



## Barbican Centre Board

**Date:** WEDNESDAY, 12 JULY 2023  
**Time:** 11.00 am  
**Venue:** FROBISHER ROOMS, BARBICAN CENTRE

**Members:**

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

**Enquiries:** Ben Dunleavy  
[ben.dunleavy@cityoflondon.gov.uk](mailto:ben.dunleavy@cityoflondon.gov.uk)

### Accessing the virtual public meeting

Members of the public can observe all virtual public meetings of the City of London Corporation by following the below link:

<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.

**Ian Thomas CBE**  
**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 summary of the Barbican Centre Board meeting held on 17 May 2023.

**For Decision**  
(Pages 7 - 12)

4. **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 27 June 2023.

b) Nominations, Effectiveness and Inclusion Committee

To receive an update on the public section of the Nominations, Effectiveness and Inclusion Committee of the Barbican Centre Board held on 28 June 2023.

5. **WORKPLAN**

Joint report of the Town Clerk and the CEO, Barbican Centre.

**For Information**  
(Pages 13 - 16)

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

Report of the CEO, Barbican Centre.

**For Decision**  
(Pages 17 - 32)

7. **VISUAL ARTS AT THE BARBICAN CENTRE**

Report of the CEO, Barbican Centre.

**For Information**  
(Pages 33 - 42)

**Item 8 to 9 are included in the separate Information Pack**

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

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

12. **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**

13. **NON-PUBLIC BOARD MINUTES**

To agree the non-public Minutes of the Barbican Centre Board meeting held on 17 May 2023.

**For Decision**  
(Pages 43 - 46)

14. **SUB-COMMITTEE MINUTES**

**For Information**

a) Non Public Minutes of the 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 27 June 2023.

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

To receive an update on the non-public section of the meeting of the Nominations, Effectiveness and Inclusion Committee of the Barbican Centre Board held on 28 June 2023.

15. **BARBICAN YOUNG CHANGEMAKERS - LIFT OFF**

Report of the CEO, Barbican Centre

**For Decision**  
(Pages 47 - 54)

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

Report of the CEO, Barbican Centre.

**For Decision**  
(Pages 55 - 74)

17. **BARBICAN CENTRE STRATEGIC PLAN (DRAFT)**

Report of the CEO, Barbican Centre.

**For Information**  
(Pages 75 - 78)

**Item 18 is included in the separate Information Pack**

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

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

**Part 3 - Confidential Agenda**

21. **CONFIDENTIAL BOARD MINUTES**

To receive the confidential minutes of the Barbican Centre Board meeting held on 17 May 2023.

**For Decision**

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## BARBICAN CENTRE BOARD

Wednesday, 17 May 2023

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 17 May 2023 at 11.00 am

### Present

#### Members:

Tom Sleigh (Chair)	Mark Page (External Member)
Alderman Sir William Russell (Deputy Chairman)	Jens Riegelsberger (External Member)
Tobi Ruth Adebekun (Deputy Chair)	Jane Roscoe (External Member)
Deputy Randall Anderson	Despina Tstatsas (External Member)
Tijs Broeke	Alpa Raja
Zulum Elumogo (External Member)	

### In Attendance

#### Officers:

Claire Spencer	- CEO, Barbican Centre
Ben Dunleavy	- Town Clerk's Department
Nick Adams	- Barbican Centre
Udhay Bhakoo	- Barbican Centre
Cornell Farrell	- Barbican Centre
Will Gompertz	- Barbican Centre
Natasha Harris	- Barbican Centre
Ali Mirza	- Barbican Centre
Kehinde Haastrup-Olagunju jnr	- Town Clerk's Department
Peter Shadbolt	- Environment Department
Sarah Wall	- Chamberlain's Department

#### 1. APOLOGIES

Members moved that Alderman Sir William Russell should the Chair for agenda items up to the election of a Chair at item 4.

Apologies for absence were received from Farmida Bi, Wendy Mead and Irem Yerdelen.

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

There were none.

#### 3. ORDER OF THE COURT

The Board received the Order of the Court of Common Council dated 27 April 2023 for the Barbican Centre Board.

4. **ELECTION OF A CHAIR**

The Board proceeded to elect a Chair in accordance with Standing Order No. 29. Tom Sleigh, as the only Member expressing their willingness to serve, was therefore duly elected as Chair for the ensuing year and took the Chair.

RESOLVED, that – Tom Sleigh be elected Chair of the Barbican Centre Board for the ensuing year.

5. **ELECTION OF DEPUTY CHAIRS**

The Committee proceeded to elect a Deputy Chairman in accordance with Standing Order No. 30. Alderman Sir William Russell, as the only Member expressing their willingness to serve, was duly elected as Deputy Chairman for the ensuing year.

The Board proceeded to elect a Deputy Chair (External Member) in accordance with a convention adopted by the Board at its meeting on 24 March 2021. The Town Clerk advised that one expression of interest for the role of Deputy Chair (External Member) had been received. Tobi-Ruth Adebekun, as the only Member expressing their willingness to serve, was duly elected as Deputy Chair (External Member) for the ensuing year.

RESOLVED, that – Alderman Sir William Russell and Tobi-Ruth Adebekun be elected as Deputy Chairman and Deputy Chair (External Member) for the ensuing year

6. **BOARD MINUTES**

The public note and non-public summary of the meeting held on 15 March 2023 were approved as a correct record.

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

a. **Finance and Risk Committee**

The Chair of the Finance and Risk Committee provided Members with an update from the Committee meeting held on 10 May 2023.

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

The public minutes and non-public summary of the Nominations, Effectiveness and Inclusion Committee were noted.

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

Members received a report of the Town Clerk relative to the appointment and composition of the Board's sub-committees for the ensuing year.

The Town Clerk informed Members of the expressions of the interest that had been received for positions on both sub-committees, and noted that the composition rules for the Finance and Risk Committee required Court Members to form a majority. Accordingly, the remaining vacancy on this Committee would



need to be filled by a Court Member to meet this requirement, and the Town Clerk sought expressions of interest from eligible Members.

The Chair nominated Tijs Broeke as Chair for the Finance and Risk Committee.

The Board also agreed to amend the composition of the Nominations, Effectiveness and Inclusion Committee so that up to seven Members (Court or External) could sit on the Committee.

RESOLVED, that – Members:

- Approve the Terms of Reference of the Board's Sub-Committees;
- Approve the Composition of the Board's Sub-Committees;
- Appoint the Membership of the Finance and Risk Committee for the year ensuing as follows:
  - Tijs Broeke (Chair)
  - Tom Sleigh (Deputy Chair)
  - Alderman Sir William Russell
  - Tobi Ruth Adebekun
  - Randall Anderson
  - Robert Glick (representing the Barbican Centre Trust)
  - Mark Page
  - Alpa Raja
- Appoint the Membership of the Nominations, Effectiveness and Inclusion Committee for the year ensuing as follows:
  - Tom Sleigh (Chair)
  - Tobi Ruth Adebekun (Deputy Chair)
  - Alderman Sir William Russell
  - Randall Anderson
  - Zulum Elumogo
  - Jens Riegelsberger
  - Jane Roscoe

9. **CEO REPORT BY THE BARBICAN'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.

10. **COMMUNICATIONS STRATEGY**

Members received a report of the CEO, Barbican Centre, relative to the Barbican Centre's communications strategy.

A Member asked how the Barbican Centre's communications team worked with their colleagues from the wider City Corporation. Officers replied that they worked closely with their counterparts, including weekly meetings, and were always looking for ways to foster a wider sense of belonging to the City Corporation.

A Member requested that officers consider how to further involve the board in understanding the relationship between fundraising, audience development and communications.

A Member asked if officers could draft a 'key information' crib sheet for Board member's reference.

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

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

Members received a report of the CEO, Barbican Centre, relative to the Barbican Futures project.

A Member requested that officers involve schools from the City of London Academy Trust in the creative curriculum.

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

12. **\*CONCERT HALL SEATING (02800132)**

Members received a report of the CEO, Barbican Centre relative to a project report on Concert Hall seating.

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

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

There were no questions.

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

Members received an update from the Head of Planning Policy on the Barbican Neighbourhood Plan, informing them that a group of Barbican and Golden Lane Estate residents had submitted an application for a neighbourhood area and neighbourhood form and providing information on the process and the City Corporation's legal requirements.

