



Barbican Centre Board

Date: WEDNESDAY, 17 MAY 2023
Time: 11.00 am
Venue: COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

Members:

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

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

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Ian Thomas
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. **ORDER OF THE COURT**

To receive the Order of the Court of Common Council dated 27 April 2023 appointing the Board and setting its Terms of Reference.

For Information
(Pages 7 - 8)

4. **ELECTION OF A CHAIR**

To elect a Chair in accordance with Standing Order 29.

For Decision

5. **ELECTION OF DEPUTY CHAIRS**

To elect one Deputy Chair (Member) in accordance with Standing Order 30 and one Deputy Chair (external) in accordance with the Board's terms of reference.

For Decision

6. **BOARD MINUTES**

To approve the public minutes and non-public summary of the Barbican Centre Board meeting held on 15 March 2023.

For Decision
(Pages 9 - 12)

7. ***MINUTES OF SUB-COMMITTEES**

For Information

a) Finance and Risk Committee

To receive an update on the public section of the meeting of the Finance and Risk Committee of the Barbican Centre Board meeting held on 10 May 2023.

b) Nominations, Effectiveness and Inclusion Committee

To receive the public minutes and non-public summary of the Nominations, Effectiveness and Inclusion Committee of the Barbican Centre Board held on 3 May 2023.

8. **APPOINTMENT OF SUB-COMMITTEES 2023/24**

Report of the Town Clerk.

For Decision
(Pages 13 - 16)

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

Report of the CEO, Barbican Centre.

For Decision
(Pages 17 - 36)

10. **COMMUNICATIONS STRATEGY**

Report of the CEO, Barbican Centre.

For Discussion
(Pages 37 - 40)

11. **CREATIVE COLLABORATIONS - UPDATE ON BARBICAN FUTURES**

Report of the CEO, Barbican Centre.

For Discussion
(Pages 41 - 46)

Item 12 is included in the separate Information Pack

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

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

15. **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

16. NON-PUBLIC BOARD MINUTES

To approve the non-public Minutes of the Barbican Centre Board meeting held on 15 March 2023.

For Decision
(Pages 47 - 50)

17. *NON-PUBLIC MINUTES OF SUB-COMMITTEES

For Decision

a) Finance and Risk Committee

To receive an update on the non-public section of the meeting of the Finance and Risk Committee of the Barbican Centre Board meeting held on 10 May 2023.

b) Nominations, Effectiveness and Inclusion Committee

To receive the non-public minutes of the Nominations, Effectiveness and Inclusion Committee of the Barbican Centre Board held on 3 May 2023.

18. CEO REPORT BY THE BARBICAN'S DIRECTORS

Report of the CEO, Barbican Centre.

For Decision
(Pages 51 - 70)

19. BARBICAN DEVELOPMENT BOARD REPORT

Report of the CEO, Barbican Centre.

For Decision
(Pages 71 - 84)

20. BARBICAN CENTRE STRATEGIC PLAN (DRAFT)

Report of the CEO, Barbican Centre.

For Discussion
(Pages 85 - 88)

Items 21 to 23 are included in the separate Information Pack

24. QUESTIONS RELATING TO THE WORK OF THE BOARD

25. ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT

Part 3 - Confidential Agenda

26. *CONFIDENTIAL MINUTES OF SUB-COMMITTEES

For Decision

a) Confidential minutes of the Nominations, Effectiveness and Inclusion Committee

To receive the confidential minutes of the Nominations, Effectiveness and Inclusion Committee of the Barbican Centre Board held on 3 May 2023.

27. CREATIVE COLLABORATIONS RESTRUCTURE

Report of the CEO, Barbican Centre.

For Decision

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LYONS, Mayor	RESOLVED: That the Court of Common Council holden in the Guildhall of the City of London on Thursday 27 th April 2023, doth hereby appoint the following Committee until the first meeting of the Court in April, 2024.
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BARBICAN CENTRE BOARD

1. **Constitution**

A Non-Ward Committee consisting of,

- eight¹ Members elected by the Court of Common Council for three-year terms, at least one of whom shall have fewer than five years' service on the Court at the time of their appointment.
- Up to eight non-Common Council representatives appointed by the Board, of which at least two should be drawn from the arts world
- a representative of the Policy & Resources Committee
- the Chair of the Barbican Centre Trust (ex-officio)

The Chair of the Board shall be elected from the City Corporation Members.

The Board shall also elect a second Deputy Chair, appointed from the External Membership of the Board.

There is a maximum service limit of nine years, which shall apply to all Members (including ex-officio) not counting service as Chair or Deputy Chair.²

2. **Quorum**

The quorum consists of any five Members, provided that Common Councillors are in the majority for the approval of the Budget, the appointment of External Members and the appointment of the Chief Executive Officer.

3. **Membership 2023/24**

- 4 (3) Tijs Broeke
- 9 (3) Wendy Mead, O.B.E.
- 9 (3) Thomas Charles Christopher Sleigh
- 2 (2) Alpa Raja *for two years*
- 5 (2) Sir William Anthony Bowater Russell, Alderman
- 2 (2) Irem Yerdelen
- 4 (1) Munsur Ali
- 4 (1) Randall Keith Anderson, Deputy

Together with the Members and ex-officio Members referred to in paragraph 1 above, and:-

- | | | |
|-----------------------|---|---|
| Tobi Ruth Adebekun |) | |
| Michael Asante |) | |
| Stephen Bediako |) | |
| Zulum Elumogo |) | Up to eight non-Common Council Members appointed by the Board |
| Mark Page |) | |
| Professor Jane Roscoe |) | |
| Dr Jens Riegelsberger |) | |
| Despina Tsatsas |) | |

4. **Terms of Reference**

To be responsible for:-

- (a) the strategic direction, management, operation and maintenance of the Barbican Centre, having determined the general principles and financial targets within which the Centre will operate;
- (b) the appointment of the Chief Executive Officer of the Barbican Centre;

¹ Reducing to seven in 2024 through natural turnover in committee Membership

² Other than in specific cases approved by the Court of Common Council.

- (c) the Centre's contribution to the City of London Corporation's key policy priority, 'Increasing the impact of the City's cultural and heritage offer on the life of London and the nation', viz.:-
 - i) the provision of world-class arts and learning by the Centre for the education, enlightenment and entertainment of all who visit it, particularly through the delivery of its creative and cultural learning programmes; and
 - ii) the provision of access to arts and learning beyond the Centre;
- (d) the creation of enterprise and income-generating support for the Centre.

BARBICAN CENTRE BOARD

Wednesday, 15 March 2023

Minutes of the meeting of the Barbican Centre Board held at Frobisher Rooms,
Barbican Centre on Wednesday, 15 March 2023 at 11.00 am

Present

Members:

Alderman Sir William Russell (Deputy Chairman)	Wendy Mead
Deputy Randall Anderson	Jens Riegelsberger (External Member)
Michael Asante (External Member)	Despina Tstatsas (External Member)
Deputy Ann Holmes	Irem Yerdelen
Deputy Edward Lord	

In Attendance

Officers:

Ben Dunleavy	- Town Clerk's Department
Claire Spencer	- CEO, Barbican Centre
Nick Adams	- Barbican Centre
Jackie Boughton	- Barbican Centre
Matthew Cooper	- Town Clerk's Department
Jo Daly	- Barbican Centre
Cornell Farrell	- Barbican Centre
Will Gompertz	- Barbican Centre
Ali Mirza	- Barbican Centre
Toni Racklin	- Barbican Centre
Sarah Wall	- Chamberlain's Department

1. APOLOGIES

Apologies for absence were received from the Chair, with the Deputy Chairman taking the Chair. Apologies were also received from Tijs Broeke, Farmida Bi, Zulum Elumogo, Graham Packham, and Mark Page.

