



Barbican Centre Board

Date: WEDNESDAY, 15 NOVEMBER 2023
Time: 9.00 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 | Deputy Alpa Raja |
| Deputy Randall Anderson | Jens Riegelsberger (External Member) |
| Michael Asante (External Member) | Jane Roscoe (External Member) |
| Stephen Bediako (External Member) | Despina Tstatsas (External Member) |
| Farmida Bi, Barbican Centre Trust Chair (Ex-Officio Member) | Irem Yerdelen |
| Tijs Broeke | |

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

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

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

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 noted without discussion. These have been included in the separate information pack along with other items marked '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 27 September 2023.

For Decision
(Pages 7 - 12)

4. SUB-COMMITTEES

a) *Finance and Risk Committee

To receive an update of the public section of the Finance and Risk Committee of the Barbican Centre Board meeting held on 1 November 2023.

b) People, Culture & Inclusion Committee

Note: The last meeting of the People, Culture, & Inclusion Committee scheduled for 1 November 2023 was cancelled due to lack of business, and therefore no update is to be received at this time.

5. *FORWARD PLANNER

Report of the CEO, Barbican Centre.

For Information

6. CEO REPORT BY THE BARBICAN'S DIRECTORS

Report of the CEO, Barbican Centre.

For Decision

7. **ANNUAL STRATEGIC UPDATE FOR THE CREATIVE COLLABORATION DEPARTMENT**

Report of the CEO, Barbican Centre.

For Decision
(Pages 35 - 42)

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

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

10. **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

11. **NON-PUBLIC BOARD MINUTES**

To agree the non-public Minutes of the Barbican Centre Board meeting held on 27 September 2023.

For Decision
(Pages 43 - 46)

12. **SUB-COMMITTEES**

a) *Finance and Risk Committee

To receive an update on the non-public section of the Finance and Risk Committee of the Barbican Centre Board held on 1 November 2023.

b) People, Culture & Inclusion Committee

Note: The last meeting of the People, Culture, & Inclusion Committee scheduled for 1 November 2023 was cancelled due to lack of business, and therefore no update is to be received at this time.

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

Report of the CEO, Barbican Centre.

For Decision
(Pages 47 - 64)

14. **BARBICAN RENEWAL PROGRAMME - CRITICAL WORKS AND PHASE 1 OF INFRASTRUCTURE RENEWAL PROGRAMME**

Joint Report of the CEO, Barbican Centre, the City Surveyor and the Chamberlain.

For Decision
(Pages 65 - 78)

15. **BARBICAN RENEWAL - EXHIBITION HALL 2 AND CONSERVATORY DESIGN AND BUSINESS CASE UPDATE**

Report of the CEO, Barbican Centre.

For Discussion
(Pages 79 - 86)

16. **LONDON SYMPHONY ORCHESTRA - ANNUAL REVIEW FOR 2022/23**

Report of the Managing Director (LSO).

For Discussion
(Pages 87 - 94)

17. **BARBICAN BUDGET 2024/25**

Joint Report of the CEO, Barbican Centre and the Chamberlain.

For Decision
(Pages 95 - 110)

18. **BARBICAN RENEWAL FEASIBILITY STUDY UPDATE**

Report of the CEO, Barbican Centre.

For Decision
(Pages 111 - 114)

19. **BLOOMBERG DIGITAL ACCELERATOR PROJECT**

Report of the CEO, Barbican Centre.

For Decision
(Pages 115 - 126)

20. **BARBICAN FIRE SAFETY PROJECT**

Report of the CEO, Barbican Centre.

For Decision
(Pages 127 - 130)

21. **ARTS PROGRAMMING & BUSINESS EVENTS RISK REGISTER**

Report of the CEO, Barbican Centre.

For Information
(Pages 131 - 134)

22. ***RADIO SYSTEM INFRASTRUCTURE REPLACEMENT (BARBICAN AND GSMD)**

Joint report of CEO, Barbican Centre, and Principal, Guildhall School of Music and Drama.

For Information

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

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

Part 3 - Confidential Agenda

25. **CONFIDENTIAL MINUTES**

To approve the confidential minutes of the Barbican Centre Board meeting held on 27 September 2023.

For Decision

BARBICAN CENTRE BOARD

Wednesday, 27 September 2023

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 27 September 2023 at 11.00 am

Present

Members:

| | |
|------------------------------------------------|--------------------------------------|
| Tom Sleigh (Chair) | Mark Page (External Member) |
| Alderman Sir William Russell (Deputy Chairman) | Jens Riegelsberger (External Member) |
| Deputy Randall Anderson | Jane Roscoe (External Member) |
| Stephen Bediako (External Member) | Despina Tstatsas (External Member) |
| Farmida Bi (Ex-Officio Member) | Irem Yerdelen |
| Tijs Broeke | Deputy Alpa Raja |
| Wendy Mead | |

In Attendance

Officers:

| | |
|-----------------|----------------------------|
| Claire Spencer | - Barbican Centre |
| Beth Bryan | - Barbican Centre |
| Jo Davis | - Barbican Centre |
| Lee Dobson | - Barbican Centre |
| Cornell Farrell | - Barbican Centre |
| Will Gompertz | - Barbican Centre |
| Vania Gonzalez | - Barbican Centre |
| Natasha Harris | - Barbican Centre |
| Luke Kemp | - Barbican Centre |
| Ali Mirza | - Barbican Centre |
| Patrick Moran | - Barbican Centre |
| Eve Scott | - Barbican Centre |
| James Tringham | - Barbican Centre |
| Jenny Waller | - Barbican Centre |
| Udhay Bhakoo | - Chamberlain's Department |
| Sarah Wall | - Chamberlain's Department |
| Matthew Cooper | - Town Clerk's Department |
| Ben Dunleavy | - Town Clerk's Department |

1. APOLOGIES

Apologies for absence were received from Zulum Elumogo.

The Deputy Chair (External) and Michael Asante observed the meeting virtually.

The Chair noted that this was the last Board meeting for Will Gompertz, the Barbican Centre's Artistic Director. The Board joined the Chair in thanking Will for his work during his tenure and wished him well for the future. In reply, the Artistic Director thanked the Chair and the Board for their support.

The Chair welcomed the representatives from the Barbican Staff Networks, who were observing the meeting as part of the Barbican Centre's EDI and engagement strategy.

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 meeting held on 12 July 2023 were approved as a correct record.

4. **SUB-COMMITTEES**

a. ***Finance and Risk Committee**

The Chair of the Finance and Risk Committee provided an oral update on the meeting held on 11 September 2023.

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

The Chair of the Board provided an oral update on the meeting held on 13 September 2023.

There were no substantive points from the public session of this meeting. However, the Chair used the opportunity to propose that, following discussion with the members of the Committee and officers, the name of the Committee be changed to the 'People, Culture and Inclusion Committee'. The Chair felt that this name better reflected the remit of the Committee and the organisational priorities of officers reporting to it. There would be no change to the Committee's terms of reference.

RESOLVED, that – Members approve that the name of the Nominations, Effectiveness and Inclusion Committee be changed to the People, Culture and Inclusion Committee.

5. **WORKPLAN**

Members noted the Board's workplan.

6. **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 – the Board endorses Management's approach.

7. **BARBICAN CENTRE – CINEMA ANNUAL STRATEGIC UPDATE**

Members received a report of the CEO, Barbican Centre, concerning the Cinema art form.