15. **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.

16. **NON-PUBLIC BOARD MINUTES**

The non-public minutes of the meeting held on 15 March were approved as a correct record.

17. **\*NON-PUBLIC MINUTES OF SUB-COMMITTEES**

a. **Finance and Risk Committee**

The Chair of the Finance and Risk Committee provided Members with an update of the non-public business of the Committee meeting held on 10 May 2023.

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

The non-public minutes of the Nominations, Effectiveness and Inclusion Committee were noted.

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

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

19. **BARBICAN DEVELOPMENT BOARD REPORT**

Members received a report of the CEO, Barbican Centre relative to Development at the Barbican Centre.

20. **BARBICAN CENTRE STRATEGIC PLAN (DRAFT)**

Members received a report of the CEO, Barbican Centre, relative to the draft strategic plan.

21. **\*BARBICAN ART GALLERY CHILLER REPLACEMENT**

Members received a report of the CEO, Barbican Centre relative to the chiller replacement project.

22. **\*(CWP) CONCERT HALL STAGE RISERS**

Members received a report of the CEO, Barbican Centre relative to the Concert Hall stage risers project.

23. **\*CONTROVERSIAL PROGRAMMING RISK REGISTER**

Members received a report of the CEO, Barbican Centre providing an update on the controversial programming risk register.

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

There were no questions in the non-public session.

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

Officers provided Members with an update on the mitigation actions the Barbican Centre was undertaking in advance of planned strikes by Barbican Centre staff.

Members agreed to extend the meeting under Standing Order 40.

Members considered a late report related to Barbican Renewal under any other business.

a. **Barbican Renewal - design development**

Members received a joint report of the CEO, Barbican Centre and the City Surveyor relative to design development on the Barbican Renewal project.

26. **\*CONFIDENTIAL MINUTES OF SUB-COMMITTEES**

a. **Confidential minutes of the Nominations, Effectiveness and Inclusion Committee**

The confidential minutes of the Nominations, Effectiveness and Inclusion Committee were noted.

27. **CREATIVE COLLABORATIONS RESTRUCTURE**

Members received a report of the CEO, Barbican Centre, relative to a restructure of Creative Collaborations.

**The meeting ended at 1.05 pm**

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Chair

**Contact Officer: Ben Dunleavy**  
**ben.dunleavy@cityoflondon.gov.uk**

<b>Annual Planner - Barbican Board</b>	<b>version 6</b>						
<b>Goal Area</b>	<b>Board Coverage</b>						
<b>PEOPLE</b>	<b>Finance and Risk</b>	<b>NEI</b>	<b>Renewal Working Group</b>	<b>Main Board</b>	<b>July</b>	<b>September</b>	<b>November</b>
Overview of activity	n/a	n/a	n/a	Headlines every meeting	X	X	X
EDI	n/a	6 monthly for discussion July and February	n/a	For Information	X		
Safeguarding	n/a	Annual for discussion and endorsement	n/a	n/a			
Team Survey	n/a	Annual for discussion	n/a	n/a			X
Networks in Attendance	n/a	June and February	n/a	September and March		X	
Change Business Cases as Required (CONFIDENTIAL)				An option for every board where necessary	x	x	x
<b>PLACE</b>	<b>Finance and Risk</b>	<b>NEI</b>	<b>Renewal Working Group</b>	<b>Main Board</b>	<b>July</b>	<b>September</b>	<b>November</b>
Overview of activity	n/a	n/a	n/a	Headlines every meeting	X	X	X
Barbican Renewal	n/a	n/a	Every meeting	Major Updates and Decisions (as required)	X	X	X
Annual Plan for CWP and Maintenance	Annual Plan for Decision	n/a	n/a	Major Updates and Decisions (as required)	X	X	X
Health and Safety	For Noting	n/a	n/a	Major Updates and Decisions (as required)	X	X	X
Gateway Papers	For discussion and endorsement	n/a	n/a	For Information	X	X	X
Sustainability	6 monthly for Discussion	n/a	n/a	n/a			
<b>ART</b>	<b>Finance and Risk</b>	<b>NEI</b>	<b>Renewal Working Group</b>	<b>Main Board</b>	<b>July</b>	<b>September</b>	<b>November</b>
Overview of activity	n/a	n/a	n/a	Each meeting - Report of the Artistic Director	X	X	X
Theatre	Deep dive into numbers	n/a	n/a	Annual			
Music (inc LSO)	Deep dive into numbers	n/a	n/a	Annual			X
Visual Arts	Deep dive into numbers	n/a	n/a	Annual	X		

Creative Collaboration (inc Barbican Futures)	Deep dive into numbers	n/a	n/a	Annual		X		
Cinema	Deep dive into numbers	n/a	n/a	Annual		X		
Programming Risk	For discussion and noting each meeting	n/a	n/a	n/a	X	X	X	
Production	n/a	n/a	n/a	TBC				
Barbican Immersive	n/a	n/a	n/a	Annual		X		
ACE (2023 only)	n/a	Ends October 23	n/a	n/a				
Barbican Young Changemakers	n/s	n/a	n/a	Annual	X			
<b>AUDIENCE</b>	<b>Finance and Risk</b>	<b>NEI</b>	<b>Renewal Working Group</b>	<b>Main Board</b>	<b>July</b>	<b>September</b>	<b>November</b>	
Comms Strategy	n/a	n/a	n/a	Annual for discussion				
Marketing Strategy	n/a	n/a	n/a	Annual for discussion				
Audience Strategy	n/a	n/a	n/a	Annual for discussion		CEO Report	X	
Annual Audience Analysis	n/a	n/a	n/a	Annual for discussion			X	
<b>BUSINESS and GOVERNANCE</b>	<b>Finance and Risk</b>	<b>NEI</b>	<b>Renewal Working Group</b>	<b>Main Board</b>	<b>July</b>	<b>September</b>	<b>November</b>	
Babrian Enterprises (Events, Food and Beverage, Retail)	n/a	n/a	n/a	Annual for discussion		X		
Development	n/a	n/a	n/a	Annual for discussion				
Food and Beverage Tender	Possible	n/a	n/a	Approval of tender strategy approach and bid		X	X	
Board Performance	n/a	Proposed format July Annual - for Board Sept	n/a	Annual for discussion	X	X		
Board Terms of Reference	n/a	n/a	n/a	Approval Annual / as required		X	X	
Board Appointments	n/a	Annual / as required	n/a	Approval Annual / as required				
Directors Performance	n/a	Annual - May for appraisal, July for Objectives	n/a	Annual for discussion	X			
Strategic Plan	n/a	n/a	n/a	Approval Annual	X			
Corporate Plan (find out process & timing)								
Annual Budget	Annual - endorse for Board	n/a	n/a	Approval Annual			X	
Financial Results and Outlook	For discussion and noting each meeting	n/a	n/a	For Information	X	X	X	
Risk Register and Risk Appetite Statement	For discussion and noting each meeting	n/a	n/a	Annual Board Review and Noting			X	
Event Risk	For discussion and noting each meeting	n/a	n/a	n/a (unless escalated)	X	X	X	
System Strategy	n/a	n/a	n/a	TBC				

Cyber Security	Annual	n/a	n/a	n/a (unless escalated)			x	
Internal Audits	Each Meeting	n/a	n/a	n/a (unless escalated)				
Ethics	Discussion and Endorsement	n/a	n/a	Approval Annual / as required		CEO Report	X	

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# Agenda Item 6

<b>Committee(s)</b>	<b>Dated:</b>
Barbican Centre Board	12 <sup>th</sup> July, 2023
<b>Subject:</b> CEO Report by the Barbican's Directors	<b>Public</b>
<b>Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?</b>	<b>1,2,3,4,5,7,8,9,10,12</b>
<b>Does this proposal require extra revenue and/or capital spending?</b>	<b>N</b>
<b>If so, how much?</b>	<b>n/a</b>
<b>What is the source of Funding?</b>	<b>n/a</b>
<b>Has this Funding Source been agreed with the Chamberlain's Department?</b>	<b>n/a</b>
<b>Report of: Claire Spencer, Chief Executive Officer</b>	<b>For Decision</b>
<b>Report authors: Chief Executive Officer and Directors, Barbican Centre</b>	

## 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

It has been a busy period at the Barbican Centre, with our summer show, *A Strange Loop*, opening in the Theatre, Carrie Mae Weems *Reflections for Now* in the Gallery and a full programme for music and cinema.