The Deputy Chair (External), Wendy Hyde, Stephen Bediako and Alpa Raja observed the meeting virtually.

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 summary of the Board meeting held on 2 February 2023 were approved as a corrected record.

Matters arising

The Town Clerk informed Members of a matter arising under item 6 of the minutes, the annual terms of reference review. Members noted that there was one Member with a final year of their term left to serve, and it was suggested to that the Board amend its agreed number of Court Members to allow it to remain at eight for one further year, with the decrease to seven occurring through natural wastage at the end of this final term in 2024.

RESOLVED, that - the number of Members drawn from the Court should remain at eight, reducing to seven in April 2024.

4. ***MINUTES OF SUB-COMMITTEES**

a. **Minutes of the Finance and Risk Committee**

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 were noted.

5. **MANAGEMENT REPORT BY THE BARBICAN CENTRE'S DIRECTORS**

Members received a report of the CEO, Barbican Centre, providing an update on the Centre's activities.

RESOLVED, that – Members note the report and endorse Management's approach to future activities.

6. ***PROJECTS UPDATE**

Members receive a report of the CEO, Barbican Centre, providing an update on CWP and capital projects at the Barbican Centre.

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

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

There were no questions.

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

There was no urgent other business.

9. **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.

10. **NON-PUBLIC BOARD MINUTES**
The non-public minutes of the Board meeting held on 2 February 2023 were approved as a correct record.
11. ***NON-PUBLIC MINUTES OF SUB-COMMITTEES**
 - a. **Non Public Minutes of the Finance and Risk Committee**

The non-public minutes of the Finance and Risk Committee meeting held on 16 January 2023 were noted.
12. **MANAGEMENT REPORT BY THE BARBICAN CENTRE'S DIRECTORS**
Members received a report of the CEO, Barbican Centre, providing an update on the Centre's activities.
13. **ANNUAL THEATRE STRATEGY**
Members received a report of the CEO, Barbican Centre relative to the Annual Theatre Strategy.
14. **JERUSALEM EAST WEST ORCHESTRA - FOLLOW UP REPORT**
Members received a report of the CEO, Barbican Centre relative to the Jerusalem East West Orchestra production.
15. **BOARD REAPPOINTMENT**
Members received a report of the Town Clerk relative to the appointment of an External Member.
16. **BARBICAN RENEWAL UPDATE**
Members received an oral update from the CEO, Barbican Centre relative to the Barbican Renewal project.
17. ***BUSINESS REVIEW**
Members receive a joint report of the Chamberlain and the CEO, Barbican Centre, providing a business review for the Barbican Centre in period 10.
18. ***RISK UPDATE**
Members received a report of the CEO providing an update on the risk management system at the Barbican Centre.
19. ***CONTROVERSIAL PROGRAMMING RISK REGISTER**
Members received a report of the CEO, Barbican Centre, providing an update on the controversial programming risk register.
20. **QUESTIONS RELATING TO THE WORK OF THE BOARD**
There were no non-public questions.
21. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**
There was no other business in the non-public session.

22. **CONFIDENTIAL MINUTES**

The confidential Board minutes of the meeting held on 2 February 2023 were approved in the non-public session.

The meeting ended at 12.45 pm

Chairman

Contact Officer: Ben Dunleavy
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Agenda Item 8

Committees: Barbican Centre Board	Date: 17 May 2023
Subject: Appointment of Sub-Committees 2023/24	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, Town Clerk's Department	

Summary

The purpose of this report is to consider the appointment of the Barbican Centre Board's Sub-Committees and to approve their compositions and Terms of Reference.

Recommendations:

Members are asked to:

- Approve the Terms of Reference of the Board's Sub-Committees;
- Approve the Composition of the Board's Sub-Committees;
- Appoint the Membership to the Sub-Committees for the year ensuing.

Main Report

Background

1. Each year, the Board is asked to consider the appointment of its Sub-Committees, approve their compositions and their Terms of Reference. Accordingly, this report and appendices sets out the details of each of those Sub-Committees.
2. In July 2020, the Finance and Risk Committees were merged to form the Finance and Risk Committee due to the overlap in topics and issues at meetings and an almost identical membership. This merger was also considered to be in line with the City Corporation's move to reduce the high number of Committees. The Committees terms of reference were changed in May 2021 to reinforce its delegated powers to act on the Board's behalf.
3. The Nominations Committee was renamed the Nominations, Effectiveness and Inclusion Committee in May 2021, and its remit revised to help it oversee Board effectiveness, EDI matters and strategic HR issues. The terms of reference were further amended in May 2022 to give the Committee oversight of Arts Council England funding arrangements.

Current position

4. Several changes to Standing Order 27 were agreed at the Court meeting in April 2023, with the aim of bringing a greater consistency of approach across sub-committees. The first change, to Standing Order 27.2, clarifies the appointment of the Chairs and Deputy Chairs of sub-committees, so that the roles fall by default to the Chair and Deputy Chair of the appointing Committee, or their nominee, subject to the wider support of the Committee. The Board has already been practicing this for the Finance and Risk Committee, with Tijs Broeke serving as the Chair's nominee as Chair of the Committee for 2022/23.
5. The second change is an addition which created Standing Order 27.3 This addition states that 'the proposed composition of Sub-Committees shall not be increased solely to avoid a ballot for contested vacancies without the consent of the appointing Committee'.

Finance and Risk Committee of the Barbican Centre Board

6. The Finance and Risk Committee terms of reference are as follows:-
 - To review all financial matters with delegated power to act;
 - To consider the business plan and budget prior to submission to the Board;
 - To review all capital cap and premises matters with delegated power to act;
 - To review any matters that may affect the finances of the Barbican Centre, reporting to the Board if the annual revenue is expected to vary by +/- 10% or the annual funding requirement from the Corporation is expected to vary by +/- £1 million
 - To consider corrective measures proposed by Barbican Centre management to address material budget variances;
 - To review risk management and consider periodic assessment of the adequacy of internal controls and financial best practices; and

- To review the Barbican Centre’s Risk Register every six months, and make recommendations to the Barbican Board.
7. The Finance Committee’s representative on the Board used to be a Member on the Finance and Risk Committee. However, as this position was removed as part of the 2022/23 terms of reference review, the position has also been removed from the Committee.
 8. The composition of the Finance and Risk Committee is thus as follows:-
Chair of the Board (Chair)
Deputy Chairman of the Board (Deputy Chair)
The Chair plus one additional representative of the Barbican Centre Trust
Up to four other Board Members*
- *There is a requirement for City of London Members (including the three ex-officio positions above) to have a majority on the Sub-Committee. The quorum is any three Committee Members.*
9. The membership for 2022/23 was as follows:
 - Tijs Broeke (Chair, as Board Chair’s nominee)
 - Tom Sleight (Deputy Chair)
 - Alderman Sir William Russell
 - Randall Anderson
 - Ann Holmes (Finance Committee representative)
 10. Board Members are invited to express their interest in filling the **four** vacancies on the Finance and Risk Committee of the Barbican Centre Board. In accordance with Standing Order 27.3 as outlined in paragraph 5.

Nominations, Effectiveness & Inclusion Committee of the Barbican Centre Board

11. The Nominations, Effectiveness & Inclusion (NEI) Committee terms of reference are as follows:-
 - To make recommendations to the Board on the appointment of all external Members to the Board and on the most appropriate way to recruit new external Members with the required skills, diverse perspectives and personal characteristics;
 - To undertake periodic evaluations of the performance of the Board collectively and of individual Members as appropriate, to inform the ongoing work of the Board and guide Members’ decisions on whether to seek reappointment or re-election;
 - To advise and comment on the performance and development of the senior Directors of the Barbican Centre, by providing structured input into the formal appraisal processes, and offer advice and comment in respect of arrangements for succession planning of senior Directors including acting on behalf of the Board in relation to its functions concerning the appointment of a Managing Director;
 - To review and monitor Barbican Centre strategic HR matters, including diversity & inclusion, workforce mix, and organisational culture, to make representations to the relevant committees on any material implementation challenges.

