



Barbican Centre Board

Date: WEDNESDAY, 20 MARCH 2024

Time: 11.00 am

Venue: FROBISHER ROOMS, BARBICAN CENTRE

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

Enquiries: John Cater
john.cater@cityoflondon.gov.uk

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

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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'. 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.

1. **APOLOGIES**

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

3. **BOARD MINUTES**

To approve the public minutes and non-public summary of the Barbican Centre Board meeting held on Wednesday, 24th January 2024.

For Decision
(Pages 7 - 12)

4. **BOARD APPOINTMENTS**

Report of the Town Clerk.

For Decision
(Pages 13 - 18)

5. **SUB-COMMITTEES**

a) *Finance and Risk Committee

To receive an update of the public section of the (incomplete) Finance and Risk Committee of the Barbican Centre Board meeting held on Monday, 4th March 2024.

b) *People, Culture & Inclusion Committee

To receive an update of the public section of the People, Culture & Inclusion Committee of the Barbican Centre Board meeting held on Tuesday, 5th March 2024.

6. ***FORWARD PLANNER**

Report of the CEO, Barbican Centre.

For Information

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

Report of the CEO, Barbican Centre.

For Decision
(Pages 19 - 34)

8. **DRAFT HIGH-LEVEL BUSINESS PLAN 2024/25 - BARBICAN CENTRE**

Report of the CEO, Barbican Centre.

For Decision
(Pages 35 - 64)

9. ***CURVE GALLERY REFURBISHMENT**

Report of the CEO, Barbican Centre.

For Information

10. ***THEATRE AND DANCE ANNUAL REPORT**

Report of the CEO, Barbican Centre.

For Information

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

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

13. **EXCLUSION OF THE PUBLIC**

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

For Decision

14. **NON-PUBLIC BOARD MINUTES**

To approve the non-public minutes of the Barbican Centre Board meeting held on Wednesday, 24th January 2024.

For Decision
(Pages 65 - 68)

15. **SUB-COMMITTEES**

a) *Finance and Risk Committee

To receive an update of the non-public section of the (inquorate) Finance and Risk Committee of the Barbican Centre Board meeting held on Monday, 4th March 2024.

b) *People, Culture & Inclusion Committee

To receive an update of the non-public section of the People, Culture & Inclusion Committee of the Barbican Centre Board meeting held on Tuesday, 5th March 2024.

16. **CEO REPORT OF THE BARBICAN'S DIRECTORS (NON-PUBLIC)**

Report of the CEO, Barbican Centre.

For Decision
(Pages 69 - 92)

17. ***ARTS PROGRAMMING & BUSINESS EVENTS RISK & ETHICS REGISTERS**

Report of the CEO, Barbican Centre.

For Information

18. ***BARBICAN BUSINESS REVIEW: DECEMBER 2023 (PERIOD 9)**

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

For Information

19. ***BARBICAN CENTRE - BUILDING DISRUPTION**

Report of the CEO, Barbican Centre.

For Information

20. ***BARBICAN CYCLICAL WORKS PROGRAMME (CWP) AND CAPITAL PROJECTS - UPDATE**

Report of the CEO, the Barbican Centre.

For Information

21. ***BARBICAN FIRE SAFETY PROJECTS**

Report of the City Surveyor.

For Information

22. ***NON-PUBLIC APPENDIX TO ITEM 10 - THEATRE AND DANCE ANNUAL REPORT**

Accompanying non-public appendix to Item 10 – Theatre and Dance Annual Report

For Information

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

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

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BARBICAN CENTRE BOARD

Wednesday, 24 January 2024

Minutes of the meeting of the Barbican Centre Board held at Frobisher Rooms, Barbican Centre on Wednesday, 24 January 2024 at 11.00 am

Present

Members:

Tom Sleigh (Chair)	Zulum Elumogo (External Member)
Tobi Ruth Adebekun (Deputy Chairman)	Mark Page (External Member)
Michael Asante (External Member)	Despina Tstatsas (External Member)
Farmida Bi (Ex-Officio Member)	Irem Yerdelen
Tijs Broeke	

Anne Holmes (The Chief Commoner)

In Attendance

Jens Riegelsberger (via MS Teams)

Officers:

Claire Spencer	- Barbican Centre
Udhay Bhakoo	- Barbican Centre
Jackie Boughton	- Barbican Centre
Jackie Ellis	- Barbican Centre
Cornell Farrell	- Barbican Centre
Julie Fittock	- City Surveyor's Department
Barbara Hollingsworth	- Barbican Centre
Karina Johnson	- Barbican Centre
Ali Mirza	- Barbican Centre
Eve Scott	- Barbican Centre
James Tringham	- Barbican Centre
Sarah Wall	- Barbican Centre
John Cater	- Town Clerk's Department
Matthew Cooper	- Town Clerk's Department

1. APOLOGIES

Apologies for absence were received from Munsur Ali, Deputy Randall Anderson, Alderman Sir William Russell, and Wendy Mead.