Organisationally, we are pleased to present our final version of our Strategic Framework to the Board for approval today. This framework has been co-created with our Management Team in the period from December 2022, when we launched our purpose and values.

In summary:

### **Our Purpose:**

We are London's Creative Catalyst for arts, curiosity and enterprise. We spark creative possibilities and transformation for artists, audiences, and communities – to inspire, connect and provoke debate.

We are the place to be in this Destination City, where everyone is welcome. Our impact is felt far outside our walls and ripples beyond the experiences we offer – locally, nationally, and internationally.

### **Our Values:**

Inclusive, Connected, Daring, Sustainable, Daring, Joyful

### **Our Strategic Framework Goals:**

Excite and Engage audiences and communities.

Fuel creative ambition.

Be true to our values\*

Invest in our people and culture.

Revitalise our place.

Build an enterprising business.

\*this is a new goal area that pulls out our commitments to inclusivity and sustainability and how we undertake our work in a way that is connected, daring and joyful

Underpinning these goals are 24 programmes which are to be delivered over the next 3-5 years. This is an ambitious plan for transformational change and it will take time to build momentum. We have commenced the deeper engagement of the Management Team (the 29 most senior leaders in the organization) and will have launched this to the broader Barbican Team by the time we meet. All our future activities will be framed by this.

It should also be stated that both the purpose and values are aspirational and we will likely stumble as we pursue this ambition. We must find a way to build flex and forgiveness into our partnership and relationships.

The remainder of this report is structured by Goal area and will continue to be so for future reports.

## 2. Fuel Creative Ambition

### Purposeful Programming Activities (May/June) and beyond

African American choreographer Trajal Harrell and his company of dancers made their Barbican debut with their trilogy entitled *Porca Miseria* – the work comprised an onstage installation, a film and a full theatre piece co-commissioned and presented with our partners Manchester International Festival and Dance Umbrella.

*A Strange Loop* previews commenced on 17 June with a press performance on 29 June. The show contains a number of sensitive issues concerning race and sexuality and support briefings have been arranged for staff and artists. There is care and information in place for audiences.

The Pit has welcomed Rachel Mars with her installation piece *Forge*, looking at the meaning behind memorials; and the fifth iteration of the Transpose Pit Party, a celebration of trans and LGBTQI+ artists taking place this year during PRIDE.

*Alice Neel: Hot off the Griddle* closed in the Art Gallery on 21 May, having reached a total of 60,239 visitors and received great press reviews.

RESOLVE will be bringing forward the 'Closing Down Sale' which was intended to end their commission in the Curve. They issued a statement about this on 20 June and our response was shared online.

*Carrie Mae Weems: Reflections for Now* opened in the main gallery on 22 June and was previewed in Art Quarterly (print). The Evening Standard (print) recommends the exhibition in their list of shows to see this summer, whilst [Frieze](#) re-ran an important feature on Weems' work ahead of the show opening. Every Friday from 5-8pm entry to the exhibition is priced Pay What You Can.

Planning continues for *Julian Knxx: Chorus in Rememory of Flight* (Co-commissioned with WePresent by WeTransfer) in the Curve in September and *RE/SISTERS: A lens on gender and ecology* for the main gallery in October.

On Friday 9 June Barbican Art Gallery announced new exhibitions for spring / summer 2024 including *Unravel: The Power and Politics of Textiles in Art* (opening 14 February 2024), Soufiane Ababri's spring 2024 commission in the Curve and Francis Alÿs in the Art Gallery in summer 2024. As part of the same event Barbican also announced plans for a spectacular site-specific commission by Indian sculptor Ranjani Shettar in the Conservatory this autumn.

Creative Collaboration presented the second in their Encounters talk series, renowned chef and food scientist, David Zilber invited artist, Heather Barnett to share their mutual obsession with mould. Co-creating with it to make extraordinary food and visual artworks to a large rapt audience in cinema 1 in May.

May also heralded the annual Barbican Young Poets showcase. As part of our work supporting and developing emerging artists, this year's poets cohort under the guidance of Jacob Sam-La Rose shared their works in the conservatory with

reflections on aging, history and home with humour, pathos and the energy of future stars.

As part of the opening weekend for the Carrie Mae Weems: *Reflections for Now* exhibition a long-table discussion took place. Chaired by five Black British female artists Imani Mason Jordan with Rebecca Bellatoni, Samra Mayanja, Lola Olufemi and Shenece Oretha the audience were invited to reflect on Carrie Mae Weem's work and the themes of compassion, identity, and social justice in all their work.

This summer marks the culmination of a four-year partnership between the Barbican and Headway East London - a charity based in Hackney which supports people living with brain injury. We are excited to welcome *Differently Various*, a multi-medium group exhibition which aims to challenge 'who gets to be an artist?' and who gets to make and present artwork in institutions like the Barbican.

In May the Cinema team launched Campari's sponsorship of our ScreenTalk strand with a screening of *Return To Seoul* and a conversation with director Davy Chou, hosted by film critic, Wendy Ide.

To mark Pride month in June, cinema curator Alex Davidson programmed *Queer 90s*, an exploration of queer representation in 1990s cinema from around the world which changed how LGBTQ+ people were seen on screen, forever. The season, with active participation of many of the celebrated filmmakers, attracted fantastic media coverage and most screenings sold out. It also served as an exemplary model for mar/comm campaign work, including cross arts thematic comms which proved highly productive. Also in June, Cinema continued its relationship with Oska Bright, the world's leading learning-disabled film festival with a screening of their *Women in Film* programme. From 19-25 June, Cinema will once again partner with the UNHCR for Refugee Week, this year's project includes two screenings, with the highlight *The Swimmers* including a ScreenTalk with the film's director Sally El Hosaini, and an exhibition in the foyers. *Gallery of the New Home* will run from 19 June to 9 July.

In May, Classical Music highlights in Milton Court included:- Tom W Green's *the World's Wife* - a chamber opera for baritone, string quartet and loops, based on poetry by Carol Ann Duffy and, *Vespers* with BBC Singers and Abel Selacoe where Rachmaninov's *All-Night Vigil* met African musical traditions. In June, Sir Simon Rattle performed his final concert as LSO Music Director with Messiaen's *Turangalila-Symphonie*. Other highlights included Joby Talbot's, *Everest*, with the BBC Symphony Orchestra.

Our contemporary programme produced some wonderful performances in the Barbican Hall and Pit Theatre. Erland Cooper performed his 4<sup>th</sup> studio album in the Pit, *Folded Landscapes*, alongside Scottish Ensemble. *Folded Landscapes* thawed over 7-movements and featured UK Poet Laureate Simon Armitage, among other guests. In June, we were privileged to see the return of legendary Laurie Anderson to the Hall who played material old and new – from her debut album *Big Science*, to her latest recordings with the New York City band SexMob. For this special show, Laurie performed with **Steven Bernstein, Briggan Krauss, Tony Scherr, Kenny Wollesen** and **Doug Wieselman**. Other highlights included songwriter, singer, and multi-instrumentalist Hamza Namira who returned to London for a special Hall

performance, joined by his Cairo-based ensemble. Hamza Namira has become one of the leading figures in Egypt and the Middle East's music scene and uses his work to explore and engage with the wider social issues of today.

### **Content Reach and Intellectual Property Development**

Furthermore, a promotional video showing the work of Headway East London and the participating artists of *differently various* will be released in the first week of July.

Barbican Immersive successfully installed and opened the *Our Time on Earth* exhibition at the Musée de la civilisation in Québec City, Canada. With a new commission by Indigenous Kanien'kehá:ka (Mohawk) artist Skawennati and special showcases from Musée de la civilisation's collection, *Our Time on Earth* celebrates the power of global creativity to transform the conversation around the climate emergency. Telling both a global and local story for positive action. The exhibition will move to the Peabody Essex Museum in March 2024. Barbican Immersive are in discussion with additional venues in North America to extend the tour of the region.

The team are in the final stages of confirming *Game On* to be shown at the National Museum of Scotland in the summer of 2024 with a deposit now paid. Work is also ongoing to consolidate the *Game On* and *Game On 2.0* shows to present the best version of *Game On* yet in Edinburgh.

Planning for *AI: More Than Human* in Barcelona opening in October continues to progress well. There is significant interest in the exhibition and topic to justify updating the show and extending the tour into 2026.