- To oversee and monitor ACE extension year activity, as well as embedding the Investment Principles and agreed targets and success measures (KPIs)
12. The Committee has advisory powers only and will make recommendations to the Board.
 13. The composition of the NEI Committee is currently as follows:-
Chair of the Board (Chair)
Deputy Chair of the Board (Deputy Chair)
Up to four other Board Members*
**At least one external Member must sit on this Committee and City of London Members must be in the majority.*
 14. The Board has previously seen fit to appoint additional External Members to this Committee; the requirement is one set by the Board and not by the Court, and it is accordingly within the Board's power to alter the composition. However, for the sake of clarity, and as the Committee has an advisory role and City of London Members must be in the majority at Board meetings to decide on the relevant recommendations from the Committee, Members may feel it is appropriate to remove the initial requirement for City of London Members to be on the majority altogether.
 15. The membership of the NEI Committee for 2022/23 was as follows:
 - Deputy Tom Sleigh (Chair)
 - Tobi-Ruth Adebuken (Deputy Chair)
 - Randall Anderson
 - Stephen Bediako
 - Deputy Edward Lord
 - Mark Page
 - Jens Riegelsberger
 - Jane Roscoe

Conclusion

16. Members are invited to consider the composition and terms of reference for the Board's sub-committees.

Ben Dunleavy

Governance Officer, Town Clerk's Department

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Agenda Item 9

Committee(s)	Dated:
Barbican Centre Board	17 May 2023
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 Decision
Report authors: Chief Executive Officer and Directors, Barbican Centre	

Summary

The CEO Report comprises current updates from across the Centre.

Recommendation

Members are asked to:

NOTE the Report and ENDORSE Management's approach to future activities.

1.

Chief Executive Officer Report

We have had another busy period at the Centre, as we continue with a full creative programme whilst reshaping the organization to deliver on our purpose and values.

We are London's Creative Catalyst for creativity, curiosity and enterprise. Our values are Inclusive, Connected, Sustainable, Daring and Joyful.

Work has continued on building out our strategic framework and the draft document is included for Board discussion in the non-public section of this meeting.

Our five goal areas for discussion are:

- Excite and Engage our Audiences and Communities
- Fuel Creative Ambition
- Invest in our People and Culture
- Revitalise our Place
- Build an Enterprising Business

This report is structured by these categories, starting with my report and then followed by the reports of the Director Group where more detail is provided.

Excite and Engage our Audiences and Communities

In the financial year 2022, we estimate that we welcomed 1.5m visitors to the Centre.

We are developing our Audience Strategy which will cover how we both diversify and grow our audience and also consider the actual experience that visitors have when they are on site. We are currently going through a period of internal consultation and expect to bring the strategy for approval in the autumn.

I was delighted to attend the Barbican Residents Association AGM in April, where I shared some reflections on a year of change at the Barbican and some insights into the direction of travel for Barbican Renewal.

Other areas of focus are brand, marketing and communications, and deepening engagement, impact and legacy.

Fuel Creative Ambition

I was fortunate to spend some time in the rehearsal room for The Meaning of Zong prior to seeing the performance in the Theatre. A powerful piece of work that was lifted and contextualized by the addition of a post discussion with Giles Terrara, journalist Bonnie Greer and Councilor Andrien Myers. Its place in the City of London was particularly profound.

In terms of the future, we are framing our thinking around purposeful programming, collaboration, excellence in production, artistic talent development, and intellectual property development and content leverage.

Invest in our People and Culture

The three main channels of communication we have been working on to both speak to and listen to our teams are the Barbican Bulletin (weekly internal comms), the Barbican All Team Meeting (occurs approximately every 6-8 weeks) and Coffees with Claire (small groups every 2-3 weeks)

Our last All Team Meeting was focused on Barbican Renewal and we were delighted to welcome 248 team members in person and online. 70 of those in attendance took time to rate the session – a 4.4 out of 5. We will continue to evolve these sessions to ensure they are useful and informative for our team. It was also terrific to have Board Member Stephen Bediako join us to hear some of the dialogue amongst the team both before and during the meeting.

April is annual appraisal month – all people managers have been busy providing feedback and setting objectives for 23/24 – with clarity around our purpose and values.

Director appraisals are also underway against the objectives set back in September 2022. My own appraisal will take place with the Town Clerk in May and will include feedback from the Barbican Board.

We have reformed the Barbican Management Team, with new focus and objectives. This group incorporates Heads of Departments from across the business and the Director Group.

More broadly, our people plan is shaping up around People and Leadership, staff culture, engagement and wellbeing, equity diversity and inclusion, talent and workforce development and casuals and freelancers. It is a big agenda.

Revitalise our Place

Our glorious Centre continues to delight and frustrate in equal measure! Inflight projects are outlined in this report and the skill of our engineering and projects teams ensures that projects are completed with the minimum amount of disruption possible for our visitors and residents.

A project to complete some interim maintenance work to boost the reliability of the sewerage system is expected to commence in May.

We have commenced mobilization works with the Renewal Team and have reflected on our underpinning values lead approach to the project as well as the practicalities such as resourcing for the project team. It will be a complex project to execute so ensuring we invest the right amount of time in planning and preparation is key.

At the end of May I will be attending the Global Cultural Districts Network convening in Montreal to engage in an international dialogue about the innovation and the future

of cultural infrastructure and our engagement with the districts within which we sit. This is relevant for the Barbican Centre and our location in the City of London at a time of development and change.

Our priorities for this area of our plan are building renewal, development and operating proactive and strategic optimization of space, review of our operational support for the Guildhall School of Music and Drama and responding to the climate crisis.

Build an Enterprising Business

In April we hosted 25 CEOs from the US and Canada and provoked debate on a range of issues (Audience Behaviour post-covid, Sustainable Careers in the Creative Industries and Ethical Programming all proved fascinating).

Thank you to the many of you who helped show the Barbican (and the City) at its very best - Karena Johnson (panel member for the career discussion) and Eleanor Nairne (introduced a whole new group of fans to the wonder of Alice Neel) and the whole Barbican Events team who ensured everything ran smoothly. Our colleagues at Mansion House complemented the Barbican experience with a dinner for our London visitors, where we were joined by a number of Barbican Board and team members.

We continue to focus on our financial management and delivering the budget position for 23/24.

Our priorities in this goal area are ethical and transparent business practices with appropriate governance, an optimal operating model, organizational efficiency, data and knowledge, growing our income streams and planning, budgeting and risk management.

Claire Spencer AM
London, May 2023.

2.

Fuel Creative Ambition

Purposeful Programming Activities (March/April) and beyond

March and April were busy in the main Theatre with a range of dance and drama performing well at the Box Office and gaining positive reviews. **Ballet Black** returned with a new double bill; **Complicite's** adaptation of the novel *Drive Your Plow....* was a critically acclaimed, total sell out; **Cheek by Jowl's** Spanish language production of *Life is a Dream* was warmly received and well supported by funding partners and **Bristol Old Vic 's** *The Meaning of Zong* by Giles Terrera, struggled with sales but audiences deeply appreciated this powerful and well-crafted play, which exposed Britain and the City of London's historic role in the slave trade. A post show conversation including Andrien Myers, CCC Member and Claire Spencer was particularly thought provoking.

A Play for the Living directed by Katie Mitchell presented by Headlong Theatre company opened – an innovative touring model, the first of its kind in the UK which sees a play tour while the people and materials do not - an experiment in climate change theatre.

