necessary to retain safeguards for certain items of business, so that a majority of Court Members would need to be present when a decision is required.

17. The suggested safeguarded items of business are:

- Approval of the Budget
- Appointment of External Members
- Appointment of the CEO (exact wording subject to the suggested revision at paragraph 23)

Terms of reference

18. A minor change is also proposed to the terms of reference to update item (b) so that it refers to the 'Chief Executive Officer' rather than the 'Managing Director', following the outcomes of the TOM.

Options

19. The options for the Board are presented below:

- Option A: agree to the proposed changes laid out in paragraphs 20 to 23 below. **This option is recommended.**
- Option B: retain the terms of reference and composition of the Board as they currently are. **This option is not recommended.** Retaining the current arrangements may lead to the Board continuing to experience issues around being inquorate.

Proposals

20. It is proposed that the Constitution of the Board be amended as follows:

- Change the number of Court Members elected by the Court to 'seven';
- Remove the representative of the Finance Committee;
- Remove the ex-officio positions for the Chairman of the Board of Governors of the Guildhall School of Music and Drama and the Chair of the Culture, Heritage and Libraries Committee;
- Revise the number of External Members appointed by the Board to 'up to eight';
- Remove the representative of the Finance Committee;

- Terms of three years, renewable once, with a maximum service limit of six years except when serving as Chair or Deputy Chair and an option to appoint External Members on an exceptional basis.

21. It is also proposed that the upcoming External Member vacancy is not recruited to, in order to reduce the number of External Members to eight.

22. It is proposed that the quorum rules of the Board be amended as follows:

- The quorum to consist of any five Members, provided that Court Members are in the majority for the following items:
 - Approval of the Budget
 - Approval of the appointment of External Members
 - Appointment of the CEO

23. It is proposed that item (b) of the terms of reference be revised to refer to the 'Chief Executive Officer' rather than the Managing Director.

Corporate & Strategic Implications

Strategic implications – the proposals in this report do not directly support delivery of the Corporate Plan; however, improving the efficiency of the Barbican Centre Board will allow it to support the delivery of the Plan and other relevant Corporate strategies as and when they reach the Board.

Financial implications – there are no financial implications

Resource implications – there are no resource implications

Legal implications – there are no legal implications

Risk implications – there are no risk implications

Equalities implications – the proposals do not have any equalities implications. The proposals seek to revise the number of Members on the Board and their lengths of service, but they do not seek to amend the personal identities of these Members – this is a matter decided by the elections at Court, the appointment of the Policy and Resources Committee (if retained) and the recruitment process for External Members.

Climate implications – there are no climate implications

Security implications – there are no security implications

Conclusion

24. These proposals, which reduce the size of the Board, amend the term limits for Members and revise its compositions, aim to increase the Board effectiveness by reducing the likelihood of inquorate meetings and adopting some of the proposals of the Lisvane Review.

Appendices

- Appendix 1 – current Barbican Centre Board constitution and quorum rules
- Appendix 2 - proposed revisions (tracked changes)

Background Papers

Minute Extract of the Barbican Centre Board May 2022

Ben Dunleavy

Governance Officer

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Committee(s)	Dated:
Barbican Centre Board	2 February 2023
Subject: Barbican Centre Strategic Framework - New Organisational Purpose & Values	Public
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	10
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: Claire Spencer, CEO Barbican Centre	For discussion and noting.
Report author: Claire Spencer, CEO Barbican Centre	

Summary

The Barbican Centre is revising its Strategic Framework, commencing with its Organisational Purpose and Values. These will guide the Barbican Centre over the next 3-5 years. This will be further supported by a prioritisation exercise of all organisational activity, allowing us to both deliver on requirements and ambition today, but also prepare the business for the future.

The Purpose and Values have been developed following consultation with the Barbican Team, Barbican Board and Barbican Trust over the second half of 2022.

Recommendation

That the Board NOTES the new Organisational Purpose and Values.

Main Report

Background

This work was identified as a base requirement for the future of the Barbican – to give it a clear sense of purpose and direction and a strong value set base from which to deliver. It was attended to as an early priority in 2022 and should assist the organisation in improved outcomes across all areas, particularly in organisational prioritisation, focus and fundraising.

Current Position

The new Organisational Purpose and Values were communicated to the Barbican Team at the end of Calendar year 2022 and were well received. They will now be progressively implemented into our work. The next phase of developing the Strategic Framework has now commenced – focusing on strategic priorities, delivery

programmes, associated sub strategies and metrics. The EDI sub strategy is the first of these and is also presented at this meeting.

These remaining additional components will be presented and discussed with the Board at our meeting in March.

Our new Organisational Purpose and Values have been shared with the Corporation – particularly the Strategy Team who are supportive.

Corporate & Strategic Implications

- Strategic implications – The Purpose and Values are consistent with the Corporate Plan and support the intent of the Destination City strategy. It is essential that the Barbican has its own Purpose and Values that are deeply held and understood at a local level.
- Financial implications – none, the Strategic Framework will deliver within budget parameters and will assist in prioritisation of activities within an acceptable budget framework.
- Resource implications – in the next stage of the development of this framework there is likely to be some redirection of resources within the Barbican Centre.
- Legal implications – none
- Risk implications – our view is that this will reduce the risk profile of the Barbican Centre, particularly by putting equity and inclusion at the heart of both our purpose and values.
- Equalities implications – none
- Climate implications – the Values include one on Sustainability – climate, financial and personal. This value will feature in our decision making and should improve our climate position
- Security implications – none

Conclusion

The Purpose and Values of the Barbican are unique to the Centre and reflect the unique position the Centre holds within the City of London. They are aligned to the strategic intent of the Corporation as reflected in Destination City and the Corporate Plan.

Appendix 1 - The Barbican Centre Organisational Purpose and Values

Report author

Claire Spencer, CEO Barbican Centre

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of the Local Government Act 1972.

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