*The Fundamentals of Music* project development continues with a refined visitor journey based on the concept of musical devices. The Institute for Cultural Innovation in Japan are committed to hosting the project in 2026.

An interview with Carrie Mae Weems took place on 20 June, directed by Ronan McKenzie, introducing Carrie in her own words and serving as a beautiful legacy to the exhibition. Other digital activations for Carrie Mae Weems include a partnership with Dazed Club, which will see promotions across Dazed social media, email and website in return for discounted tickets to their creative membership programme.

### **Artistic Talent Development**

In Theatre, the last two artists in this year's Open Lab cohort have had their r&d residencies in the Pit and the programme is now on pause for a year as new funds are raised for next year. On 21 June the call out for applicants for the Oxford Samuel Beckett Theatre Trust Award opened with the selection process taking place this autumn.

The open call for the coming Cinema Emerging Film Curators Lab had a fantastic reach and received just under 130 applications. The cohort was selected and announced at the end of June and the lab will take place in July, with screening events produced for 2024.

## Spotlight moment

As part of staff development initiatives, Cinema Administrator, Patrice Robinson, initiated, programmed and delivered *Snapshots: Caribbean Cinema Up Close*, a season of films that offer a rare insight into the flourishing film culture in the Caribbean. The May programme was instigated following Robinson's work experience trip organised by the Independent Cinema Office training scheme, dedicated to diversifying the workforce within UK film distribution and exhibition. Barbican cinema has been a long-standing collaborator with this training programme, which resulted, on this occasion, with Robinson becoming a permanent member of the cinema team.

Audiences and press engagement were exceptional with wide coverage across national press, high profile digital publications and popular podcast (The Voice, British Blacklist, Shade Podcast Episode, Guardian Feature (+print), Londonist, Guardian 'Going Out, Staying In' critics' choice).

Most screenings sold out, while the programme fed into existing strands such as Senior community Screenings (sold out!) and Cinema Restored (sold out!).

The positive audience feedback was overwhelming with comments including: *"Incredible, such a brilliant spotlight on Caribbean filmmakers; "great variety of Caribbean islands showcase – I'd like more Caribbean films at the Barbican"; "what a special showcase of the creativity we possess"; "phenomenal. It was amazing seeing Caribbean stories"*- communicated via British Caribbean artist designed postcards which were handed out to the audience as memorabilia.

We are currently reflecting on the success of the programme and considering how to maintain and develop such opportunities across the team.

### **3. Be true to our values**

#### **Equity, Diversity and Inclusion**

- We have sent our first EDI Strategy Report to the June NEI meeting. In summary: the last six months have been focused on setting up the infrastructure to service our plans.
- We have appointed a team of subject matter experts, are recruiting in-team EDI leads, established two additional diversity networks, and have drafted a comprehensive organisation-wide 43-point action plan to address our EDI competencies.
- We are currently consulting staff on our anti-racism action plan in partnership with our Global Majority Network. Additionally, we are well into the process of designing our first Audience Strategy which aims to increase and diversify our audiences and which will exist as a sister strategy to EDI.
- Our new team will be starting in July/August and our next phase will be to operationalise the plans which have been carefully co-designed with our staff. Our initial KPIs will be output focused, with the aim of introducing targets as we begin to improve our data baseline.

#### **The City Belonging Project**

On 6 July 2023, the Barbican played host to the launch of the City Belonging Project, a new City of London Corporation initiative that will build a more inclusive and connected Square Mile, supporting and improving the links between diversity networks and ensuring that the City's institutions and events are more open to our communities than ever before.

We enjoyed marking the launch of this great initiative with colleagues and neighbours from around the City of London and hear about upcoming cultural events, and ways to encourage more collaboration between organisations based in the City.

Speaking at the launch breakfast, our CEO, Claire Spencer AM, reflected on what the word 'belonging' means to her:

"To me belonging is a feeling of feeling rooted in a place, that you are accepted, that your values are aligned behind a common purpose, that you can bring your whole self to work, and you can do your best work. It's a sense that your skin colour, gender, parental status, marital status, sexuality, age, school and accent do not matter. That you are accepted for who you are and what you contribute, not where you have come from or who you know."

A big thank you to our City of London colleagues, Alastair King DL, Sheriff; Mark Gattleson, Head of Campaigns and Community Engagement; Ian Thomas CBE, Town Clerk, and all attendees.

## **Climate Action**

The first of the new Climate Action Strategy projects is scheduled for August. This will see the modification of the distribution network for heated water that will result in energy savings. This will mean a period without hot water and heating to the entire building, so we are taking the opportunity to carry out some other maintenance on the network at the same time and hopefully replace the calorifier for the theatre block in the same window.

## **Sustainability**

The PSDS project to upgrade parts of the heating, lighting, ventilation and controls has reached practical completion and the Energy Team now need to monitor and evaluate savings. To supplement these works and ensure further reduction of our carbon emissions, the team have identified and are working on delivering additional projects, circa £1m, to make further inroads into our climate goals.

In relation to Scope 1&2 emissions, i.e., emissions from our use of electricity, district heating and cooling, there are two strands needed to calculate the final 2022/23 outturn. The carbon emissions can be finalised for 2022/23 when the carbon conversion factors have been received from Citigen; and working with CoL Energy Team will allow the Centre to incorporate the benefit from the power purchase agreement (PPA). Once complete, the carbon reduction targets can be reviewed and updated targets disseminated.

Work to calculate the Scope 3 emissions is in progress in consultation with colleagues from the CoL Climate Strategy Group. When complete, this can be reported to the committee and shared with the Centre's teams and relevant stakeholders.

The business events industry and its customer base are placing ever higher emphasis on sustainability. There are increasing numbers of enquiries from Business Events customers relating to the Centre's sustainability credentials. To respond to this trend and supplement the Environmental Sustainability Strategy, the Barbican is developing a "journey map" so our customers can easily see the actions to improve the environmental impact through each stage of their visit, from initial enquiry to leaving site at the end of the event.

In June, the Centre Hosted the EcoCity World Summit 2023 - Connecting Communities. Across three days, representatives from the London and international communities came together to formulate and implement plans for the future of our cities across the world. This summit focused on positive change and progress for cities and those who inhabit them. Barbican partnered with New London Architecture, City of London, London and Partners and MCI to deliver this important international congress for London.



KPIs

No:	Plan	Area	KPI	Target 2023/24	Position June 2023	Notes
1	Compliant	Risk	Key policies reviewed and in date	85% complete against cycle	100%	
2		Safety	Accidents / incidents closed against register	85% closed within 28 days	83%	
3		Safety	RIDDOR Accidents	Report as and when they occur	1	
4	Efficient	Finance	See Finance Report	See Finance Report		
5		Environment	Carbon Reduction (Scope 1 & 2)	-10% reduction against the 2018/19 baseline of 3,736 tonnes CO <sub>2</sub> e	-10% (YTD)	Estimated*
6		CAP / CWP	Gateway / works progressed	85% complete against GW	80%	July 23 Projects Update Report
7	Appropriate	Quality	Mystery-shopper survey	85% on mystery-shopper survey	95%	Last survey February 2023
8		Quality	Staff / worker survey	75% top 3 promoters Stretch 75% top 2 promoters	91% 67%	Last survey September 2022
* Awaiting up to date carbon conversion factors from Citigen (most recent factors used).						

## 4. Excite and Engage Audiences and Communities

### Communications

In May we announced: this year's Outdoor Cinema programme; *Differently Various*, the Curve exhibition of art created by people with brain injury; the next round of the Emerging Film Curators programme; our cross-arts summer LGBTQ+ themed programme; and a range of contemporary music and cinema events.

On 9 June we held a meet-the-press event for Shanay Jhaveri and other curators from the Visual Arts department, at which we launched the Ranjani Shettar Conservatory commission *Cloud Songs on the Horizon* and three 2024 Gallery/Curve shows (Soufiane Ababri, Francis Alÿs, and *Unravel*). On 20 June we delivered a media view event for Carrie Mae Weems' *Reflections for Now*, and on 29 June the press night for *A Strange Loop* which followed an extensive media campaign in partnership with producers Trafalgar.