Members praised the report as being an exemplary art form report. During discussion, the following points were noted:

- The cinemas required investment to resolve technical challenges. The Deputy Chairman suggested that individual donors could be approached to assist with this.
- The Cinema's arts programme was more resource heavy than the commercial programme.
- The Pay What You Can trial had worked well, and officers supported expanding it beyond the initial offer on new releases on Fridays.
- Officers did not feel that the opening of an arthouse cinema close of the Barbican Centre had affected the Barbican Cinema.
- The Cinema artform was pursuing its own marketing approach and using the screens to promote this.
- The Cinema artform had a small travel budget, allowing each member of the team to visit one festival year. The impact of in-person meetings was felt to be a key part of the curated programming.

The Deputy Chairman informed the Board of his positive experience at a recent visit to the Barbican Cinema and asked that this be fed back to staff.

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

8. **BARBICAN CENTRE – COMMERCIAL ANNUAL STRATEGIC UPDATE**

Members received a report of the CEO, Barbican Centre, concerning the Commercial Department.

Members praised the report for providing a good news story. During discussion, the following points were noted:

- A Member noted their recent positive personal experience of using the venue for an away day, and said that it had encouraged some attendees to sign up for Barbican Membership.
- Events officers from the Barbican Centre were part of a City Events Working Group, which aimed to keep venues in contact with each other and maintain good relationships. The CEO said that she felt it was important to ensure that other City of London Corporation venues had opportunities to take on any business turned down by the Barbican Centre.
- The Commercial Department had been able to expand the number of weddings held at the Barbican Centre, with 32 in 2023. They had a licence limit of 40.

- The usage of the car parks was declining, with Barbican Renewal providing a chance to look differently at how they were used.

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

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

There were no questions.

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

There was no urgent business.

11. **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.

Members agreed to adjourn the meeting for five minutes following the exclusion of the public.

12. **NON-PUBLIC BOARD MINUTES**

The non-public minutes of the meeting held on 12 July 2023 were approved as a correct record.

13. **SUB-COMMITTEES**

a. **Finance and Risk Committee**

The Chair of the Finance and Risk Committee provided an oral update on the non-public session of the meeting held on 11 September 2023.

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

The Chair of the Board provided an oral update on the non-public session of the meeting held on 13 September 2023.

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

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

15. **BARBICAN IMMERSIVE FUTURE PLANS**

Members received a report of the CEO, Barbican Centre, concerning the Barbican Immersive programme.

Members agreed to extend the meeting under Standing Order 40.

16. **BARBICAN CENTRE - AUDIENCE STRATEGY 2023-2026**

Members received a report of the CEO, Barbican Centre, concerning the Audience Strategy.

17. **BARBICAN CENTRE - DRAFT CODE OF ETHICS**
Members received a report of the CEO, Barbican Centre, concerning the Code of Ethics.
18. ***BARBICAN EXHIBITION HALLS ENABLING WORKS**
Members received a report of the CEO, Barbican Centre, concerning the Exhibition Halls.
19. ***RESOLVE COLLECTIVE REPORT**
Members received a report of the CEO, Barbican Centre concerning the Resolve Collective.
20. ***ARTS PROGRAMMING & BUSINESS EVENTS RISK REGISTER**
Members received a report of the CEO, Barbican Centre, concerning the arts programming and business events risk register.
21. **QUESTIONS RELATING TO THE WORK OF THE BOARD**
There were no questions in the non-public session.
22. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**
The Chair confirmed that November's Board meeting had been rearranged to begin at 9am, to allow for a Board away day to follow.
23. **CONFIDENTIAL MINUTES**
The confidential minutes of the meeting held on 12 July were approved as a correct record..
24. **UPDATE ON THE ARTISTIC DIRECTOR RECRUITMENT**
The CEO provided Members with an update on the recruitment for the Artistic Director.

The meeting ended at 2.00 pm

Chairman

Contact Officer: Ben Dunleavy
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Agenda Item 6

| | |
|-----------------------------------------------------------------------------------------------------------|--------------------------------|
| Committee(s) | Dated: |
| Barbican Centre Board | 15 th November 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 Information |
| 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.

Chief Officer Report

As usual, it's been a busy time at the Centre as we continue to accelerate the delivery of our strategic framework.

Our main areas of progress since our last report, in delivering on our purpose, are as follow:

Excite and Engage our Audiences

- Our new Audience Strategy was approved by the Board in September and delivery has commenced with an initial focus on data.
- Commencement of the programme with Bloomberg Digital Accelerator to revamp our audience focused digital infrastructure.
- Completed our Annual Report for 2023

Fuel Creative Ambition

- Our proposal for Barbican Immersive was approved by the Board and we have commenced the development of the next exhibition, including a new partnership.
- Delivered a rich, purposeful programme across all artforms
- Commenced new programmes for Artistic Talent Development
- Commenced a mid-term review of the Conservatory Commission

Invest in our People and Culture

- Appointed and announced our new Head of Music and commenced preparations for their onboarding in early 2024.
- Approval to recruit a new Director for Arts and Participation with Green Park appointed as the Headhunter.
- Approval to recruit a new Director for Audiences has been secured, with Gatenby Sanderson appointed as the Headhunter.
- Approval to recruit a new Director for Buidling and Renewal has been secured, with McClean appointed as the Headhunter.
- New internal communication and engagement programme launched (“Ask Me Anything”)

Revitalise our Place

- Developed a proposal with City Surveyors that will allow us to commence urgent works for Barbican Renewal in early 2024
- Developed plans for Exhibition Halls and Conservatory, for consideration at this meeting

Build an Enterprising Business

- Commenced the replacement of our Event Delivery System (at the heart of any Art Centre’s successful operation)

- Advanced the preparation of our 2024/25 budget
- Completed a reforecast for 2023/24
- Finalised preparations for a relaunch of the Level 1 Restaurant
- Secured a food and beverage consultant who will work with us on both the 2024 Tender and the F&B components of Renewal.
- Re-set our membership of Corporation Risk Management Forums.

Working in Line with our Values

- Furthered our work around our Code of Ethics for approval in January 2024

More detail is contained within this report. Thanks as always to the remarkable team at the Barbican who continue to address the challenges that each day presents whilst keeping their eyes firmly on the future.

Claire Spencer
CEO, Barbican Centre
October 2023

Fuel Creative Ambition

RE/SISTERS: A lens on gender and ecology opened on 4 October in the main gallery receiving 4 star reviews from the [Guardian](#) and the [Evening Standard](#). The *RE/SISTERS* introduction film, created in partnership with earthrise, was released via [Instagram](#) to over 2000 likes and 98,600 views.

Ranjani Shettar's site-specific commission (in partnership with the Kiran Nadar Museum of Art) – *Cloud Songs on the Horizon* continues in the Conservatory. Reviews have been positive with many mentioning Shettar's aim to spark joy and encourage visitors to explore the plant collection. Open for free to the public on Friday evenings and Sundays advance tickets are fully booked. In addition, year 1 students completed a biodiversity themed treasure hunt and students from Ickburgh SEN/D school took part in a sensory soundscape workshop as part of this month's community day. A longform studio film including footage of Ranjani Shettar in the Conservatory and edited together with footage from Ranjani's studio in Karnataka is now a key asset included in the digital exhibition guide, pre-visit emails and on the website.

Julianknxx continues in the Curve gallery – the team worked with 180 Studios and WePresent to collaborate on digital content released around the launch on 13 September and are forging plans to continue this content partnership throughout the run. And *Julian knxx: Chorus in Rememory of Flight*, a studio film with Julianknxx, filmed at 180 studios, was released at the end of October.