We've welcomed work on our stages from our Creative Collaborations/Public Programming colleagues with poet laureate, Simon Armitage, and friends; while performances from the final year acting students of the Guildhall School took place in the Pit and had a busy season of work in progress in our Rehearsal Room.

Public booking opened for both *A Strange Loop* and the return of *My Neighbour Totoro* the latter won an astounding 6 Olivier Awards, whilst our season by William Kentridge and company with *Sibyl* garnered the prestigious Olivier for Outstanding Achievement in Opera. The Theatre autumn season was launched at the end of April featuring several UK premieres, Barbican co-commissions and international productions.

Finally, we are in the early stages of scoping out Barbican Own Productions and will present outline plans during the summer, including partnership opportunities.

Classical music highlights in March/April included the *Greenhouse Effect* (initiated and curated by **Nonclassical**) an immersive sound experience in our Conservatory reflecting on our relationship with nature at a time of climate crisis. The project was a great example of alignment with and commitment to our "Sustainable" purpose and value. We also hosted **Ensemble Resonanz** who performed with violinist Patricia Kopatchinskaja as part of her final concert in her Artist Spotlight series. The performance brought together a selection of short pieces reflecting the question of how composers have treated women across the centuries in line with our continued desire and commitment towards gender parity across the Music programme.

We also continued to diversify and broaden our music programme and cross the contemporary/classical boundaries with projects like: Devonté Hynes with the LSO the Grammy Award winning Devonté's compositions confront the complexities of 21st century identity. *OrchestraRAM* performed an orchestral journey into the world of

drum and bass music with the Guildhall Session Orchestra. Conversations are also ongoing with Jazz at Lincoln Center Orchestra about a residency in March 2025 with the LSO performing *The Jungle*. Wynton Marsalis' acclaimed original work, originally commissioned in 2017 for the 175th anniversary of the New York Philharmonic. The work expresses what we see in cities today. The Music team continue to develop relationships with Indian Classical Music producers and curators, Darbar, and the Darbar festival will return to the Barbican Hall and Milton Court Concert Hall in October 2024.

Alice Neel: Hot off the Griddle remains popular in the Art Gallery and is on track to exceed visitor targets, having reached 71 per cent of the paid visitor target to date. The exhibition will close on 21 May.

RESOLVE Collective: *them's the breaks* opened with a busy private view in the Curve on 30 March and has had positive press attention and over 8000 visitors so far.

Detailed planning continues for Carrie Mae Weems' exhibition of photography, film and installation opening in the main gallery in June, Julian Knxx: *Chorus in Rememory of Flight* in the Curve in September and *RE/SISTERS: A lens on gender and ecology* for the main gallery in October.

In March, Cinema celebrated this year's 95th Academy Awards in *Oscar Week* screening the films nominated in the Best Picture, International Feature Film, Animated and Live Action shorts. The team also saw the return of the full-scale *Human Rights Watch Film Festival*, with screenings accompanied by talks with filmmakers, film subjects and experts. *Family Film Club* dedicated its early March slot to **International Women's Day** screening a compilation of shorts made by international women filmmakers. It boasted full houses throughout 2023 first quarter, making it the most successful period in its long history.

In April, Cinema's new series *Cinema Restored* enjoyed a strong and diverse audience for *Losing Ground*, a masterpiece from the late Kathleen Collins, a rare example of Black independent film which we screened on 35mm. We've also enjoyed strong and enthusiastic audiences for *Queer East* showcasing queer cinema from East and Southeast Asia.

Our flagship Artistic Talent Development programme led by Creative Collaboration's *Barbican Young Programmers*, culminated its 7-month training with the *Chronic Youth Film Festival* curated and produced by the cohort. The festival was a huge success, screening a selection of international titles, and hosting lively discussions - all with great resonance with the life of young people in today's world.

We look forward to *Snapshots: Caribbean Cinema Up Close* in May, and in June, during Pride Month, we'll present *Queer 90s* a season featuring films from around the world that would change how LGBTQ+ people were seen on screen. Continuing to showcase diverse stories with *Oska Bright – Women in Film*, the world's leading learning disabled film festival, which returns with a screening celebrating the talents of learning disabled and autistic women in film, both in front of and behind the camera.

Content Reach and Intellectual Property Development

Barbican Immersive (BI) is working on final planning to open *Our Time of Earth* at the co-production partner venue Musée de la Civilisation in Quebec City, Canada on the 17 June. It will run until January 2024 followed by a tour to the Peabody Essex Museum in Massachusetts, USA. A new tour has been contracted for *Mangasia: Wonderlands of Asian Comics*, which will travel to Bowers Museum in Orange County USA in 2024. *AI: More than Human* continues the development for an opening at CCCB Barcelona in October. A new commission: '*Reprocessing... Piano+AI*' with the Universitat Politècnica de Catalunya (UPC) will be developed and shown at the Pavilion Mies van der Rohe as part of Sónar Festival in June before joining the exhibition. *Game On* is in final discussions to travel to two UK venues in 23/24.

BI launched the VR experience of *Virtual Realms: Videogames Transformed*. Made in collaboration with Vortic. As well as creating an opportunity for potential venues and partners to explore this highly experiential exhibition, it is available to the public through the Barbican's *Read, Watch, Listen* page.

BI continue explorations to create works off-site with Destination City. Collaborative discussions continue with the co-production partner in Japan for the *Fundamentals of Music* for new multi-site and multi-purpose commissions. Due to demand BI is working on extending the *AI: More than Human* exhibition (including new updated content) beyond the end of the tour in 2024.

The Music team is hoping to conclude negotiations with Sky Arts to broadcast 2-3 Live from the Barbican titles on their platform.

For the opening of **RESOLVE Collective: them's the breaks**, Visual Arts partnered with Dezeen to create two bespoke videos published on Dezeen's website and social media (combined reach: 5 million).

Artistic Talent Development

Since the start of the 2023, Theatre has supported the new **Open Lab Cohort** in the Pit, where they've each had their week long residencies testing out ambitious ideas. The final work will be presented by 4 of the previous alumni of this important artist development programme in Autumn 2023.

The Music team is hoping to confirm another *Live from the Barbican* performance with the National Youth Orchestra in January 2024.

3. Excite and Engage Audiences and Communities

Press and Communications

We launched the autumn Music and Theatre seasons in March and April respectively, alongside major announcements for A Strange Loop this summer and the return of My Neighbour Totoro this winter. We also delivered a major press campaign for the opening of the *Alice Neel: Hot Off The Griddle*, securing widespread and glowing media coverage, secured positive reviews for *RESOLVE Collective: them's the breaks*, and handled continuing intense media interest in *Soheila Sokhanvari: Rebel Rebel* right up to its closure. We supported a busy programme of Music, Theatre and Cinema events securing a range of preview, feature and review coverage. Will Gompertz appeared on the BBC Today Programme contributing to the debate about classical music funding.

Marketing

We've appointed an external consultant to review all areas of Membership with the aim of maximising profitability and efficiency. In-depth research based on existing data, marketing output and strategic reports, conversations and workshops with staff, and comparisons with other organisations will inform wide-ranging recommendations, which we'll receive from the consultant in the coming weeks.

Priority booking is a key benefit for members, and an important driver for member acquisition. 862 memberships are reported as being sold to benefit from the recent My Neighbour Totoro priority booking period. We are currently reviewing our guidelines for how we work with third party producers and ticket agencies to ensure the way we run our priority booking periods is always transparent and compliant.

Concessions and discounts

We are currently reviewing the concessions and discounts across our whole programme in the context of our new EDI and Audience strategies, having identified the four demographic groups we want to prioritise. Alongside the dynamic pricing project, we're considering initiatives that could help us shift unsold inventory, maybe using some kind of standby model.