Also in June we finalised our new corporate narrative – a piece of text that unpacks what the Barbican is and what we do, building on the Purpose and Values established last year. This will now be adapted for use across our external-facing communications. The narrative, alongside a summary of Barbican key facts, is provided in **appendix 1**.

We are trialing a new approach to LinkedIn. LinkedIn provides an opportunity to connect with a range of groups – including business events clients, donors/sponsors, recruits, and stakeholders from the arts world and beyond. To date we have mostly used LinkedIn for posting job advertisements, but we are now posting a more varied stream of news and updates from the Centre. As we develop a better understanding of the effectiveness of different topics and content formats we will refine our strategy to drive engagement.

### Marketing

Marketing has been planning destination activity to engage new attendees over the summer, with a focus on ticket holders for *A Strange Loop*. This includes a 'see you at the Barbican' video which promotes the social experience and assets from a photoshoot with the case of *A Strange Loop* having fun around the Centre. We're also reviving our free welcome tours, which will show newcomers the 'best bits' of the Centre in 15 minutes.

Our contract with our media agency Havas expires at the end of the year and, as part of a consortium of major London arts venues, led by the British Museum, on 9 June we launched a combined tender process to find one full service media agency and a selection of specialist agencies. The process runs over the summer and the chosen suppliers will be confirmed in late October.

## **5. Revitalise our Place**

### **Projects**

The team are BAU but are mindful of potential changes to both the number and range of projects as well delivery methods as the whole Centre engages with and become part of Barbican Renewal. A more detailed report was submitted to Finance and Risk showing progress and challenges on the full range of current projects.

The first of the new Climate Action Strategy projects is scheduled for August – see above, Section 3 – Be True to our Values.

The fire safety project has procured/engaged a new consultant team for the design of the next phases of the project so a new project programme will be published soon.

Works continue to repair damaged fabric in and around the lakeside. The contractor is using a simple but ingenious contraption that uses the water from the lake to create a dam to allow the team to work safely and remain dry.

The other good news story is the stalls level bar shutter has finally been replaced, a year after the previous installation failed.

### **Barbican Renewal**

Following confirmation of funding for the next phase of Barbican Renewal design development, the team has focused on mobilising the design team and setting up internal project groups for the next phase of work. A series of procurement exercises have also been undertaken to support the team with the expertise needed to deliver the next phase of the programme's development. We are in the advanced stages of procurement processes to appoint a company to undertake measured surveys of the building, and a company to undertake an initial fundraising feasibility and campaign readiness assessment.

Alongside mobilising the design team to develop longer-term plans for the site, work has been undertaken to begin to define the governance, working culture and management structure required to deliver the expanded maintenance programme. An initial workshop was held between the Barbican and City Surveyors to develop this area, with the aim of submitting a Gateway paper for approval by the Barbican Board and Operational Property and Projects Sub Committee in September 2023.

## 6. Invest in our People

Whilst we continue to manage operational and personnel matters, we have been working on a number of 'foundational' people areas including next steps around our EDI strategy, developing our approaches around organisation change/reviews and reconvening and 'rebooting' our Management Team as well as addressing some critical resourcing issues. We have also needed to plan for and manage the impact of industrial action on the 25<sup>th</sup> May, a summary of which is outlined below.

### Strike on 25<sup>th</sup> May

On 11<sup>th</sup> May 2023, the Barbican received notification via the City of London Corporation that the GMB Union would be holding a one-day strike on the 25<sup>th</sup> of May. A core strike action planning team was assembled drawn from those areas that were likely to be impacted the most. After having reviewed the schedule for the 25<sup>th</sup> of May 2023, the following actions and remediation activities were planned:

**Music-** The LSO concert moved from 25<sup>th</sup> of May 2023 to 24<sup>th</sup> May 2023 with ticket holders offered refunds if the new date wasn't suitable.

**Business Events** – Of the three commercial business event bookings scheduled for the 25<sup>th</sup> of May, two were moved to other venues and one was postponed to a later date at the Barbican.

**Cinema** – Closed.

**Theatre** – Rearrangements for rehearsals made.

**Commercial** – Bars/restaurants open (some local changes to opening hours) Shop, Curve, Gallery all open.

The strike protest outside Silk Street was peaceful and good natured; At its peak there were around 80-100 protestors who moved on to the Guildhall by 11:40pm, where more members of the union met to coincide with the Court of Common Council. In the evening, around 10 audience members, from 5 separate bookings (from an overall number of 1700 ticket holders) showed up for the LSO concert in the hall. They were clearly upset and disappointed. This was managed carefully and locally by the Audience Experience Team, and we are currently working on a response with Music and LSO, while also looking to use learnings for the future.

A lessons learned meeting was held on 31<sup>st</sup> May 2023 following the strike to which key members of staff were invited including three members of the LSO team. We captured what worked well, what could have been better and the following lessons learned summary. The details of which were shared with the NEI committee

The following provides a summary of what was agreed to include in future planning:

- Identifying the key individuals enabled and empowered to make decisions (after understanding 'what's happening at the Barbican' on the affected day) as soon as possible.
- Carrying out a cost/benefit/risk assessment as well as resource requirement for any mitigation options being considered.
- Decide quickly – to allow time to prepare and engage with audience, artists and related operations.

- Prepare list of people needed to make programme decisions in advance and engage with them about their roles and expectations.
- Prepare order of steps/action in advance and communicate to relevant stakeholders.
- Prepare and share checklist of actions and clear responsibilities across the team and extended group as needed.
- Ensure communication and signage is prepared well in advance, particularly around the restaurants.

### **Management Team 'Reboot'**

The Board will recall we had not convened the senior management team since September 2022. We also previously outlined that a new and clear terms of reference had been shared and that the intention was to hold meetings with the management team every 3 months.

Our first full session was held on the 7<sup>th</sup> June with the following points to note

- A Teams Group Channel was set up for this group in advance of the meeting – encouraging engagement and participation – whilst it started with a little trepidation by individuals, this picked up significantly up to and beyond the session
- A co-Chair (Gali Gold, from within the wider team) was appointed to sit alongside Claire and who played an active role in the design and facilitation on the day.
- There was pre-work assigned including on where individuals saw themselves on the Team journey (Forming, Storming, Norming, Performing) as well as Communication Preference style questionnaire (based loosely on Myers Briggs).
- In terms of the design of the agenda the foundation was around next steps of the strategic framework and covered the following:-
  - Strategic Framework – Recap and introducing our priorities followed by an exercise to identify areas that individuals have a passion for
  - 'Activating the Middle' – Role of management team, Qualities of High performing teams, replay of pre-work followed by an active session on communication preference styles, highlighting where our strengths are as a team but where some of the watch-outs could be.
  - Provocation – Are we Artist or Audience Led Exercise
  - 'Show and Tell' – Bringing a story that exemplifies/reinforces our values and the kind of organisation we want to be.

There were high levels of participation and engagement and feedback following the sessions has been very positive.

## **7. Build an Entrepreneurial Business**

### **Business Events**

Barbican welcomed 'The Shia Voice' grand finale to the Barbican Theatre in May 2023, with a capacity audience, of predominantly new visitors to the Barbican. The event included a 6-hour production for the Imam Hussein Media Group to find the next Shia Voice and was broadcast live on their TV channel to over 120,000 people.

The annual SDD Software Design and Development conference returned for the 7<sup>th</sup> year with another week of events and workshops in May 2023. And in early June 2023, a breakfast event was hosted for 'The City Belonging Project', an initiative that aims to build a more inclusive and connected Square Mile by supporting and improving the links between people working in the many organisations, large and small, that call the City their home, particularly the various Diversity Networks.

We were delighted to host the Ecocity World Summit, the first time in four years the conference has been held in person. With a 3-day programme of speeches, debates and discussions with representatives from all over the world coming together to work towards positive change and progress for cities and everyone who inhabits them, speakers included Norman Foster, Yasmeen Lari and representatives from the City of London including Claire Spencer and Catherine McGuinness.

Looking ahead, we are gearing up for a busy summer of graduation ceremonies, corporate conferences, summer parties and social events.

### **Retail**

We had a good start to 23/24, with both the Foyer Shop and Galley shop trading positively against budget during the first two periods and saw record sales of catalogues during the Alice Neel exhibition, with 5,688 copies sold to date at time of writing. The team are preparing for the Carrie Mae Weems shop installation in the Gallery and receiving delivery of catalogues and products over the coming week. Improvements to the rear of the Foyer Shop have been made, with a more flexible system for print display, allowing the retail team to more easily change the print offer and swap prints in and out when needed.