In the Theatre and Pit we have seen an intensive period of work presenting an exciting array of international companies. Belarus Free Theatre's haunting folk tale with opera and orchestra performing alongside their acting ensemble in *King Stakh's Wild Hunt*; *Eun Me-Ahn's Dragons* from South Korea featured inventive choreography illuminated by state-of-the-art projections; Why Not Theatre from Canada filled our main house with their spellbinding new adaptation of the *Mahabharata*, which included a meal and storytelling in the Pit; and our season closed with US choreographer Pam Tanowitz and composer David Lang exploring their Jewish heritage through movement and music in *Song of Songs*.

At the same time the Pit was home to 5 companies bringing a range of vital small scale works covering poetry, dance, film, music, storytelling and another popular *Pit Party*. The whole season garnered a clutch of 4 and 5 star reviews performing steadily at the box office.

A new Music season is underway – highlights from the Barbican's Classical programme in September and October included visits from the Ukrainian Freedom Orchestra and the Bayerisches Staatsorchester, while the LSO welcomed their chief conductor designate Sir Antonio Pappano for a performance of Beethoven's 7th Symphony.

Contemporary concerts included a welcome return for techno legend Jeff Mills with a new project called *Tomorrow Comes The Harvest*, an all-day event celebrating the enduring folk music of *The Unthanks*, a typically maverick new project from composer Matthew Herbert, and a one-off collaboration between singer-songwriters

John Grant and Richard Hawley, who joined forces to perform the songs of Patsy Cline. We also look forward to the return of the Darbar Festival (of Indian classical music) and of the London Jazz Festival during the Autumn.

Barbican Immersive received board approval at the September 2023 meeting for an ambitious new programme to deliver annual immersive exhibitions at the centre each summer to grow Barbican's gen Z and A audiences and deliver additional revenue. The first project in this new plan will launch in 2025. Production for this new programme has begun, starting with the *Fundamentals of Music* project.

In October, Creative Collaborations produced *Nina Simone: Legacy* at Milton Court revisiting Josette Bushell-Mingo OBE's 2017 international theatre production about her relationship with Nina Simone: *Nina: A Story about Me and Nina Simone*. The sold-out evening included a screening of the London premiere of a film about the production, *CALL NINA!* directed by Lamin Daniel Jadama, as well as a panel discussion on race activism and performance, and concluded with a live performance of Nina Simone's songs. In November, Encounters talk series (curated for younger audiences) will present two discussions:- the first with Turner Prize-nominated artist Sin Wai Kin and singer-songwriter, producer and composer Planningtorock who will explore world building at the intersections of visual arts and music.

The second event is with multidisciplinary artist Ronan McKenzie talking to artist and designer Mac Collins about their processes from ideation to realisation. The team will also kick off the first Club Stage gig, a new strand of music programming aimed at a younger and a more culturally diverse demographic. Opening with *Greentea Selecta* which sold out in three days. The next Club Stage event in December is in partnership with Bootylicious the longest running Black gay club night in the country.

During September and October, Cinema programmed a number of high profile ScreenTalks including Nick Fontain for the premiere of the new Restoration of *I Heard it through the Grapevine*; Emerald Fennel for *A Promising Young Woman* ahead of her new film, *Saltburn*, opening the London Film Festival; and Cannes Un Certain Regard winner *How to Have Sex* with director Molly Manning Walker and actor Mia McKenna-Bruce. Our Hidden Figures regular strand held its most successful programme with Binka Zhelyazkova rare films. October saw the continuation of Cinema's collaboration with Headway East London, following their exhibition in the Curve Gallery, with an *Experiments on Film* screening with artist Zara Joan Miller.

The latest in our *Experiments on Film* series took place earlier in the month, celebrating Isaac Julien and his work around Frederick Douglass, including a panel discussion and book signing. *Visions of Haiti* opened in October, a programme exploring films engaging with Haiti, drawn from across the history of cinema. October ended with our annual half term family film offer: Family Film Week which included a preview of *Chicken Run: Dawn of the Nugget* with a Studio Ardman model making workshop. For the first time we offer a Relaxed Screening as part of the programme, with *Spider-man: Across the Spider-Verse* and a draw along session.

Content Reach and Intellectual Property Development

The Visual Arts team is collaborating with ARoS Aarhus Kunstmuseum in Denmark to show Soheila Sokhanvari's *Rebel Rebel* exhibition from January - June 2024, co-curating *Unravel: The Power and Politics of Textiles in Art* (opening 14 February 2024) with the Stedelijk, Amsterdam where it will open in September 2024 and planning for *RE/SISTERS* to travel to FOMU, Antwerp 29 March – 18 August 2024.

The Barbican Immersive team has confirmed two venues to continue *Game On's* tour in 2024. The exhibition will visit the Doncaster Dome (Jan-April) and the National Museum of Scotland (June-November). The team are currently working on combining *Game On 1&2* to present the best version of the show yet. Final preparations are being made at the CCCB in Barcelona for the launch of the *AI:More Than Human* exhibition. Due to this project's ongoing interest and success, Barbican Immersive is considering extending the exhibition tour beyond 2024. Preparations for the *Virtual Realms*, *Our Time On Earth* and *Mangasia* tours to continue in 2024 are underway.

Artistic Talent Development

Creative Collaborations is in the process of recruiting for two annual Young Barbican programmes Barbican Young Poets and Young Film programmers to start in November '23. Over 500 applications have been received and the team have delivered open days and opportunities for participants to meet the facilitating artists.

In Theatre, Julene Robinson, Emma + PJ, the *PappyShow* and Rhiannon Faith are all alumni of our past Open Lab programme and featured in this autumn's public Pit programme. They are testament to the value of the Open Lab development process which supports new ideas and helps companies learn how to take their work to the next level through the technical resources and producing expertise we provide.

The American vocal ensemble *Roomful of Teeth* built successfully on their previous visit (as part of Max Richter's 2018 Sound And Vision weekend) by selling out Milton Court in a programme of music by young composers including Caroline Shaw and Angelica Negron. Electronic musician Laurel Halo also sold out her first headlining performance as part of the Barbican programme. The London based *Balimaya Project*, whose music fuses jazz and West African influences, successfully graduated from a Milton Court show in 2021 to the Barbican Hall in 2023, attracting by far the largest audience of their career so far.

Notable Production Activities

The *Mahabharata* brought to us in this new version by Toronto's Why Not Theatre was of particular note as it gave a new generation a chance to experience an epic scale retelling of these iconic stories which has not been seen in this country since Peter Brook's celebrated version in 1985. It brought a new audience to the Barbican with 42% first time bookers, many of whom were multi-generational families visiting the Barbican specifically to immerse themselves in this thrilling durational production. By significantly exceeding target it has shored up those shows in the season who have just fallen shy of their targets. We are grateful to our colleagues in

Security and AEX who worked with the Theatre team to provide extra security for audiences, artists and staff during the run of *Song of Songs*, at a particularly difficult time.

Spotlight moment - Outdoor Cinema 2023

Barbican Outdoor Cinema returned in August/September with an expanded programme and increased capacity. Over 6000 people attended 11-screenings, which included a corporate sponsor for the first time and an enhanced look and feel of the space. The programme attracted a wide audience and received high level of media attention, while generating net profit. Barbican outdoor Cinema has been nominated for [The Big Screen Awards](#) – Event of the Year. A tribute to all those who worked on it and made it an astounding success. For more information, please refer to the Barbican Outdoor Cinema 2023 Evaluation paper in Appendix 1 in the Information Pack.