Social media

On 12 May, we're running a social media mini-conference, a morning of presentations from external experts, panel discussions and participative sessions, all focussed on the ever-changing social media landscape, how the Barbican's social media strategy is performing and how we want to use our channels going forward. This is open to all staff, with the presentations being streamed on Teams for those unable to be there in person.

Destination activity

Planning is underway for activity that will promote the Barbican's 'wraparound offer', daytime and evening, with an initial focus on new audiences coming to us for A

Strange Loop and continuing through Carrie Mae Weems, the new Conservatory commission and Conservatory Lates and into the autumn. This will include creating a new welcome video, revamping our pre-visit emails, new content strands and an extension of our current influencer campaign, where content creators share their highlights of a visit to the Barbican.

Gulbenkian Foundation

Following the initial enquiry into the Barbican's civic role as a major public arts centre, the Calouste Gulbenkian Foundation (UK Branch) has supported the Barbican's journey of transformation.

We have commissioned action research around four workstreams within the Creative Vision: Creative Curriculum, Creative Academy, International Arts Summit and International Exchange. (See attached for further details)

Due to organisational changes, the decision was made to reframe the work supported by the Foundation around the newly formed Creative Collaboration department. We have developed and piloted a new model for evaluation with the support of external consultants Cornish and Grey. The process has explored best practice within and outside the Barbican and has involved the piloting and testing of evaluation methods around activities.

We have developed a Theory of Change for the department, forming the basis for an impact measurement framework enabling us to better demonstrate the value and impact of our work. In early 2023 we worked with The Liminal Space creative consultancy to transform the evaluation model into an interactive evaluation toolkit to ensure the process of monitoring and evaluating is robust but also engaging. The opportunity to pilot on a smaller scale, focusing on the area of our work with the most civic impact, has been valuable. The process has enabled the department to start exploring the shared values in the work approach across teams and embed reflection as a vital practice.

Over the past year, we have started the process of stakeholder mapping, that can be updated as the department becomes fully formed and continues to work with stakeholders. With members of the department, we have developed shared principles for stakeholder consultation and co-creation informed by real case studies. We have also utilised learnings from action research to create a process flow chart with the aim of providing a practical reference point for conducting useful and shareable research.

Next Steps

Creative Curriculum: We are pursuing a conversation with Harris Federation a to evolve this research into an impactful program that focus on development of fusion skills. We will explore other partnerships to deliver a scalable program.

Creative Academy: We are developing the foundation curriculum and engaged with secure commitment from the city for fully funded apprenticeships, education/ training partner. The goal is for the program to being in September 2024.

International Arts Summit We are exploring what the Barbican can meaningfully contribute and facilitate important conversations and partners to deliver any events of this nature.

International Exchange will sit with People, Culture, and Inclusion. It is an interesting longer-term ambition but not a current priority for the organisation.

Creative Collaboration is now conducting a phased roll-out of the **evaluation model** by using it to review projects, embedding evaluation and impact measurement within working processes. This will require a process of application, careful monitoring, further iteration, and sharing learning with the wider Barbican to inform this area on a larger scale. The department will continue to update and share work focusing on stakeholder consultation and co-creation principles, mapping and research.

4.

Revitalise our Place

Barbican Renewal

Planning continues for the next phase of work on the Barbican Renewal programme. During its March meeting, the Renewal Board Working Group agreed that their meetings would move from monthly to bimonthly for the next phase, alongside reviewing and discussing the team structure, SWOT analysis and purpose and values work undertaken by the team.

The Renewal team gave an update on project progress at the Barbican all team meeting, which was well received, while the CEO updated Barbican Estate residents on the current status of the project and next steps at the Barbican Association AGM.

Engineering

The infrastructure of the Barbican Centre and Exhibition Halls are well documented and continue to pose challenges for the team. Time is disproportionately split between attending to reactive breakdown and completing planned servicing works with more time spent on the former. The progression of Barbican Renewal will enable the swing to a more proactive and preventative maintenance works regime and more efficient use of both labour and materials.

The new IFM (Integrated Facilities Management) contract with Atalian Servest commenced at the beginning of April. The contract is managed on our behalf by the City Surveyor via the Property Facilities Management function. Servest were already providing cleaning services at the Centre, but the BRM (breakdown, repairs and maintenance) element is new. It is early days as they bed in, and the Centre establish the way both organisations work together.

Projects

The Centre continues to work on the current programme of CWP and Capital projects. At present, 53 projects at various stages are underway with a value of circa £25m. The bulk of this relates to a £13m programme of fire safety works managed in conjunction with the City Surveyor.

Other recent highlights include:

- the replacement of Level 4 Frobisher Crescent heating including the introduction of new low carbon air source heat pumps,
- works to exterior of the glass surround to the lakeside staircase,
- upgrade/refurbishment of 3 main goods lifts,
- replacement of solids diverter pumps (the reason the tankers were needed),
- replacement of conservatory heating system.

Projects focus is increasingly about being strategically and operationally aligned and working collaboratively with Barbican Renewal.

Facilities Management

In addition to the cleaning service, Servest are now also responsible for pest control and a few other ancillary services. Overall, these soft services are stable as cleaning

is by far the largest element and they performance was satisfactory prior to commencement of this contract.

Environmental/Sustainability

The Centre continue to work closely with the City of London's teams to ensure alignment of our shared objectives and targets, particularly around the areas of Climate Action and Responsible Business. This collaboration was the basis of the £3million Public Sector Decarbonisation Scheme grant (PSDS) in 2022.

A crucial part of embedding the strategy is to raise awareness of environmental issues throughout the teams and work has been undertaken with the Sustainability Steering Group and the Barbican Communications team to design an ongoing communications plan.

There are opportunities to share best practice, both inside and outside the sector – the Centre have been invited to speak at various conferences and seminars including those organised by Buro Happold, Adobe Microsoft and Wilmot Dixon. This is in addition to being consultees for the Theatre' Green Book for both buildings and production sections.

The Centre is now a member of ECHO (European Concert Hall Association) Sustainability Working Group. And we are delighted to have won the Bronze Sustainable Venue Award at the COOL Event Awards.

5.

Invest in our People

Whilst we continue to manage operational and personnel matters, we have been working on a number of fundamental people areas including next steps around our EDI strategy, developing our approaches around organisation change/reviews and reconvening and ‘rebooting’ our Management Team.

Senior Management Team

Senior management team meetings have been on hold since September 2022 whilst we recalibrated the mandate of that group. While we have been working on a strategy framework, we have gathered insights, including through a survey and are now in a position to reconvene these meetings with a new and clear terms of reference and the following objectives: -

- To take accountability to solve problems – through collaborative, cross team working
- To seek and share information – proactively seeking and sharing insights and solutions from other teams
- To share best practice – including bringing relevant external perspectives to help address organisational issues and to help meet our ambitions as outlined in our Barbican Plan
- To make decisions – decisively, in line with our values and through being more data informed

These will initially run every 3 months with an initial kick off in the Spring. They will be chaired by the CEO in partnership with a head of department. We will continue to monitor and course correct as is necessary.