Product development is almost complete and we will go into production in June with the Submit to Love Studio range. We have created a range of products featuring the artists work from the studio who will also be on display in The Curve in July. This range will be part of our core range in store, longer term beyond the exhibition.

An update to our own Barbican conservatory range will launch in late June, developed in collaboration with local artist Cat Sims, it features illustrations of the conservatory across a range of products.

The retail team are also looking forward to the planned Members week in July 2023, when all Barbican Members will be able to shop in store with extra discount, getting 20% off eligible products, hopefully driving both footfall and sales.

## **Commercial Development**

We are in the early stages of re-branding and re-vamping Bonfire Restaurant. A new restaurant name has been agreed to replace Bonfire, which will be 'Barbican Bar and Grill'. Our catering contractor Searcys are currently working on a new menu, branding and signage which we are looking to implement in the next 4 weeks. The physical re-vamp of the restaurant space will take slightly longer due to delays in delivery of new furniture, and the expectation is that the physical re-vamp will be completed within 6-8 weeks.

The Stalls Bar and cafe, level -1, have finally had their shutters installed bringing both operations back to near optimal use. There is some remedial works and snagging still to be done to the work counters which will take place after the run of A Strange Loop.

The soft launch of the Late Lounge on 9<sup>th</sup> June was successful, proving the appetite for a bar offering post concert/theatre. With 10 minutes of opening, the piano bar was at capacity and will initially be open throughout the run of A Strange Loop on Thursdays, Fridays and Saturdays from 9.45pm. Work will now begin to turn this into an artistically credible and financially sustainable operation.

The annual Picnic Garden is now open for the summer months on the Lakeside with a more enhanced offer this year.

## **Development**

### **Individual Giving**

- Since the last Board report in May, we have been delighted to welcome new Patrons such as Brian Harasek, and Cressida Pollock, together with our Board member, Mark Page.
- We are also thrilled to welcome Trustee, Sian Westerman, and her husband Matthew, to the Director's Circle.
- Our thanks also to Wendy Mead, for her renewed support, together with Trustee Tony Chambers.
- Additionally, we are deeply grateful for the renewal of past Patrons, including Gwen and Stanley Burnton, Ian Rosenblatt, Colin Kirkpatrick, Richard Hopkin, Steven Tredget, Matt Astill, Paul Morgan, and Neil and Tracey Lawson-May. We also had two anonymous Patrons renew their support.
- After a lapse during the Covid years, we were delighted to have two Patrons rejoin both giving £3,000.
- In Visual Arts we are delighted to be partnering with Kiran Nadar Museum of Art who has very generously supported the first Conservatory Commission by sculptor Ranjani Shettar, our gratitude also to our Trustee, Tracey Harrison for her generous support of our upcoming Carrie Mae Weems exhibition.

- Period 1 was a record breaking month for Gift with ticket donations, starting the financial year strong with a popular programme and generous bookers.
- We remember the late William Henry Spragg, and his daughter, Rosamund, recently deceased, and receive with gratitude his bequest.
- We are deeply saddened to learn of the passing of John Murray, former Trustee of the Barbican Centre Trust (2014-2021). John played a vital role in fundraising for the Centre, with generosity, and good humour. He will be hugely missed.

## Corporate

- In May we hosted the annual Barbican breakfast with the Lord Mayor, which was held for the first time at the Centre. We welcomed over 60 corporate leaders from across the City to discuss what it means to be a 'Creative Catalyst' in the City of London and explore how creativity can benefit both your business enterprise and life. It was an inspiring morning hearing from Lord Mayor, Alderman Nicholas Lyons, Barbican CEO Claire Spencer AM with current Corporate Partners Linklaters and Osborne Clarke speaking about how their partnership with the Barbican delivers for their business and their people. Our gratitude to the many Board Members and Trustees who joined us on the morning.
- In June we welcomed Standard Chartered into the Barbican family, as a new Corporate Member. We look forward to working with them to engage their staff and clients with our varied programme over the coming year.
- Alongside dedicated champion of Cinema Campari, we hosted our first joint Screen Talk as part of a year long partnership with the brand. Audiences were treated to a screening of *Return to Seoul* followed by a Talk with the Director Davy Chou. We are now looking ahead to the next phase of our partnership, the Outdoor Cinema where audiences will get to enjoy films in our iconic Sculpture Court whilst enjoying a complementary Campari Spritz or non-alcoholic aperitivo Cordio.

## Trusts and Grants

- Since the May board meeting, we are delighted to have received generous support from the U.S. Embassy towards the public engagement programme of our *Carrie Mae Weems* exhibition.
- We have also recently confirmed support from the Maria Björnson Memorial Fund towards commissioning in theatre and received a grant from the Helen Frankenthaler Foundation towards our Autumn 2023 exhibition *RE/SISTERS*.

Additionally, we have unlocked the last year of a three-year grant from the City of London Community Infrastructure Levy (CIL), which support our Creative Collaborations team to work with the local community across a range of projects.



<b>Committee(s)</b> Barbican Centre Board	<b>Dated:</b> 12 July 2023
<b>Subject:</b> Visual Arts at the Barbican Centre	<b>Public</b>
<b>Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?</b>	<b>3, 4, 7, 8, 9, 10</b>
<b>Does this proposal require extra revenue and/or capital spending?</b>	<b>N</b>
<b>If so, how much?</b>	<b>n/a</b>
<b>What is the source of Funding?</b>	<b>n/a</b>
<b>Has this Funding Source been agreed with the Chamberlain's Department?</b>	<b>n/a</b>
<b>Report of: Claire Spencer, CEO Barbican Centre</b>	<b>For Information</b>
<b>Report author:</b> Shanay Jhaveri, Head of Visual Arts, Barbican Centre	

## Summary

This paper outlines the past year's Visual Arts programming activities at the Barbican Centre, in the Barbican Art Gallery and The Curve. It also looks ahead to the future programme for both these spaces, as well as plans for expanding Visual Arts activity into The Conservatory and other public spaces with the Barbican.

The Barbican Art Gallery and the Curve remain at the forefront of London's art spaces, recognised for bold, daring exhibitions that focus strongly on equality and inclusion, representing women and global majority artists, and those engaged with the climate crisis. The multi-disciplinary and civic ethos of the Centre has always been at the core of our thinking. This is now enriched by the new Barbican-wide purpose and values which guide our ideas and strengthen our ambition.

## Recommendation

That the Board NOTE the report.

## Main Report

### Barbican Visual Arts overview

**We are London’s creative catalyst for arts, curiosity and enterprise. We spark creative possibilities and transformation for artists, audiences and communities – to inspire, connect and provoke debate. We are the place to be in this Destination City, where everyone is welcome. Our impact is felt far outside our walls and ripples before the experiences we offer – locally, nationally and internationally.**

Barbican Art Gallery and Curve have remained at the forefront of London’s art spaces. The Visual Arts team have strived to achieve a balanced mix of national and international modern and contemporary art, design and architecture, photography and performance created in the twentieth and twenty-first centuries. The rigour of our research, the timely, compelling and often socially relevant themes, the quality and uniqueness of our installations and our brave and creative curation are what we have become known for.

### Barbican Art Gallery

Exhibitions staged in Barbican Art Gallery are designed to attract a paying audience. Most of these projects are researched and generated by our team, although we do occasionally bring in touring exhibitions or partner with other institutions from the outset.

All our exhibitions are of international art historical significance. We borrow work from private and museum collections globally. To be able to do this, we need to maintain a museum standard environment in the Gallery in terms of temperature, humidity and security. We have a professional coordination team who deal with all incoming loans, insurance and transport, supported by the COL Procurement and Insurance teams. We also have our own highly experienced Front of House and production teams.

### Barbican Art Gallery 22/23 programme

The 2022-2023 programme in the main gallery presented a series of monographic exhibitions of significant women artists, starting with Carolee Schneemann in autumn 2022, Alice Neel in spring 2023 and Carrie Mae Weems in summer 2023. Each of these shows was critically lauded and, in the case of Schneemann and Mae Weems, the first time their work could be properly experienced in the UK. The shows underscored each of these artists’ dedication to not only their own respective mediums, but also to a strong humanism.