Excite and Engage our Audiences

Communications

During September and October the press focus has been on the autumn season's programming. We delivered well attended media view events for *Ranjani Shettar: Cloud Songs on the Horizon*, *Julianknxx: Chorus in Rememory of Flight* and the group show *Re/Sisters*. All three exhibitions received favourable media coverage, with highlights including a beautifully eloquent preview of *Cloud Songs on the Horizon* in the [Financial Times](#) including an interview with Head of Visual Arts Shanay Jhaveri, and an 10-minute segment on BBC Radio 4's [Women's Hour](#) (from 33:46) with *Re/Sisters* curator Alona Pardo. In the Theatre and Music programmes we ran over a dozen press desks for a wide range of shows, and received some excellent coverage including, for example, for *Mahabharata* in the [Telegraph](#), *Song of Songs* in the [Observer](#), and the Bayerische Staatsorchester conducted by Vladimir Jurowski in the [Times](#). In Cinema the forthcoming Visions of Haiti Film Festival and Family Film Week both received good press previews.

During the period we also brought a renewed focus to the Barbican's [LinkedIn account](#), which is an excellent place to connect with our stakeholders, donors, and industry partners. Among other topics, we posted about: the Bartholomew Fair; the departure of Artistic Director Will Gompertz; the Sir David Attenborough waxwork that was unveiled by Madame Tussauds in the Conservatory; our Black History Month programming; London Fashion Week shows we hosted; the City's new Lord Mayor; the Vestiaire Collective partnership for *Re/Sisters*; and the 50th birthday of our cousin, the Sydney Opera House.

In internal comms Town Clerk Ian Thomas attended an all-staff Town Hall meeting on 25 September and took part in an 'in-conversation' discussion with CEO Claire Spencer and took questions from the team. We also launched a new initiative called 'Barbican AMA': open-invite sessions in which individuals or teams talk through a project they've been working on – these are intended to increase staff understanding of different parts of the organisation and break down silos. To date, topics have included fundraising, the shop, and Barbican Renewal.

Headline Visitor Numbers

For the period 1st January 2023 – 13th October 2023 overall visitor numbers are up 8% on the same time last year as the market continues to improve from the impact of Covid.

Some strong uplift across Cinema and Classical Music with new release titles *Barbie*, *Tar* and *Oppenheimer* as well as our resident orchestras, LSO and BBC all performing well. Gallery has been impacted negatively this year as it is comparing against the *Our Time On Earth* Barbican Immersive Exhibition in 2022.

| Artform tickets | 2022 | 2023 | % difference |
|------------------------|----------------|----------------|--------------|
| Art Gallery | 142,842 | 90,709 | -36% |
| Cinema | 91,996 | 127,161 | 38% |
| Classical Music | 136,203 | 174,187 | 28% |
| Contemporary Music | 103,774 | 115,056 | 11% |
| Creative Collaboration | | 1,275 | |
| Membership | 1,517 | 2,428 | 60% |
| Other | 169,717 | 162,803 | -4% |
| Theatre | 225,576 | 265,292 | 18% |
| Total | 871,625 | 938,911 | 8% |

Note:

Other includes non-artform events e.g., Conservatory, graduations, tours, etc

Marketing

Some marketing highlights from September through to December include:

Membership & Young Barbican

The Membership team is now managing the Young Barbican scheme, so a key priority over the next few months will be maximising the synergies which come with this change. We'll be reviewing and enhancing our CRM journeys, communications and seeking to apply the same audience-first approach to customer service which we've rolled out for Members to Young Barbican. Working closely with Creative Collaboration, we're aiming for a 'relaunch' of the scheme to coincide with a Young Barbican Takeover in April 24.

Mahabharata and the Darbar Festival

Mahabharata opening in the Theatre was a big audience development opportunity where we worked closely with the theatre company to build a campaign that was highly targeted to South Asian audiences across London. Anecdotally, this led to one of the most diverse audiences we've ever seen in the Theatre.

The first-time booker rate was 46% across these performances compared to an average of 32% in the theatre. We developed new relationships with digital outlets including The Times of India and Hindustan Times where we delivered digital advertising across the campaign. *The Darbar Festival of Indian Classical Music* which has taken place at the Barbican for 6 years is also important in bringing new audiences to the Barbican and most events are currently sold to 70% of venue capacity or higher.

Launch of the Barbican ClubStage

We've launched our pilot ClubStage with two events aimed at younger more diverse audiences. The Marketing team have worked with both Creative Collaboration and

the event producers to ensure the campaigns for these events are authentic and successful in attracting new audiences to the Barbican:

- Dollop presents *Greentea Peng: Greentea Selecta* on 4 Nov. The event sold out within four days of going on sale due to the high profile and popularity of this artist
- On 9 Dec London's legendary QTIBIPOC club night *Bootylicious* takes over the Barbican ClubStage for a celebratory party night with DJ's playing everything from RnB, Hip-hop, Dancehall, Afrobeats, Amapiano and more.

Content Production

Some exciting content has been created around our Gallery and Classical Music programmes including:

- Our RE/SISTERS introduction film, created in partnership with earthrise, via Instagram to over 2000 likes and 98,600 views (and counting). Earthrise (269k followers) shared four posts about the exhibition and CEO Alice Aedy (143k followers) dedicated multiple stories to the film and exhibition.
- A longform studio film with Ranjani Shettar, filmed in the Conservatory and edited together with footage from Ranjani's studio in Karnataka. This is now a key asset included in the digital exhibition guide, pre-visit emails and on the website.
- A studio film with JulianKnxx, filmed at 180 studios to coincide with our current free Curve commission *JulianKnxx: Chorus in Rememory of Flight* will be released by the end of October.
- A video of the BBC Singers rehearsing in Maida Vale, with a video of their Chief Conductor Sofi Jeannin, to showcase the ensemble ahead of their concert in Milton Court on Friday 13 Oct.
- Radio 1 Presenter Sian Edwards brought our classical season launch to a wider audience with an amazing Instagram video. We asked her to talk about what she's excited about in the new season.
- A Barbican session with violinist Fenella Humphreys who is doing a concert of music from female composers in November in Milton Court also created a video for our socials.

Festive Feels at the Barbican

Plans are underway for a Barbican brand marketing and communications campaign promoting the diverse range of experiences we have to offer at the Barbican over the festive period from the traditional *Raymond Gubbay Christmas Festival* to the RSC's *My Neighbour Totoro*.

With many people visiting London, it's an excellent opportunity to highlight the Barbican as an overall destination with a great range of events, films, bars, restaurants, and festive gifts including Barbican Membership.

Revitalise our Place

Barbican Renewal

Design development and business case work continues on the projects funded to be taken forward during the current phase of work. Surveys also continue across the building, with the initial condition survey nearing completion and measured surveys progressing well. In October, Planning and Inclusive design consultants were appointed work with on the project following competitive tender processes. A more detailed update on early design and business case work on Exhibition Hall 2 and the Conservatory is provided in the non-public papers.

Work to scope and deliver early infrastructure works also continues, with a paper seeking endorsement for the draw down of funds to begin to address the most urgent works and the proposed approach to procuring a building services contractor for the major infrastructure renewal works included in the non-public papers.