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 Wednesday, 15th November were approved as a correct record.

4. **SUB-COMMITTEES**

a. ***Finance and Risk Committee**

The Chair of the Finance and Risk Committee of the Barbican Centre Board provided an oral update on the public elements of the meeting held on Monday, 8th January 2024.

b. ***People, Culture & Inclusion Committee**

The Chair provided an oral update on the public elements of the meeting of the People, Culture, and Inclusion Committee of the Barbican Centre Board held on Tuesday, 9th January 2024.

5. ***FORWARD PLANNER**

Members noted the Board's Forward Planner.

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

The Board considered a Report of the CEO, Barbican Centre concerning updates from across the Centre's activities.

In response to a query concerning the comparative reduction in footfall for gallery shows over 2023, the CEO assured the Board that work was being undertaken to increase footfall this year; there had been a step change in programming recently, with the current Ranjani Shettar show in the Conservatory an example of the progress in this area.

In parallel, the CEO emphasised that achieving the level of footfall seen pre-pandemic would remain challenging for some time to come, and officers would exercise prudence when projecting potential footfall levels.

RESOLVED – that the Board noted the Report and endorsed Management's approach to future activities.

7. **MARKETING ANNUAL STRATEGIC UPDATE**

The Board received a Report of the CEO, Barbican Centre concerning the plans for marketing the Barbican Centre over the next 12 months.

In response to a query, the CEO emphasised that, externally, there was no lack of appetite for use of the Centre and departments were co-ordinating effectively to ensure that the right choices were being made to select from this pipeline.

In addition to the regular programme, the CEO was also encouraged by the additional events such as the UK premier of "*Poor Things*", the related exhibition of costumes from the film on Level G, which had been highlighted recently by BBC London News, and the screening of "*Maestro*" organised by Netflix UK. These types of events epitomised the Centre's popularity in the wider arts marketplace.

A Member commended officers on the retail output in the run-up to Christmas; the range and quality of the products were excellent. The CEO thanked the Member for these comments and informed the Board that the preparations for Christmas 2024 were now beginning.

It was remarked that the HR team were coordinating with the marketing and communications teams when it came to recruitment, this was in an effort to boost the employer brand of the Centre, a key strand of the People Strategy.

In response to a query around whether, when it came to marketing impact, the Centre was measuring itself against its competitors, officers assured the Board that the Centre compared well when examining marketing spend. A marketing dashboard would be presented regularly to the Board later in 2024 with further detail.

In response to a query, officers informed the Board that the comprehensive audience research and branding project work had begun, this would provide the new Director of Audiences with the ability to hit the ground running when they join the Centre in the spring.

Officers assured Members that close coordination was taking place with the Trust; a key discussion currently was around how to transition Barbican Centre Members to become Patrons. In addition, it was confirmed that dynamic pricing was currently being tested and data would be presented to the Board in due course.

RESOLVED – that the Board noted the Report.

8. THE BARBICAN CENTRE ANNUAL REPORT 2022/2023

The Board considered a Report of the CEO, Barbican Centre concerning the Centre's Annual Report for 2022/23.

Members commended officers for the quality of the Report and for the accompanying video that was shown during the meeting.

RESOLVED – that the Board noted the Barbican Annual Report 2022/23 and approved its onward submission to the Court of Common Council for noting.

9. ETHICS STRATEGY UPDATE

The Board considered a Report of the CEO, Barbican Centre concerning the Barbican Centre's Ethics Code.

Members were in agreement with the CEO that the optimal governance channel for matters pertaining to the Ethics Code was via the Finance and Risk Committee of the Barbican Centre Board.

Alongside regular reporting, issues which required escalation would be submitted by the Ethics Code Working Group to the Committee. The Working Group which would be chaired by the Director of People, Culture, and Inclusion; the Director was best placed to chair the Working Group as, as well as being in

in an arms-length position from the day-to-day operations across the Centre, they were also accountable for EDI policies at the Centre - a key focus when it came to the Code. It was clarified that escalation was a judgement call as opposed to having a check list or triggers. It was also highlighted that further escalation beyond the Committee i.e., to the Board, would be available if necessary.

It was confirmed that the controversial programming risk register will now include things that the Working Group has said no to.

The CEO emphasised that when decisions were required the Working Group would be trying to reach a consensus (as opposed to a vote), when this was not possible, the matter would be escalated to the Finance and Risk Committee.

In response to a query, the CEO was keen that a level of confidence about the effectiveness of the Code was established before it was published, but hoped this could be achieved later this year. In parallel, the Chair requested that an update about the Code be provided to the Board later in 2024 and asked the clerk to add this to the Board' Forward Plan.