They provide the opportunity to rethink a received art history which has been dominated by male artists, and in which important contributions by women have been marginalised. The group show *Postwar Modern: New Art In Britain 1945-1965* which opened in Spring 2022 set the template for group exhibitions that revisit a specific period of history, but from a different vantage point, bringing more nuance and complexity to the way we understand the art histories of those particular times and acknowledge the contributions of myriad artists who worked in a range of media.

### The Curve

The Centre’s goal of fuelling creative ambition is reflected in the Curve’s programme that strives to develop artistic talent. Since 2006, the Curve has been one of London’s leading spaces into which artists are invited to make site-specific work. These commissions tend to be by emergent, mid-career or overlooked international artists who have not yet had

exposure in London and who are ready to take on the scale of the space. We have now staged more than 30 such commissions and established this programme as a key UK opportunity for artists to experiment and develop their practice, while at the same time raising their profile.

Keeping within this spirit, in the autumn of 2022 Soheila Sokhanvari transformed the Curve into a stunning space in which she spotlighted the lives and contributions of 31 women who were active in the visual arts in pre-1979 Iran. The opening of the show coincided with protests in Iran, which added a level of potency and urgency to the presentation. The Curve was also chosen as the venue for the 2023 Barbican Centre Dinner, where Soheila shared her reflections with invited guests.

In the Spring of 2023, the interdisciplinary RESOLVE Collective occupied the Curve to address a number of social issues, including climate change, sustainability, and institutional critique. Over the course of the exhibition, they hosted a range of community events. In June 2023, the RESOLVE Collective withdrew their exhibition from the Curve citing censorship and hostile encounters with the Barbican's Front of House staff. The Barbican issued a public apology stating "We are deeply sorry for the pain caused to the members of RESOLVE Collective and those involved in their exhibition. Nobody should have to work in a place where they don't feel welcome and respected. A great deal of work has already gone into building a new culture at the Barbican in which all our people, and those with whom we work, are valued, supported, and feel they belong. It's clear we have a lot more work to do but we are committed to making the Barbican a place that is inclusive, welcoming, and safe for everyone."

### **New Head of Visual Arts**

In October 2022, Shanay Jhaveri joined the Centre as the new Head of Visual Arts from the Metropolitan Museum of Art, New York where he was Associate Curator of International Art in the Modern and Contemporary Department. Shanay will remain a custodian of the programme that had been set in place by predecessor Jane Alison in both the Curve and Art Gallery.

### **New programming vision**

The programme in the Curve will begin in Spring 2024 with a show by the Morocco-born, France-based artist Soufiane Ababri, and in the Art Gallery in the autumn of 2024. We also made the decision that the autumn 2023 Curve show will be the last exhibition to be accompanied by a publication. This choice was made taking a number of factors into consideration including workload, impact of these publications, finances and sustainability.

The new programming vision recognises the strengths of the programme in the gallery that have been inherited, and the intention is to continue with the monographic and group exhibitions that audiences expect from the Barbican. However, the desire is to balance the programme to be more international and diverse. Shanay has already made specific and strategic input into the two group shows *RE/SISTERS: A Lens on Gender and Equality* and *Unravel: The Power and Politics of Textiles in Art*, opening in the main gallery in autumn 2023 and Spring 2024 respectively, to ensure that non-western artists make up more than half of the curated selection.

### **Fashion and Design**

The other new priority for the Art Gallery programme is to re-introduce Fashion and Design, and to that effect we will be recruiting a new member of the team to be in post by autumn 2024. One of the founding principles for the Art Gallery was that it would have an interdisciplinary programme, and the gallery in the past has staged successful fashion and design-led shows. The hope is that by focusing a strand of the programme on fashion

and design we will be able to attract a different demographic of audience to the Centre, which would have a beneficial impact on revenue, while also increasing and diversifying our audiences. By reaffirming this commitment to the original intentions for the gallery programme, along with the rest of the gallery's ambitious programme, the hope is to excite and engage audiences.

### **Site-specific commissions**

Another aspiration is to initiate a new programme of site-specific commissions and interventions across the Barbican Centre to increase the Visual Arts programme's engagement with the ever-expanding number of visitors to the Centre. This new initiative will contribute to our goal of revitalising our place, alongside renewal works in and around the centre. The brief to artists for these commissions is to directly respond to the architecture of the Barbican and think through its legacy. The first of this series of commissions will be launched in the Conservatory in September 2023 with a spectacular installation by the Indian artist Ranjani Shettar. This will be accompanied by a range of experiences that will allow more people to come to the Conservatory to enjoy the work and experience other elements of the what the Barbican has to offer (more on this below). The team are currently exploring new artwork commissions for other spaces around the centre, with the hope to have at least one to two commissions every year. These would be funded within existing budget allocations or through fundraising.

### **Cross departmental collaborations**

These commissions will be bringing more visibility to the Barbican Centre, enhancing the opportunity for it be marketed as a destination. For example, the commission in the Conservatory has provoked a more expanded offer in the Conservatory, a much loved and popular part of the Barbican. We have already begun conversations across the organisation regarding potential cross-departmental collaborations, and our commitment to being connected – working together, supporting each other – is key to the success of these team efforts.

One of the first of these collaborative projects will come into effect with the Francis Alÿs Spring 2024 solo show, with Creative Collaboration. At the heart of the Alÿs presentation is his magnum opus "Children's Games" (1999 - ongoing) in which he has filmed children at play in various countries, sometimes in deeply troubling conditions. This work will be shown in the lower galleries and the curatorial concept for the upper galleries is to reverse the gaze and invite children from local communities to curate Alÿs's drawings. This community-led project is being developed in close collaboration with our Head of Creative Collaboration, Karena Johnson and her team and will mark a path forward for ways in which the Visuals Art Department can work with other departments in a more in-depth and considered manner.

### **Partnership and Touring Programme**

Along with focusing on the programme in London, specific attention has been paid to the department's touring and partnership programme which was established in 2015. The belief is that this part of the department's activities can be enhanced, and the Barbican should seek to tour and partner with major international museums and foundations. Conversations have already commenced with potential partners in countries ranging from Latin America to Japan. Growing this part of the department's activities could also lead to cost sharing and possible enhanced revenue. To note, *RE/SISTERS* has one partner venue, *Unravel* is organised in partnership with the Stedelijk in Amsterdam and the Francis Alÿs show will have two additional European venues. We have also confirmed a multi-year partnership with Kiran Nadar Museum of Art, New Delhi which commences with their support of the 2023 Conservatory Commission.

## **Team structure**

Considering the growing ambition of the programme certain changes have been made to the structure of the department, with a series of regrades to create a senior team that includes a Deputy Head of Visual Arts, a Senior Manager of Exhibitions and Partnerships and a Senior Curator to support the Head of Visual Arts in the various endeavours. Furthermore, a department-wide workload review was completed in early 2023, speaking with more than 20 members of staff, to better understand how the department has been working and which areas could do with additional support to improve efficiencies. Recommendations to the Visual Arts leadership have been made, identifying areas where attention needs to be paid to alleviate excessive workload for members of the team. This is in line with our organisational goal of investing in our own people and culture, while finding sustainability in our workload and work patterns.

## **Barbican Renewal**

The Gallery and the Curve have both had significant improvements made to their physical structures in the last 10 years. This included a major project in the Gallery pre-Covid which improved access and created a new fire evacuation route enabling increased visitor capacity. However, there are still a number of infrastructure challenges, including the reliance of the Gallery for maintaining appropriate environmental conditions on the plant which is in need of improvement. The Gallery team have been working closely with the Barbican Renewal team on future plans, and three key members of the Gallery's senior team, including Shanay, will be involved with the Barbican Renewal Project groups going forward.

The site-specific commissions that the Gallery are planning are designed to work with the spaces of the Barbican alongside the Barbican Renewal process. Creating a commission in the Barbican Conservatory is a catalyst for change, demonstrating the potential of this space as well as highlighting the ways in which it can be upgraded and improved for the future.

## **Sustainability and climate change**

Visual Arts team are exploring new processes and solutions that reduce our environmental impact, while balancing the social, cultural and economic value we bring to the Barbican Centre and beyond. The Art Gallery has recently become a member of the Gallery Climate Coalition and are working their resources to inform our approach as well as being part of sector wide conversations. Our focus is on better tracking and recording of data around our carbon emissions, so we can more fully understand and contribute to meeting the Centre's target of Net Zero by 2027. We are also actively trying to reduce our energy consumption.