Invest In Our People

Recruitment Planning

Following our last update, Members may recall that we will be recruiting for the following roles:

- Director for Arts and Participation
- Director for Buildings and Renewal
- Director for Audiences
-

Seven recruitment partners were invited to submit proposals for managing the recruitment campaigns. The agencies were those with which the Barbican either had an existing relationship, had been recommended by peers across the arts sector or within the City of London, or had been recommended by members of the Barbican Board.

Process

Following an initial telephone discussion, the recruitment partners were invited to an introductory online briefing, run by Ali Mirza, Director of PCI. The purpose of the online sessions was to provide context on the Barbican transformation journey and further detail about each of the three roles. It was a chance for the partners to begin understanding specific requirements, and how potential candidates might fit within the culture of the Barbican. They also had the opportunity to meet key members of the Barbican team i.e. those who would have a direct connection to each Director role. The partners were advised that they could submit proposals for all three roles, or per role.

The partners were given 10 days to submit proposals. To objectively score each proposal, the following criteria was applied:

- *Price*
- *Timeframe* (would the proposed timeframe match our aspirations to make an announcement before the end of December?)
- *EDI* – approach, track history, level of understanding and expertise, development of tools, use of advisors, networks
- *Experience in the field* – similar successful campaigns and appointments
- *Alignment with organisational values* – had the agency understood the culture of the Barbican, our journey, and aspirations?
- *Creativity and innovation* – specifically around recruitment practice
- *Relational working/partnership approach* – how much was there a meeting of minds? What was the approach to partnership-work?

Selection

The three highest scoring agencies who were subsequently invited for a further conversation between the CEO and Director of PCI were Green Park, McLean and Gatenby Sanderson, with the resulting partnering arrangements as follows.

- Director for Arts and Participation - Green Park
- Director for Buildings and Renewal – Mclean
- Director for Audiences – Gatenby Sanderson

Next steps

An initial planning meeting is being held on Wednesday 25th October where we anticipate mapping out milestones to inform more detailed scheduling. We also intend to set out the 'rules of engagement' or in other words, our expectations around how we work in partnership throughout the recruitment campaigns. We want our recruitment partners to fully understand our organisation and culture so that they can support with finding the best possible candidates. For this reason we are investing time in developing a personalised approach, encouraging meetings face to face with key staff and providing a tour of the estate early in the process.

It is worth noting that while the majority of recruiters mention the timeline for an announcement before the festive break is achievable, there will be resourcing implications internally. We are confident timelines will be met but will continue to report on progress and any risk to meeting the anticipated timeline.

Build an Enterprising Business

Event Systems Project

As part of the Event Systems Project, Andrew Hayes – *Head of Systems and Data* along with a working party who represented every possible use of the software across the building, have undertaken an in-depth and detailed review of the venue and event sales and management software with the objective of replacing several out-of-date existing systems with one overall system designed to meet the current and future needs of the Barbican.

6 products began the journey and were scored by the reviewers following documentation, questionnaire responses and demos, and each product was graded against headline areas of the specification. Scoring was done purely on quality, without reference to cost.

The final recommendation was ArtifaxEvent, which is an excellent product. No other software looked at had ArtifaxEvent's balance of features, or the vendor's sector knowledge. Given the work we've already done, and that we already have a sandbox version online, and a potential migration path, it is not only the fastest route to a new solution but offers an opportunity to reduce implementation time and costs, as we are able to reuse as much of the work we've already done as we can, avoiding customisations.

The final quote will bring the total contract value within budget.

Development

Individual Giving

We're very grateful for a generous gift from longstanding supporters, Trevor Fenwick and Jane Hindley in support of our 23/24 contemporary music programme. Our Patrons programme continues to grow and is on track to hit our target of 25% growth on last year's income. Successful donor events have been delivered for our patrons across our visual arts, music and theatre programme.

Our major supporter and collaborator for Ranjani Shettar's sculpture commission, Kiran Nadar Museum of Art, was thanked and celebrated at an opening dinner event in the Barbican Conservatory. We have seen steady giving from visitors onsite and online, which we project will peak towards the end of the year with increased footfall in the Centre.

Corporate

We are delighted to confirm that Bank of America have renewed their corporate membership, this will be their 12th year of continuous support and we look forward to continuing to engage their employees with the power of creativity through the Barbican's varied arts programme.

We are enormously encouraged to have got through to the next phase of the Bloomberg Digital Accelerator Programme. Over the coming months we will be working with Bloomberg and their advisors to pull together our project and submit our full application at the beginning of January 2024. If successful at this second stage the project would begin in March 2024. This programme not only provides funding and expert support but also important development and networking opportunities for our chosen Bloomberg Tech Fellow, Andrew Hayes. Andrew is already enjoying the programme of events and support this programme is affording him.

On the 4th October we launched our partnership with Vestiaire Collective, the luxury resale platform who are lead sponsors of the RE/SISTERS exhibition. Vestiaire are champions of sustainable fashion and we couldn't ask for a better partner for this exhibition that explores themes sustainability and eco feminism. To date we have delivered two high profile events as part of this partnership to engage Vestiaire and Barbican audiences with the themes of the exhibition. As part of our collaboration Vestiaire have also installed an interactive to celebrate and promote the launch of their impact report, which measured the environmental effects, emissions and positive changes their business model of fashion resale has been making. On completing the interactive quiz visitors to the exhibition will also have the opportunity to win a £1000 Vestiaire voucher. We thank Vestiaire for being such collaborative partners throughout this process.

Trusts and Grants

Since the last board meeting, we have secured grants from the Mactaggart Third Fund, Art Fund's Jonathan Ruffer Curatorial Grant Programme, Canadian High Commission, and Acción Cultural Español.

We have submitted several major grant applications towards ambitious art form projects, which we are expecting to hear back from before the end of the year. We are also discussing renewing support with several current or recent supporters of the Barbican's learning and community programmes.

Food and Beverage

Overview

Currently the traffic flow to the bars and restaurants is largely dictated to by the programme. Below are the covers for the first 6 months of this financial year 23/24, in comparison to 22/23, we have seen significant uplift in 2023/24 compared to the same period last year.

Restaurants

| | 2022/23 | 2023/2024 |
|-----------------------|----------------|------------------|
| Brasserie (covers) | 8,948 | 9,534 |
| Bonfire (covers) | 16,703 | 22,919 |
| Benugo (transactions) | 191,883 | 239,330 |

Benugo figures are interesting to note - that despite the removal of the Cinema Cafe (which was taken inhouse in 2023 and therefore not included above), the numbers for this year are pacing ahead of last year which can be attributed in part to the A Strange Loop crowd.

Bars

The inhouse bars (performance bars, Martini bar, members/late lounge, and Milton Court) are measured by transactions, which total 98,074 from 1st of April – 30th Sep 2023. The current system replaces a previous system in 22/23 where the figures are not readily available for comparison. The lack of an interval during ASL has impacted overall takings, as seen when comparing Bar activity from A Strange Loop with My Neighbour Totoro, although the average transaction value is higher for A Strange Loop:

| Show | Length of show run | Total Bar Transactions | Transactions per day | ATV |
|----------------------------|--------------------|------------------------|----------------------|-------|
| <i>A Strange Loop</i> | 83 | 46107 | 556 | 10.37 |
| <i>My Neighbour Totoro</i> | 104 | 68797 | 662 | 9.74 |

A pop-up bar is currently being operated on Friday evenings as part of the activities to enhance the experience to visitors and maximise secondary spend in the conservatory during the public openings of Ranjani Shettar: Cloud songs on the horizon. Early indications are that this will be successful, and plans are in progress to maximise the opportunities of this additional public opening day.