RESOLVED – that the Board approved the Barbican Ethics Code and noted the plans for implementation.

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

There were no public questions.

11. ANY OTHER BUSINESS THAT THE CHAIR CONSIDERS URGENT

There was no other public business.

12. 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.

13. NON-PUBLIC BOARD MINUTES

The non-public minutes of the meeting held on Wednesday, 15th November were approved as a correct record.

14. SUB-COMMITTEES

a. *Finance and Risk Committee

The Chair of the Finance and Risk Committee of the Barbican Centre Board provided an oral update on the non-public elements of the meeting held on Monday, 8th January 2024.

b. ***People, Culture & Inclusion Committee**

The Chair provided an oral update on the non-public elements of the meeting of the People, Culture, and Inclusion Committee of the Barbican Centre Board held on Tuesday, 9th January 2024.

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

The Board considered a Report of the CEO, Barbican Centre concerning updates from across the Centre's activities.

16. **BUDGET 2024/25**

The Board considered a Report of the CEO, Barbican Centre concerning the Centre's Budget for FY 2024/25.

17. **CREATIVE COLLABORATIONS - PHASE TWO RESTRUCTURE**

The Board considered a Report of the CEO, Barbican Centre concerning the Creative Collaborations Team.

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

The Board received a Report of the CEO, Barbican Centre concerning the Arts Programme and the Business Events Risk Register.

19. ***ANNUAL PLAN FOR CWP AND MAINTENANCE**

The Board received a Report of the CEO, Barbican Centre concerning an overview of the maintenance and cyclical works activities planned for 2024.

20. *** BARBICAN CWP AND CAPITAL PROJECTS - UPDATE REPORT**

The Board received a Report of the CEO, Barbican Centre concerning the progress and financial position of live Cyclical Works Programme (CWP) refurbishment and maintenance projects, Capital Projects and the groups of Climate Action Strategy (CAS) projects.

21. ***BARBICAN BUSINESS REVIEW: NOVEMBER 2023 (PERIOD 8)**

The Board received a Report of the CEO, Barbican Centre concerning the Period 8 accounts for the Barbican Centre.

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

There were no non-public questions.

23. **ANY OTHER BUSINESS THE CHAIR CONSIDERS URGENT**

There was no other urgent non-public business.

The meeting ended at 1.05 pm

Chair

Contact Officer: John Cater
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Agenda Item 4

Committee(s): People, Culture & Inclusion Committee of the Barbican Centre Board – For Decision Barbican Centre Board – For Decision	Dated: 5 March 2024 20 March 2024
Subject: Board Appointments	Public
Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly?	N/A
Does this proposal require extra revenue and/or capital spending?	N
If so, how much?	N/A
What is the source of Funding?	N/A
Has this Funding Source been agreed with the Chamberlain’s Department?	N/A
Report of: Town Clerk	For Decision
Report author: Kate Doidge, Governance Officer	

Summary

The current term of Barbican Centre Board (‘the Board’) Members Mark Page (who has completed one three-year term), Professor Jane Roscoe (who has completed one three-year term), and Dr Jens Riegelsberger (who has completed one three-year term) shall come to an end in March 2024. All of these Members are eligible for a further term, and their reappointments are recommended.

Recommendation(s)

Members of the People, Culture & Inclusion Committee of the Barbican Centre Board are asked:

- To consider and endorse the reappointment of Mark Page, Professor Jane Roscoe, and of Dr Jens Riegelsberger, with a view to making recommendation to the Board at its next meeting.

Members of the Barbican Centre Board are asked:

- To approve the reappointment of Mark Page, Professor Jane Roscoe, and of Dr Jens Riegelsberger for a further 3-year term (ending in March 2027).

Main Report

Background and Current Position

1. Under its Terms of Reference, the Barbican Centre Board may appoint up to eight External Members, for up to two three-year terms.
2. The terms of three External Members of the Board shall come to an end, as follows:

Mark Page

3. Mark Page was originally appointed to the Barbican Centre Board in March 2021, for a three-year term. With this term now at an end in March 2024, Members are asked to give consideration as to whether or not it would like to reappoint Mark Page for a second three-year term.

Professor Jane Roscoe

4. Professor Jane Roscoe was originally appointed to the Barbican Centre Board in March 2021, for a three-year term. With this term now at an end in March 2024, Members are asked to give consideration as to whether or not it would like to reappoint Professor Jane Roscoe for a second three-year term.

Dr Jens Riegelsberger

5. Dr Jens Riegelsberger was originally appointed to the Barbican Centre Board in March 2021, for a three-year term. With this term now at an end in March 2024, Members are asked to give consideration as to whether or not it would like to reappoint Dr Jens Riegelsberger for a second three-year term.

Corporate & Strategic Implications –

Strategic implications – None.

Financial implications – None.

Resource implications – None.

Legal implications – None.