The main ways we can reduce our energy consumption is to reduce the impact of transporting artworks, reduce the amount of new exhibition build materials used and review the climate parameters for the gallery space. Alice Neel: Hot off the Griddle is the first in which the Visual Arts team have actively measured and quantified our environmental footprint. We have developed a framework with selected environmental impact indicators in the areas of energy, resource use, waste and transport to quantify impacts as well as register positive green environmental decisions. Once analysed this data provide a starting point for review, enabling us to align problem areas for improvement and subsequently set targets for future exhibitions.

We are also using our platform to showcase the work of artists whose work highlights environmental issues, thereby raising awareness (RESOLVE collective's them's the breaks and *RE/SISTERS: A lens on gender and ecology* are examples of this).

Our Senior Manager, Exhibitions and Partnerships was invited to talk about the work we are doing in this area at the Museums and Heritage show in May, an International Council of Museums (ICOM) networking event in June and will present a case study at a Touring Exhibitions Group (TEG) event in July.

## **Equity, diversity and inclusion**

This continues to be a priority area for our department. We are encouraged by the progress that has been made and the support that this brings – from the new EDI strategy and the Zero Tolerance strategy to the creation of new roles including that of the Head of EDI and the ongoing success of the staff networks (in which our department is represented). Having this expertise within the organisation provides both challenge and support. Following the publication of Barbican Stories and prior to leadership instituting positions to lead on EDI, the Visual Arts team self-organised meetings and forums to discuss issues, and arranged anti-racism training for the whole team.

There remains work to be done in how we engage with international artists, and in terms of the diversity of our own staff and audiences. We will utilise our learning from the aforementioned situation with RESOLVE Collective to review the way we work with and support artists and all those with whom we collaborate.

We remain committed to recruiting for potential and the changing make-up of the department reflects the success of this approach. We have recently submitted a bid to the Reimagine fund which if successful will enable us to offer further opportunities from curators from under-represented backgrounds and for us to learn from their expertise.

We will continue to work to reach new audiences and to ensure that our offer remains affordable to the broadest range of potential visitors through our pricing structure and initiatives like Pay What You Can, as well as by ensuring a strong free offer.

## **Challenges and Opportunities**

### **Challenges**

- The ongoing impact of Covid19 – this was a hugely disruptive for the wider arts sector and has been very de-stabilising for many visual arts organisations.
- The cost-of-living crisis has led to reduced visitor numbers across the sector and this is reflected in our own attendance figures.
- This has coincided with a period where our costs have risen (including for build, transport and staffing) requiring complex juggling of limited resources.
- The emotional impact of the issues listed above has impacted on staff mental health and well-being – and has contributed to a number of staff being on extended periods of sick leave and a greater workload for the rest of the team.
- Staffing is our key resource but post covid we saw a high staff turnover and a subsequent loss of organisational knowledge and the need for more training and support for new staff.
- The future programming ambitions will require us to make further structural changes to our team and at times to bring in additional staff resources which might require additional fundraising.
- The Visual Arts Department is impacted when other key departments on whom we rely on have capacity issues – for example Engineering, Finance and HR.

### **Opportunities**

- Post covid there is a renewed enthusiasm for in person experiences and for programming which feels relevant which is reflected for example in the critical

response and the huge visitor figures for the Soheila Sokhanvari commission which resonated with events in Iran.

- The ability for some of our team to work from home has created opportunities for flexible working which helps with staff motivation and retention.
- With the expertise of our new Head of Visual Arts and the excitement being generated around the forward programme there are new opportunities for fundraising which is already proving successful (e.g., in the funding of the Conservatory commission).
- With the arrival of the new Head of Visual Arts, and the quick implementation of their vision with the launch of the site-specific commissions, there are opportunities for Press and Communications to create excitement around the programme. Also, it allows for that team to present a more unified and cohesive visions for the Arts Programme rather than simply trying to generate interest from one project to the next
- We have the opportunity to work on better financial planning – a process which is already underway.
- With a permanent Marketing Manager in post, we can work closely with the Digital team to extend our programme beyond the gallery walls, creating shortform and longform content which engages our audiences and brings new visitors to both the Curve and Main Gallery. We will streamline our digital output by using data and performance statistics to track what is working well from one programme to the next.
- Knowing / broadening our audiences through the new programming and engagement work.
- Possibilities to grow on current plans – e.g., extend the Conservatory programme if successful in driving income and new visitors.
- Further develop our partnership and touring programme, building associations with major organisations beyond Europe, ensuring international visibility and recognition for the Barbican.

### **Corporate and Strategic implications**

The future plans of the Visual Arts team support the delivery of the City's Corporate Plan by:

- Contributing to a flourishing society. The Gallery programme is designed to be inclusive – both in terms of the artists and the audiences that we work with. We will continue to prioritise keeping down our admissions prices and enabling all visitors to experience the Curve space for free as well as creating new opportunities to engage with art across the building via the public art commissions. We are conscious of the impact of the cost of living crisis and the need to balance income generation with access, and will therefore be introducing a weekly Pay What you Can offer from the Carrie Mae Weems exhibition as well as working with the Communities and Neighbourhoods team to support free entry for key community groups.

#### **Relevant Corporate Plan outcomes:**

3. People have equal opportunities to enrich their lives and reach their full potential.
  4. Communities are cohesive and have the facilities they need
- Supporting a thriving economy. We are committed to attracting the best talent to work for the team, recruiting for potential and encouraging and supporting all our team to be entrepreneurial in their approach to partnership working and income generation. The Partnership Programme is enabling us to make

significant savings through cost sharing and to bring exhibitions to the Barbican that would not otherwise be possible. We actively seek new fundraising opportunities and work closely with the Development team to maximise opportunities for funder cultivation. We are in conversation with several Foundations, each with different areas of commitment, including providing funding for artist operating in the non-west to other Foundations who are interested in access and public art projects. Also, Shanay has begun conversations with a number of collectors and individual donors who are keen to support the future programme. The aim would be to secure multi-year gifts from them.

**Relevant Corporate Plan outcomes:**

7. We are a global hub for innovation in finance and professional services, commerce and culture.
  8. We have access to the skills and talent we need
- Shaping outstanding environments. The new Public Art strategy celebrates the unique and important spaces of the Barbican. This initiative goes hand in hand with our commitment to environmental concerns – both in our programming and in our initiative to better track and manage our carbon footprint and to reduce use of materials that are harmful to the environment.

**Relevant Corporate Plan outcomes:**

9. We inspire enterprise, excellence, creativity and collaboration.
10. Our spaces are secure, resilient and well maintained.

**Financial implications**

None

**Resource implications**

Refer to [Team structure](#)

**Legal implications**

None

**Risk implications**

There is always some inherent risk with programming in the visual arts, mitigated by rigorous systems in place to enable any higher-risk activities/content to be flagged to senior management during the development phase and monitored accordingly. It should be noted that failing to programme in the way we do – ambitious, daring and innovative – presents a different risk, i.e. reputational risk. Taking risks in order to realise a truly global programme, and build audiences for that programme, is an important part of our vision.

**Equalities implications**

Refer to [Equity, diversity and inclusion](#)

**Climate implications**

Refer to [Sustainability and climate change](#)

**Security implications**

None



## **Conclusion: a note from Shanay Jhaveri, Head of Visual Arts**

The past two years have been a difficult and challenging time for the Barbican Visual Arts team. Emerging from the pandemic, Barbican Stories, significant changes across the Centre in leadership and a transition between Heads of the department has been unsettling and destabilising for the team. Every effort is being made to bring a sense of stability and calm to the team, and my arrival and the implementation of a new vision gives the gallery a forward momentum and many new goals to meet. Realising my aspirations for the gallery and its programme should equip it to meet the demands of present circumstances in the sector, between diversifying the offering in the gallery to adding new strands of programming. The aim is to be more intentional about the audiences we attract, with a consistent message with our programme. There is an understanding of the financial reality of the Centre and to those ends new revenue streams are being explored through programming and partnerships and touring, and our financial planning model is being reviewed. This is all being done keeping the welfare and well-being of the team in mind.

### **Report Author**

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**Appendix 1** – Future programming

**Appendix 2** – 2022-23 Exhibition reviews

**Appendix 3** – Attendance analysis

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