EDI

Following the approval and launch of our new EDI strategy in Feb/March, we have been working to set up the infrastructure for the new team and workplan. These include:

- We will be recruiting four new roles to the EDI team (two-year fixed term) – we hope to have new staff in place by June/July.
- We are in the final stages of drafting our detailed EDI action plan and tracker and are working closely with the Global Majority Network to develop the new anti-racism action plan.
- We will be refreshing and updating our EDI pages on the Barbican website over the next few months to ensure that we demonstrate transparency and progress.
- Our first full EDI strategy progress report will be sent to NEI Committee in July (six monthly thereafter).
- We are about to welcome two new diversity networks – the Pride Network and the Disability Network – and will be finalising the “Diversity Network Partnership Agreement” which outlines mutual expectations between the networks and the Barbican. Members may wish to note that as part of this Agreement diversity

networks will be sending two of their members to attend NEI and Barbican Board. For reference, the relevant sections of the Partnership Agreement are:

1. Network representatives (maximum of two) will be invited as attendees to the *Barbican Board* twice a year (including public and non-public sections but not including confidential sections)
2. Network representatives (maximum of two) will be invited as attendees to the *Barbican Nominations, Effectiveness, and Inclusion Committee* meeting twice a year (including public and non-public sections but not including confidential sections)

Casuals and Freelancers eg engagement, surveys

We continue to review arrangements around our relationships with our contingent workers (particularly our 'Casual' colleagues). As well as continuing to operate across a range of services (venue hosting, box office, invigilating, bar service, retail) and across multiple shifts, we know we need to evolve and as such have been carrying out a few strands of work including: -

- Casuals Model and working with the Corporation

Whilst there are contractual and legal aspects that clearly need to be taken into account, there is a clear need to improve working practices and help bring more parity for all our colleagues.

Review of the existing operating model and use of casual workforce continues and although the flexible nature of the work Barbican does will necessitate a requirement for freelance or casuals, there is an opportunity to look at alternative arrangements. We are currently reviewing options around:-

1. Moving to a better balance employed staff.
2. Improving terms and relations with exiting casual workforce.

This mixed model is in line with other similar organisations and could work effectively. The business case is in preparation for consideration for the second week of May.

As well as reviewing the Barbican Casuals model, we are working with the Corporation to test certain interpretations of our contractual practices. We are also inputting into a piece of work they are conducting around '*reviewing the overarching arrangements for the use and deployment of Casual workers throughout the organisation, including the Barbican. It is recognised that a review is something that is long overdue. The Corporation are currently developing options and there will be further information made available in due course. Any options for change will involve consultation.*'

Hosts Workshops

We've held facilitated workshops over February-March focused on host experiences, culture and engagement levels. A key aspect of these has been to build relationships, teamwork and 'reset'. These have also resulted in a co-designed team charter and

commitments aligned to our Purpose and Values. The team are now planning phase 2 of these initial sessions.

Casual Worker Project

This has been focussing on several areas to improve the working environment and communications for casual workers, including: -

1. Communication flows, Consistency and frequency
2. Training and support
3. Review of structures/use of casual workers

During the last quarter, to continue to improve the relations with the casual workforce, the Handbook has been further revised to clarify certain points based on feedback from hosts and feedback through the casual project group.

We have committed to quarterly casual host meetings with the next meeting due in May. This will be across all front of house teams, providing a chance to share experience, with a further focus on internal communications, the summer programme and sales opportunities.

It is clear that from the recent meeting and feedback via other channels such as Coffee with Claire that there are challenges around trust. The focus in this recent period has been around creating time and space for Casuals to be heard as well as finding ways to build relationships.

There has been an effort to raise awareness of the anonymous feedback portal. Encouragingly, this was used effectively by hosts following a small change to the operating model in the cinema.

Recent refresher training was conducted with the host team along with ongoing Zero Tolerance training and opportunities to participate in the developing Audience Strategy.

To quantify where we are, a casual team survey is being remodeled to be issued by end of May.

6.

Build an Entrepreneurial Business

Business Events

The past year has offered more opportunities than ever before to manage multiple events in the many varied spaces around the Barbican and is allowing the team to offer more creativity when selling and delivering meetings and events.

The team celebrated success with wins at the London Venue Awards and Conference & Event Awards in both sustainability and best event categories, and with 352 events, over 167,000 attendees, 33 days of photoshoots and filming, 24 weddings and 14 Christmas parties, 2022/23 has ended on a high note, demonstrating the renewed confidence in the Events sector which is at its highest level for the first time in over 3 years.

New and innovative spaces around the building (including the versatile Pit Theatre) will be available for meetings or event hire for the first time this summer and traditional favourites such as the Frobisher Suites have undergone a refresh in time for the 23/24 season.

Commercial Development

The Barbican Bars team have taken over operation of both cinema cafes (Cinema 1 and 2/3 on Beech Street). A mini-refresh has taken place, enlivening the space and making it more welcoming from the outside with plants in the windows. There are a number of further enhancements to the offer planned over the next few months, including extending the opening hours to 8am to 10pm from 2 May during the week and 10am to 10pm at weekends. A breakfast offer is being introduced and a Happy Hour from 6pm-8pm every day to encourage new destination evening drinkers in addition to our cinema audience. The new Cinema cafe team are excited by the potential the space provides.

The Stalls bar and cafe, which has not been operating at full capacity for several months due to the shutters being removed for H&S reasons, remains a work in progress. The counters have been replaced enabling the café to provide an improved display and food offer, but the shutters will not be installed until early June due to a supplier delay.

A significant project to upgrade the barrier and ticket machines in the Barbican car parks has been completed. Enabling greater automation of the process with number plate recognition and ticketless operation.

Benugo are installing screens in the Barbican Kitchen above the till points and hot food counter, to trial a new ordering system where guests order their hot meal from a simplified pricing structure presented on the screens at the till and pick up from the hot counter. This will mean that guests will not have to queue twice and will be able to sit down immediately having picked up their meal, which we hope will speed up service, simplify the process and fix an unintuitive 'customer journey'.

Retail

Foyer Shop sales exceeded our budget in 2022/23 and we were trading positively right up until the end of the Financial Year. The Retail Team performed our final stock take at year end which yielded excellent results, especially given the volume of sales and high footfall throughout the second half of the year.

Buying and sourcing for the Foyer Shop is currently focused on the Barbican's summer activations, primarily around A Strange Loop and a collaborative project developing a product range with Submit to Love Studio who exhibit their artists work at the end of July in the Curve Gallery.

Recruitment for a permanent Book Buyer is underway and, once in post, they will be focused on diversifying and refreshing our book offer, connecting our audiences with books and authors that have been selected in collaboration with teams and staff from across the centre.

Product development for the Gallery Shop is already underway for the Autumn exhibition, RE/SISTERS, opening in October. Christmas stock commitments and buying is also already in progress, as are plans to improve the way we offer merchandise to the Totoro audiences, offering more opportunities to purchase and increasing our capacity to sell.

7.**Development**

Since our last Board meeting in February, we have been delighted to welcome new individual donors such as Nicola Sawford and Michael Hadi, Soo Hitchin, Brian Harasek, and Jeremy and Angela Palmer to the Barbican's Patron programme. Additionally, we are deeply grateful for the renewal of past Patrons, including Alex and Elena Gerko (Director's Circle), Keith Salway, the Hollick Family Foundation, Tim and Catherine Cox (Premier Patrons), as well as an anonymous Patron, Premier Patron, and Director's Circle Patron.

We would also like to acknowledge and celebrate the generosity of the Barbican Centre Board and Barbican Centre Trust who not only give their time but also support. Since the last Board Report, we would like to acknowledge and thank David Kapur, William Russell and Irem Yerdelen for their Patron support as well as Director's Circle members Philippe & Stephanie Camu, and Farmida Bi.

This summer we are excited to announce an exciting partnership with long term champions of cinema, Campari. A brand that has always pushed the boundaries of creativity, unlocking the passions and talents of artists they are the perfect partner to collaborate with on the Barbican's sell out Summer outdoor cinema experience and screen talks programme. Through this partnership we will be able to take this iconic event series to new heights offering audiences a truly unique experience in the Barbican's iconic Sculpture Court.