We are investigating how to maximise and expand the reach of the Martini Bar on Level 1. The mezzanine floor is currently just an extension of the foyer, with a variety of furniture and an ambiance not suited to an evening bar experience. A trial of reducing the lighting levels has begun and a proposal to improve the seating and mood lighting is in progress.

Restaurants & Cafes

The rebrand and refresh of the Level 1 restaurant from Bonfire to **Barbican Bar & Grill** will be launching on the 8 November 2023, in time for RSC opening and to caputre the remaining season in the Conservatory. The intention is to bring both the branding and interior more in line with the Barbican aesthetic. The rebrand of the Level 2 restaurant to Barbican Brasserie has had the impact of widening the demographic of the audience as it is easier to identify what it is. The expectation is that this rebrand will have a similar impact.

With the recruitment of a permanent Cafe Manager, the **Cinema Cafe & Bar** offer continues to improve under the Barbican Bars team let by Nathan Palmer. In October we launched a Brunch Menu to enhance the daytime offer and Cocktail Menu for the evening offer. Sales are continuing to grow slowly & a marketing push is planned for November targeting local residents and businesses.

The catering consultancy appointed to assist with the Barbican Renewal F&B strategy, have also now been appointed to assist with the Catering Concession Contracts due in the autumn of 2024. They will assist in the stakeholder engagement and help to develop a joined-up vision for the short-medium and longer-term vision for the F&B offer at the Barbican. Residents have been engaged to be part of the panel for the Tender in 2024 through the Barbican Association.

Retail

A new exhibition shop has opened with the arrival of RE/SISTERS in the Gallery. Work began on exhibition product development and selection about 6 months before the show opened. This particular exhibition has allowed us to work closely with the Neo Naturists who are featured in the exhibition, selling a number of handmade items by the group. We have introduced new lines from small businesses and independent makers, such as gifts by the brand Müll Club who are based in Brockley, London and are striving to reduce our plastic consumption and recycle unavoidable plastics. They aim to collect London's waste and transform it into beautiful, useful objects. We have also supported the Development team and their relationship with the exhibition sponsor Vestiaire, giving space in both the Gallery Shop and Foyer Shop for Vestiaire to take over and promote their brand and sustainable clothing vision.

Retail are in the final preparation phase for our biggest trading period, which historically kicks off in late October. The third quarter is where we see a spike in our sales and our targets, but with the return of My Neighbour Totoro in late November, we are expecting it to be as busy in the new year and final quarter as we would be over the festive period. This will be a long and sustained period of big sale targets. In order to meet those targets we began planning and making stock commitments for our season products and high volume sellers in the early Summer. We are now starting to see products arrive into our stockrooms. This is happening alongside the preparation for the RSC's return and an increased merchandise presence on the foyers.

Learning from last year, we wanted to offer a better experience for those wishing to make a merchandise purchase, with an additional pop-up shop at Silk St as well as one in the foyer and RSC product also available in the main shop. We hope that the additional sales points will make it easier for our visitors to make a purchase and ease the queues we saw in the shop in 2022. We earn commission on these sales, the inventory is managed by the RSC's merchandise partner, so our risk is low. However, by maximising RSC merchandise sales we will increase the commission potential.

We held our first 'Staff Open Call' to create a seasons greetings card. All staff were invited to participate, with the winning card being produced for sale exclusively in the Barbican Shop and the official card for Claire Spencer's office this winter. The winner was announced on Wednesday 18th, and we shall have the card available for sale by the start of November. We were delighted at the number and quality of submissions and hope we can collaborate again with colleagues on a project that shines a light on the incredible talent we have in the centre. The artist of the winning

card received a fee for the use of the commission and retains the rights to their work. Four runners up were awarded gift vouchers.

Car Parks Operation

The new CoL EV charging points operator (Qwello) have been on site to undertake initial electrical surveys. The plan is to replace existing charging points and add additional chargers in Car Park 3. The new EV chargers will have capability to charge a fee for use and the expectation is to then increase the number of EV charging points into Car Park 4 in due course.

As part of our plan to find additional income streams to maximise the use of our Car Parks, a fashion show event in Car Park 5 for London Fashion Week was trialled. The event ran very smoothly and was a success. We are working with the Business Events team to bring similar shows to Car Park 5 in the future.

Business Events

We currently have a Pipeline of £4.6m in room hire for the rest of 23/24 which is primarily for events in the Frobisher Auditorium and Conservatory. Following the success of the Roksanda and Supriya Lele fashion show in September, we are working with a creative agency for the JW Anderson show and pitching the use of the Curve gallery for their fashion show in February '24.

Within the last 3 months we have turned away £0.5m worth of businesses in 23/24 for 23/24. Reasons for refusal include lack of availability in various spaces but with only 2 dates left available for 23/24 in the Hall, this continues to be a key factor. Other areas include the Conservatory as demand continues to be high for this space and availability is limited for the rest of 23/24.

A busy proactive and reactive end to the Summer period and start for the Autumn period has kept the Business Events team on the front foot with attendance at various UK and international trade events and Business Event shows such as IMEX USA which took place last week with the team attending as part of the London & Partners delegation.

Significant Events

Some unusual event spaces were used for successful London Fashion Week, with runway shows for Supriya Lele in Car park 5 and for Roksanda on the Sculpture Court.

Our ongoing relationship with Fane, spoken word events specialist continues to grow and a busy Autumn season is in progress with several talks scheduled including, Sam Heughan and Graham McTavish, sell out shows for Dame Judi Dench, and numerous dates with author, journalist and podcaster Dolly Alderton amongst others, maximising occupancy of the Barbican Hall.

Both 'New London Architecture' and 'Mind the Product' returned for their annual conferences, some of the highlight events that transform the Barbican Foyers to complement their respective events for large scale audiences.

The Autumn also has several returning clients for Graduation Ceremonies with University of Coventry, University of Law and Open University scheduling presentation ceremonies during the period.

Working in Line With Our Values

Ethics

We have continued our work on the Code of Ethics – including workshops attended by team members from across the organisation, particularly including our programmers, event sales teams and fundraisers – as well as other interested parties.

We have drawn on work completed by ALVA and also a Churchill Fellowship which looked particularly at gift acceptance from corporates and individuals.

Following feedback from the People, Culture and Inclusion Committee, we have also focused on decision making flows and governance structures. The final code will be presented to the Board in early 2024.

Finance

Our 24/25 first round budget has been worked through and will be presented to committee in line with our new strategic framework and our underlying principles of focusing on maximising spend per head, attendance capacities and utilisation of spaces. There is currently a projected shortfall in next year's budget, which is not unusual at this point of the year. There will be a director's and management team session prior to November committee with everyone engaged and committed to work through various targets and solutions in the coming months to reach a balanced budget position. In line with this, work also continues on the longer-term business plan.

Recognition Scheme

Following the launch of the City of London's annual Celebrating Our People Awards (COPA), we identified a gap in the nomination process – Casual colleagues were not part of the recognition scheme. Our Casual team is integral to keeping the Centre running and we felt it was crucial they were given the same opportunity to be celebrated. Claire Spencer reached out to Ian Thomas and Alison Littlewood and asked for the awards to expand. The City was very receptive and understood our push for inclusion – so much so that they introduced two new Casual-only awards (Everyone Belongs Here and Inclusive Team Player) to sit alongside the already existing ten. The Awards will also be reviewed so future years remain as inclusive as possible.