In April, Sotheby's commitment to ensuring that the arts, and art careers, are more accessible to diverse audiences came to life as they facilitated a Young Barbican take over event across the entirety of the centre. The takeover saw affordable, accessible programming curated specifically for young audiences, but open to all, cut across art forms with something for everyone to enjoy. This partnership is truly working to break down the barriers to engagement, showing that the arts, just like the Barbican, is open to all.

We are also at the final stages of confirming exhibition sponsorship with a major sustainable fashion brand. Partnerships such as these were made possible by applying cross-team collaboration, using partnership to elevate wider Centre's programme and meet shared organisational aims around our impact.

The Trusts and Grants team are continuing to work with embassies and cultural institutes to support our international programme; recent grants include support from the Korean Cultural Centre UK, the Dutch Embassy and the Goethe-Institut towards the spring 2023 music programme. We also received a first gift of £20,000 from the Peter Sowerby Foundation's Good Causes fund, which among other areas supports artistic and creative activities which enhance the health and wellbeing of diverse communities. This generous grant will support Differently Various, Headway East London's takeover festival in the Curve Gallery this summer, which will be the culmination of our multi-year partnership with the ground-breaking charity for brain injury survivors.

Our supporters are not only integral to the running of the Centre financially, but they also enhance our programming for the further benefit of our audiences. Our gratitude and thanks to them all.

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Committee(s)	Dated:
Barbican Centre Board	17 May 2023
Subject: Communications Strategy	Public
Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly?	2, 3, 4, 7, 10
Does this proposal require extra revenue and/or capital spending?	No
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
Report author: James Tringham, Head of Communications, Barbican Centre	

Summary

Considerable progress was made across media relations, internal communications and stakeholder engagement/public affairs during 2022/23. Priorities for 2023/24 include enhancing strategic campaign capability, refreshing our corporate narrative, broadening our approach to digital media, and engaging with Destination City.

Recommendation(s)

The Board is invited to note the report.

Main Report

Background

The Barbican is the City’s cultural powerhouse, and a key factor in its attractiveness as a location for international business, and for the visitor economy. Promoting the Barbican’s brand, reputation and offer is vital for its own financial sustainability and contributes to the City’s wider economic success.

The Barbican’s Communications function encompasses media relations, internal communications, and stakeholder engagement/public affairs. Advertising, digital content, printed output, brand and design are the responsibility of the Marketing function.

2022/23 was a year of change and renewal for the Communications team, with a new organisational structure implemented and a significant number of new staff recruited, bringing new ideas and energy. The current Head of Communications started in post in May 2022, following a gap of almost a year.

Summary of 2022/23 communications priorities and outcomes

The main Communications priorities for 2022/23 and outcomes are summarised as follows. Where relevant, further detail is provided in Non-Public Appendices 1- 3.

Structure: To implement a new Communications team structure – to break down silos, enable more integrated working, and address functional gaps. Outcomes include:

- A new Senior Manager post overseeing and integrating media relations for all arts/learning programming – supported by a team of artform specialists.
- A new Senior Manager post overseeing communications for all corporate topics, with additional responsibility for internal comms and stakeholder engagement/public affairs – supported by a small team.
- Appointments at more junior grades to replace leavers and fill functional gaps.
- A significant reduction in the requirement for contractors, freelancers, agencies and people on fixed-term contracts.

Media: To support arts/learning programming and the Barbican brand by driving positive media coverage. Outcomes include:

- Approximately 5000 individual pieces of media coverage, with Advertising Value Equivalent of £19 million. The outlet with most stories was the Times/Sunday Times (including online) followed closely by The Guardian/Observer.
- Strengthened media relations, via a series of press events and one-to-one engagement activity.
- More integrated approach between Comms/Marketing for activity at tactical level (eg. promotion for specific events).

Internal: to develop an effective and functional internal comms capability, improve two-way information flows with staff, address discrepancies between employees and the casual team, and help embed multiple corporate change workstreams. Outcomes include:

- First dedicated Internal Communications Manager (from November 2022).
- New internal comms channels, including weekly Barbican Bulletin e-newsletter, bi-monthly Town Hall meetings, and a range of others to raise transparency and more awareness of activities across the organisation.
- For the first time, ensuring all comms equally accessible to casual team – leading to an increase in engagement.
- Regular stream of content around key corporate topics including new CEO, EDI, Purpose & Values, Renewal, Sustainability Strategy and the Creative Vision.

Stakeholder: to support Barbican leadership and relevant projects (particularly Renewal) with their stakeholder engagement activity. Outcomes include:

- Suite of community consultation activities for Renewal – gathering input for the business case and building community engagement with and support for the project.
- Agreement in principle to appoint a Community Engagement Manager, to lead a more strategic and integrated approach to engaging our neighbourhood stakeholders, including Barbican Residents.
- Briefing for leadership participation at external speaking events.
- Corporate updates, including annual review and regular EDI updates.

Forward communications strategy

During 2023/24 we will use the Barbican-wide Strategic Framework to inform our areas of focus – Communications falls within the ‘excite and engage audiences and communities’ goal. Overarching priorities for the year ahead are as follows:

- Enhancing our strategic campaigns capability, including objective-setting, audience analysis, cross-channel integration and evaluation. This will include going beyond communicating our artistic programme, to build in other parts of our offer (eg food and beverage, business events) and support our fundraising activities.
- Refreshing our core corporate narrative and developing a distinctive, authentic Barbican tone-of-voice that inform communications outputs wherever possible. Building on our Purpose and Values, this narrative will provide a single account of who we are, what we do, why, and how we are changing; supported by case studies demonstrating the impact our arts and learning programmes have.
- Broadening our approach to digital media, including placing greater weight on new formats such as podcasts, deepening our engagement with social media influencers, considering the best digital channels to reach our stakeholders, and building better digital tools to help our staff communicate internally.
- Engaging with the Corporation’s emerging communications strategy for Destination City, to identify areas of collaboration, opportunities for cross-amplification, and other ways in which the Barbican can both support and benefit from this initiative.

Many of these priorities will benefit from closer working with the Marketing function, and this will be considered as part of the Marketing review that is currently underway. We will develop a more systematic approach to measuring and reporting outcomes, including both outputs (such as the reach of and engagement with our communications), and consequent outcomes (such as attendance).

Specific priorities for the areas of media relations, internal communications and stakeholder engagement/public affairs are explained in more detail in annexes 1, 2 and 3.

Corporate strategic implications

- Strategic implications – this approach aligns with the new Barbican Strategic Framework, supports the Destination City strategy by promoting the Barbican

Centre as a key visitor attraction, and supports the profile and reputation of the Corporation more broadly as a sponsor of the arts.

- Resource implications – the approach will be delivered within existing resource allocations, with approval for any emerging additional requirements sought through standard processes.
- Legal implications – none.
- Risk implications – none.
- Equalities implications – enhanced internal communications are an important part of the Barbican EDI & HR Action Plan, and the new Barbican EDI Strategy.
- Climate implications – internal communications is essential to embedding the Barbican Sustainability Strategy across the organisation.
- Security implications – none.

Conclusion

Progress updates will be provided via the CEO Report.

James Tringham

Head of Communications, Barbican

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Committee(s) Barbican Centre Board	Dated: 17 May 2023
Subject: Creative Collaboration - update on Barbican Futures	Public
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	
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: CEO, Barbican Centre	For Discussion
Report author: Karena Johnson – Head of Creative Collaboration, Barbican Centre	

Summary

Barbican Futures is the umbrella project created to explore the bold and ambitious ideas at the centre of the new creative vision set out by our Artistic Director in his roadshow presentations to Barbican staff in 2021. Funding was secured to explore some of these ideas from Calouste Gulbenkian Foundation and the Arts Council England NPO extension year award. This paper provides a summary of the current findings and status of each of the initiatives.