Barbican AMA

To continue breaking down siloes and celebrating the work that happens in the Centre, we've launched drop-in Barbican AMA (Ask Me Anything) sessions. Each session will be 'hosted' by a person, team, network, or cross-collaborative group of people talking about what they're doing and how people can help / get involved (if

applicable). And, given the name, it's an open place to ask questions. These sessions run every third Thursday and are open to the entire Barbican team, including Casual colleagues. Looking at AMAs through the lens of our Values, they are rooted in connection and joy. They are also a soft-touch way of supporting development and learning. The first three sessions (listed below) all had strong attendance from across a variety of teams and some attendees got in touch asking to host their own session.

- **Development:** Thursday 14 September 10:00-11:00 (EG-W and GM – what Development does, why it's important, how you can help)
- **Retail:** Thursday 5 October 15:30-16:30 (RG – how does the Shop find merchandise, what does a Buyer do?)
- **Renewal:** Thursday 26 October 15:30-16:30 (NA and the wider Renewal team – programme update, leaving lots of space for conversation / questions)

The final two sessions of the year are with the Music programming and Bars teams, after which we will conduct a mini review to gather feedback and learn how we can continue to support and improve the AMAs. Sessions will pick back up in early January (in final confirmation stages).

Information Pack:

Appendix 1 - Outdoor Cinema Season Review

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Agenda Item 7

| | |
|-----------------------------------------------------------------------------------------------------------|-----------------------------------|
| Committee(s): Barbican Centre Board | Dated: 15 November 2023 |
| Subject: Annual Strategic Update for the Creative Collaboration Department | Public |
| Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly? | 3,4,7,8,9,10 |
| 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: Karena Johnson - Head of Creative Collaboration, Barbican Centre | |

Summary

In January 2022, the Barbican Board and Corporate Services Committee approved the creation of the Creative Collaboration Department under the new post of Head of Creative Collaboration. The new department merged Barbican departments, Creative Learning, Communities & Neighbourhoods, Public Programming and Archive.

Karena Johnson joined as the Head of Creative Collaboration in September 2022 after 18 years as artistic director, leading three diverse and community-engaged arts centres, most recently Hoxton Hall. Her practice focuses on the virtuous circle between participant, artist, and audience, which is the experience she brings to realise the transformative drive to shift to an audience-centred programming approach across the centre.

This report sets out the first annual Creative Collaboration Department strategy.

Recommendations

The Board note the report.

Main Report

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.

1. Creative Collaboration aims to extend the Barbican's traditional arts boundaries and contribute towards a diverse artistic programme by working horizontally across the art form departments, breaking down silos to develop younger and more diverse audiences and creatives engagement. The department brings together the best practices within communities, learning, public programmes, and archives work. The department's work is inspired by and built upon principles of collaboration, innovation, education, participation, and access and offers programming that provokes debate internally and in the wider sector.

Creative Collaborations vision

2. Creative Collaboration aims to be a catalyst for the Barbican's strategic and artistic vision, working across the centre with a multi-artform approach using all venues and spaces to program performances and experiences that centre less well-served audiences. The department will champion interdisciplinary work that connects new audiences to the Barbican, engaging with creatives, participants and users that better reflect the rich diversity of London. The department will support the Barbican to be more firmly rooted in its community, globally minded, connected and deliver on our civic purpose, which is integral to our strategic approach and impact. We aim to co-create joyful experiences that inspire, connect, and provoke debate.
3. What unifies the work of creative Collaboration is a focus on developing the next generation of audiences that will sustain the institution into the future. These are vital communities of interest that are currently not choosing the Barbican. The remit is an exciting space to collaborate and explore.

A new department structure

4. CC structure was created to deliver the ambitious goals of this new cross-artform department through a process of developing an understanding of current relationships across music, theatre, gallery and Cinema departments, alongside observations of the outputs of four departments and an action research team with complimentary but significantly different working practice and team cultures. Both informed the new department structure proposed and approved by the Board on June 23. Formal consultation with the team delivered an agreed new structure, which will be in place to start in January 2024.
5. We are currently in a period of phased recruitment to ensure we have the right skills to deliver ambitious goals, including arts programming at scale, which has not been a central function of the previous departments. Recruitment is starting with building a new senior team advertising roles Senior Producers for Learning

and Communities alongside a Senior Manager to strengthen the operational function of this significantly larger department. The restructure transition will include confirming fixed-term contracts into permanent roles and recruiting to entirely new positions, particularly around the programming strand. As is usual in restructuring, there will be unexpected movement as individuals decide if the journey is for them, so it is anticipated there will be a minor second phase of refinement of the structure as opportunities present themselves.

6. The department has reviewed all the projects to rationalise activity, mindful of creating deeper, high-quality engagement that this team can sustainably deliver. We have used the ACE transition funding to build on the initial work evaluation and theory of change work to develop a detailed departmental plan that connects to the Barbican Centre's strategic aims. During the process, some relationships are being reframed, some projects paused for reflection, and some projects ended.
7. A crucial part of developing the new department has been action research into new work areas. The future research team explored five workstreams: Barbican School, Barbican International Exchange, Barbican International Summit, Masters, Ventures, Evaluation and Impact measurement. The approach of testing and refining will be central to the department's practice to prevent mission creep and increase the impact of the work delivered.
8. The department is taking Barbican School, renamed Teacher Lab, forward from this action research phase in collaboration with Harris Federation, a large academy group with 47 schools across London and a teacher training facility. We are developing the program to increase creative practice in the classroom approach to core subjects. We are also developing an offer for their teacher training and CPD on creative and effective communication to inspire innovative, creative teaching approaches.
9. Masters/ Future Producers, now Creative Academy, is our enhanced apprenticeship program that will see a cohort of 10 young people who will embark on a 2-year training program at the Barbican Centre on pathways including producing and technical. The team will use the departmental toolkit to review the CC Department projects they have decided to keep and the will further refine the list as.

Creative Collaboration 2023 programme highlights

10. The year has focused on reflections on the participatory programs and interventions through arts programming as the departments transition into one cohesive department and the organisation learns to accommodate a fifth art form.
11. In spring, the *Young Barbican Takeover Festival* used six spaces across the Barbican over a day, welcoming 600 young people. The day included workshops from candle making to clowning and a dance class that resulted in a brilliantly joyous flash mob in the club stage foyer. There were performances throughout the day from musicians *Nok Culture Ensemble*, *Alice Boyd*,

Facesoul and *Reeta Loi*. We delivered *Lip Gloss*, an evening of poetry and music curated by Simon Armitage in the theatre. We launched our digital archive in collaboration with Google Arts, enabling people worldwide to interact with the Barbican's historic objects that have been in storage and not accessible to the public.

12. In summer, *differently various* exhibition in partnership with Headway East London, a charity that works with people who have acquired brain injury, was produced in the Curve gallery and seen by 5500 over nine days. I received rave reviews.
13. In the autumn, we trialled genre-bending events, including *Chagall Unlocked* electronica, dance, light, performance in the Pit. We produced *Nina Simone: Legacy* at Milton Court, which revisited Josette Bushell-Mingo OBE's 2017 international theatre production about her relationship to Nina Simone in *A Story about Me and Nina Simone*. The evening included a screening of the London premiere of a film about the production, *CALL NINA!* directed by Lamin Daniel Jadama, as well as a panel discussion on race activism and performance, and concluded with a live performance of Nina Simone's songs. The event was sold out.
14. Opening our late-night gig pilot series is *Greentea Selecta*, which sold out in three days. The following clubstage event in December is in partnership with *Bootylicious*, the longest-running Black LGBTQ club night in the country.