Recommendation

That the Board NOTE this report.

Main Report

Background

A small, dedicated team was created to deliver this exploratory work and its scope was to explore workstreams that would feed into the Barbican's new direction. The workstreams were: Barbican School, Barbican International Exchange, Barbican International Summit, Barbican Masters, Barbican Ventures, Evaluation and Impact measurement.

In the time since the initial applications were made and now, the organisation has undergone a phenomenal amount of change particularly at leadership level. The department where this work was intended to sit was not yet formed Karena Johnson, as Head of Creative Collaboration, was not yet in post. The workstreams have evolved.

Current Position

Masters/ Future Producers (now renamed Barbican Creative Academy)

The Ambition was for the Barbican to support young people from every background to become future leaders of the UK creative industries, and build a more equitable, representative & dynamic arts workforce. Barbican Creative Academy will be our flagship new offer for young people, addressing skills shortages across the creative sector: a 3-to-4-year, full-time course of study and work at the Barbican, inspired by the medieval City of London Guild system. This unique course will be free, leading to formal qualifications, producing an annual cohort of 15 graduates.

Jess Mordsley, external consultant, was engaged to undertake research into what elements were needed to create a successful apprenticeship training course. She reviewed other programs, spoke to potential participants and employers. Exploring what the industry needs in its future workforce and conversations with potential supporters of the programme. The findings have informed the creation of a structure that is achievable with a view to starting in 2024.

Barbican School (now renamed Creative Curriculum)

The intention of the Creative Curriculum is to nurture creative skills from a young age, creating a new curriculum alongside the academic curriculum, based on co-creation, pupils' creative achievements and enterprise. Using our iconic environment including the buildings, public realm & work on our stages, we will offer pupils the space to be Creative, Curious and Collaborative. The Curriculum will be developed by co-designing and testing work with teachers and senior leadership teams as well as students, through new Associate School partnerships across Barking & Dagenham, Newham & City of London.

Responding to research including Ofsted's April 22 report identified skills gaps in school children due to high pupil & staff absences and pressure to focus on core subjects. The need to support students & teachers with life-enriching arts interventions is increasingly urgent.

We undertook an action research project which started with a three-day training course for arts practitioners, exploring ways to co-create lessons and teaching schemes around the National Curriculum rooted in their artistic and creative practices. Artists were paired with a teacher from one of the participating schools from Autumn 2022 to co-create lessons and teaching tools across subject areas including Maths and Sciences. Four artists were paired with primary teachers and four with secondary teachers. The experimental ideas and resources are being tested in the classroom. Teachers, creatives, and children will regularly reflect upon their experiences to define successes, failures, and challenges, led by external researcher Rachel Dickinson.

Barbican Ventures

The ambition of this stream was making spaces for creative businesses to thrive and grow injecting entrepreneurial creative practitioners back into the City of London in the spirit of the original guilds system. Being at the centre of a vibrant creative community that reflects the diversity of London. A focus group facilitated by an external consultant with an invited list of participants working in this area was

convened, to explore fundamental questions to develop the idea. Including, what can we learn from existing models for supporting creative entrepreneurs? What are creative entrepreneurs asking of these programmes? What are the signs of success for programmes supporting creative entrepreneurs? Who should Barbican Ventures be for? Who should we prioritise in recruitment?

This was the least developed of the workstreams and therefore bringing potential expertise and interested potential partners into the conversation at an early stage to inform and help shape what this could be was important. The connection of this workstream to the capital redevelopment and Barbican Renewal project also meant this would be a long-term project. It will continue to be developed over 23/24, in conjunction with Barbican Renewal.

Barbican International Summit

The ambition was to start global arts conversations around the major issues of our time: energy, climate emergency, security, financial security at an artist-led Arts Summit advocating and amplifying alongside global partners for these problems to be understood as interconnected & interdependent. In-person and digital connections, exchange and collaborate to reduce environmental impact. Waqas Ahmed, external consultant, was commissioned to develop a proposal for the summit.

The team explored delivering a follow-on to the climate summit held in conjunction with GLA and their global cities network in July 2022 but unfortunately the GLA had different priorities and our timing did not coincide with London Climate Awareness Week in June 2023. We refocused our attention on exploring which artists were within the Barbican family exploring these issues and how could these artists help the Barbican think about actions to tackle climate change. We commissioned two new works one from a collective ODO who also work as hosts and a digital work. We produced two workshops/ round tables which included staff who were interested in this space as well invited artists.

Barbican International Exchange

The ambition was to begin a new programme, to identify & connect arts professionals from like-minded global organisations, as well as independent artists & community members, to exchange jobs, collaborate and share conversation, knowledge & innovations. Nadine Patel, external consultant, was engaged to undertake research into what a staff exchange program might look like. She conducted interviews with staff across the organisation, looked at models in other arts organisations and did an audit and analysis of the Barbican's existing international networks.

Reflections are that the Barbicans networks are overwhelmingly western European and American. Recommendations from the research have suggested - broadening those networks more into the Global south, capitalising and nurturing existing networks and considering how a transparent and accessible staff program would work.

Evaluation and Impact measurement

The ambition is to develop a robust, organisation-wide impact measurement and evaluation framework, while working to scope and implement a new creative vision for the future. The project was reframed around the Creative Collaboration department. We have developed and piloted a new model for evaluation for the with the support of external consultants Cornish and Grey. The research has explored best practice within and outside the Barbican.

We have developed a Theory of Change for the department and teams. We have developed the evaluation model into an interactive toolkit to ensure that the process of monitoring and evaluating is robust but also engaging. The collaborative process has involved all staff through workshops and consultations.

The opportunity to pilot on a smaller scale, focusing on the area of our work with the most civic impact has been valuable. The process has enabled the department to start exploring the shared values in the work approach across teams and starting to imbed reflection as a vital practice.

Barbican Productions

Barbican Futures also included a project around developing our own IP, particularly in theatre and immersive experiences. This project was not included in the scope of the work of the Creative Collaboration team. This stream of work is being led by the Artistic Director and will be reported on separately under our new Strategic Framework.

Proposals and Next Steps for the Workstreams

International Exchange - will sit with the Director People, Inclusion & Culture to pursue later as it is a longer-term ambition but not a current priority for the organisation.

International Arts Summit - will sit with the Artistic Director to further explore whether the Barbican can meaningfully contribute and facilitate important conversations and build partnerships to deliver any events of this nature.

Ventures - will sit with the Artistic Director to explore the recommendations of the workshop and conduct an experiment in a donated space to inform how the 'shop front' part of the idea could work.

Creative Academy – Creative Collaboration will develop the foundation six-month curriculum in detail. Secure commitment from the Corporation for fully funded apprenticeships and an education/ training partner. Further explore what the jobs at the end could be and how they will be funded. Explore how to unify all the apprenticeships that the Barbican offer into this program. Explore fundraising opportunities.

Creative Curriculum - Creative Collaboration is pursuing a conversation with the Harris Federation a large academy group with 47 schools across London and a teacher training facility. Our conversation has revealed their interest in supporting

pupils to develop fusion skills – those creative problem solving and interpersonal skills at the heart of the initial idea.

We are exploring ways you adapt the summer term of the action research to include a Harris school to develop ways to teach this in short bursts that could be rolled out across the federation as part of building the partnership. We are also developing an offer for their teacher training and CPD on creative and effective communication to inspire creative teaching approaches. We intend to develop other partnerships to deliver a scalable program and explore fundraising opportunities.

Evaluation and Impact Measurement – Creative Collaboration will use the toolkit to review the project that we have decided to take forward and further refine that list. Imbed the process when developing new workstreams. Reframe the evaluation role within the department. Share learning with wider Barbican especially art form departments. We will also explore further fundraising opportunities.

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