Participatory Program highlights

15. We delivered the National Open Youth Orchestra (NOYO) London showcase performance at Milton Court and established a new young creatives program, *Changemakers*. In September, we launched monthly mindful Mondays with a daytime offer for local schools to have classes in the conservatory, learning about climate change and ecology in a different environment through sound-making and self-guided tours. In the late afternoons, we invite local arts organisations to share and animate the space with the idea of its use as the City's park.

Cross artform Collaboration

16. We are collaborating with Gallery on the Francis Alÿs Spring 2024 show. At the heart of the Alÿs exhibition is his work "Children's Games" (1999 - ongoing), in which he has filmed children at play in various countries. The video work will be shown in the lower gallery, and in the upper gallery, the gaze will be reversed as we engage local children through collaborating with schools to curate Alÿs's drawings.
17. We collaborate with Cinema on Family Film Club, a weekly Saturday morning screening and the annual Family Film Week in October, where the team curate workshops to complement the film program to engage families in creative activities before the film.
18. The Chronic Youth programme begins in September by recruiting a group of nascent programmers, who meet regularly until they deliver their festival weekend in April. The project has become well known as an exciting

opportunity for young people taking their first steps into a film career and is used as a case study in Film London's resources for working with Young Audiences.

19. We collaborate with Cinema and Into Film Festival to deliver a minimum of two school screenings per term and include live speakers. This year's highlight was showing the Japanese anime title *Belle* for secondary schools and colleges, followed by a Q&A session with a designer on the film, Eric Wong, who gave great insight into the creative process and practical advice on non-traditional career pathways.
20. In the theatre, we are brokering much-reduced schools' tickets for *My Neighbour Totoro* to enable local schools who cannot afford the current £25 cost per child school price to engage with this extraordinary award-winning work. The offer will include workshops to complement this work to give the students an insight into the creative processes.

Future plans

21. 24/5 The next year is focused on establishing a new department culture, working in strands of focus that cut across teams, enabling greater Collaboration and strategic focus. (See the strands and the projects in the appendix identifying key collaborators.)
 - CC will collaborate with formal educators from primary through to higher education. We were working with schools to develop creative approaches to teaching and support the development of creative thinking, curiosity and compassion in learners. We will work with higher education institutions to create greater access to our archives.
 - CC participatory practices will collaborate with young creatives to develop their craft in a safe, supportive environment and network them in the cultural sector. The intention is to nurture new, more diverse voices to change the industry long-term. To create non-traditional, experiential pathways into the creative sector for those whose voices have historically been stifled or denied. Including establishing the Creative Academy, an enhanced apprenticeship program over three years providing training with pathways into creative producing, technical and business administration.
 - CC will collaborate with communities within a 20-minute radius of the centre to engage with people who have previously felt unwelcomed and uninvited to encounter art, to feel at home to make demands of the civic space to serve their culture needs better. To engage with families, artists and potential audiences who are local and share this iconic cultural institution more equitably.
 - CC will collaborate with artists by developing boundary-blurring public programming that challenges and changes artistic practice and audience demographics. We will develop a new generation of creative professionals drawn from our local communities. We will present artists that capture the zeitgeist, building the next generation of audiences.
 - CC will collaborate with artform departments to support them in developing intentional programming for younger and more diverse people. Supporting the

culture change transformation through endeavouring to normalise thinking beyond the Barbican's loyal and super-served current audiences.

22. The role of Creative Collaboration as invited provocateurs of the Barbican will be more regular in next year's programming. We will relaunch Young Barbican as a year-round regular program of workshops, skills building and networking opportunities, complimented by a robust membership that gives options for discounted entry into performances across the centre and shows intentionally programmed for younger audiences. Club stage events will also become a regular feature, moving from DJ events to include live gigs establishing a new informal venue. In the long term, this audience could inhabit the Ex-halls offer. The year will include a themed season across art forms inspired by an exploration of Pirate Radio, which will include residencies by community radio stations broadcasting live from the foyers, gigs, theatre, talks and a podcast series. Summer 2024 will also see a series exploring play to complement the Francis Alys exhibition and an opportunity to reconnect with hyperlocal families.
23. The year will also see the development and launch of the Creative Academy apprenticeship program. The year will also see the development of a strategic artist development program across art form departments, which will bring together the open labs in theatre and Cinema with the bespoke offer in classical music in Milton Court and a visual art, interdisciplinary offer to be created by CC.

Challenges and opportunities.

24. The withdrawal of the ACE NPO funding has the most profound effect on the CC department. Much of the funding went to the learning and participatory work and contributed to important free activities, including the Curve. Replacing and increasing this funding will be a primary focus.
25. The fallout of Barbican Stories and more recent challenges in this EDI space has consequences for a team that is outward-facing and engaged in building trust with communities directly affected by these discriminatory realities.
26. Both a challenge and opportunity are presented by Barbican's most racially diverse art department. The emotional labour these dedicated conviction-driven staff undertake is immense, and a duty of care and building sustainable work practices as we develop the new department is critical.

Corporate and Strategic implications

27. The future plans of the Creative Collaborations team support the delivery of the City's Corporate Plan by:
 - Contributing to a flourishing society. The CC programme has inclusive, co-design and collaboration as its heart – in terms of participants, artists and audiences that we work with. Our access and audience centred approach means we prioritise keeping admissions to events low to enable the widest access for a new demographic of

audiences to the centre. We are conscious of the impact of the cost of living crisis and the need to create greater access to cultural provision the departments focus on the civic engagement of the Barbican mean we are committed organising some free offers with our programs to support access to people locally.

Relevant Corporate Plan outcomes:

- People have equal opportunities to enrich their lives and reach their full potential.
- Communities are cohesive and have the facilities they need
- People are safe and feel safe
- People enjoy good health and wellbeing through engagement in the joyful collective experience of participating in a range of culture activities
- 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. A strategic partnership approach will enable us to share resources to make innovative projects. 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 focus, including young people, education, artist development and communities.

Relevant Corporate Plan outcomes:

- We are a global hub for innovation in finance and professional services, commerce and culture.
- We have access to the skills and talent we need
- Shaping outstanding environments. Our cross-art form brief allows us to respond to new trends and we plan to stay nimble and flexible in a changes across the arts and culture sector. We work with other departments across the centre on exciting programmes and draw on each other's skills and experience.

Relevant Corporate Plan outcomes:

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

Financial implications

28. None

Resource implications

29. Refer to new departmental structure above.

Legal implications

30. None

Risk implications

31. There is some inherent risk with any public programming intended for younger and global majority audiences in an institution that has not always had the best track record in this area. We will be 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 reputational risk. Taking risks to realise a innovative, responsive and relevant programme, and build audiences for that programme that look more like our global city, is an important part of our vision.

Equalities implications

32. Refer to Equity, diversity and inclusion

Climate implications

33. Refer to Sustainability and climate change

Security implications

34. None

Conclusion: a note from Karena Johnson, Head of Creative Collaboration

35. The Barbican is going through an immense moment of transformation and recovering from the reputational damage of Barbican Stories. The decision to centralise audiences, participatory and collaborative practices in the strategy is a brave signal of change internally. Creating a new department with a horizontal way of working can set the foundation to be a sector leader in culture change in world-class arts centres which is an exciting prospect at an unsettled time as the organisation changes.

Appendix 1 - Creative Collaboration work strands

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