Risk implications – None.

Equalities implications – Under the Equality Act 2010, all public bodies have a duty to ensure that when exercising their functions they have due regard to the need to advance equality of opportunity between people who share a protected characteristic and to take steps to meet the needs of people with certain protected characteristics where these are different from the needs of other people and encourage people with certain protected characteristics to participate in public life or in other activities where their participation is disproportionately low. The proposals contained in this report do not have any potential negative impact on a particular group of people based on their protected characteristics.

Climate implications – None.

Security implications – None.

Conclusion

6. Members are asked to consider whether they would wish to recommend the reappointments of Mark Page, Professor Jane Roscoe, and of Dr Jens Riegelsberger.

Appendices

- Appendix 1 – Barbican Centre Board Current Terms

Kate Doidge

Governance Officer

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Board Terms: Membership and Expiry

Members' Name	Expiry of current term	Length of current term & dates of appointment	Complete years' service as of Nov 2023	Eligible for reappointment when term expires?*
Court of Common Council Members				
Tom Sleigh	April 2024	3 years (appointed April 2015, April 2018 and April 2021)	8	No, final term*
Munsur Ali	April 2026	3 years (appointed April 2020 and April 2023)	3	Yes, one term remains
Randall Anderson	April 2026	3 years (appointed April 2020 and April 2023)	3	Yes, one term remains
Tijs Broeke	April 2024	3 years (appointed April 2021)	2	Yes, two terms remain
Alpa Raja	April 2024	2 years (appointed October 2022 in room of Alderman David Graves)	1	Yes, in own right
Wendy Mead	April 2024	3 years (appointed April 2015, April 2018 and April 2021)	8	No, final term*
Irem Yerdelen	April 2025	3 years (appointed April 2022)	1	Yes, two terms remain
Alderman Sir William Russell	April 2025	3 years (appointed April 2019 and April 2022)	4	Yes, one term remains
Farmida Bi (Ex-Officio)		BCT Chair appointment – May 2021	N/A	N/A
External Members				
Stephen Bediako	September 2024 (second term)	3 Years (appointed September 2018 and reappointed September 2021)	5	Yes, one term remains**
Zulum Elumogo	March 2026 (second term)	3 Years (appointed July 2020 and March 2023)	3	Yes, two terms remain
Mark Page	March 2024 (first term)	3 Years (appointed March 2021)	2	Yes, two terms remain
Professor Jane Roscoe	March 2024 (first term)	3 Years (appointed March 2021)	2	Yes, two terms remain
Dr Jens Riegelsberger	March 2024 (first term)	3 Years (appointed March 2021)	2	Yes, two terms remain
Tobi Ruth Adebekun	September 2024 (first term)	3 Years (appointed Sept 2021)	2	Yes, two terms remain
Michael Asante	July 2025 (first term)	3 Years (appointed July 2022)	1	Yes, two terms remain
Despina Tsatsas	July 2025 (first term)	3 Years (appointed July 2022)	1	Yes, two terms remain

* The Terms of Reference for the Board allow Members to serve over 9 years in specific cases if approved by the Court.

** The Board has agreed that External Members should usually just serve two terms, and only serve a third time in specific cases

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Agenda Item 7

Committee(s)	Dated:
Barbican Centre Board	20 March 2024
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.

Introduction

As we move into the final quarter of 2023/24, momentum continues to build in the delivery of our strategic framework – illustrated across all our goal areas, with some highlights shared below.

I am delighted to report that all three of our Director roles are now filled – with outstanding international candidates – all experts in their own field of practice but committed to the purpose and values of the Barbican as a whole.

The Team has handled risks and issues professionally during this period – particularly around the controversy with the London Review of Books, the associated matters with Unravel and media coverage of the full extent of Barbican Renewal.

A few highlights from each of our strategic goals.

Excite and Engage our Audiences

We are now actioning our new Audience Strategy internally - look out for some exciting brand campaigns coming up in Spring and Summer.

An audience data dashboard is in its final beta stage and will begin to be utilised by our Management Team imminently. This dashboard represents data from our Audiences and, whilst in its early stages, represents an exciting step.

Visitation is up 11% year on year.

Fuel Creative Ambition

We have opened *Unravel: The Power and Politics of Textiles in Art* in the main gallery, to strong critical acclaim.

The installation of Ibrahim Mohama's *Purple Hibiscus* has begun and will open officially on 18 April 2024.

We have held a number of successful ScreenTalks, including a surprise introduction from Cillian Murphy to *Oppenheimer*.

Our collaboration goal is particularly expressed with a lovely overlap with Creative Collaborations work with New Earth Theatre and Mime London both collaborating with *My Neighbor Totoro*, which runs in the Theatre until March.

Invest in Our People and Culture

Devyani Saltzman joins us in July as Director of Arts and Participation. Devyani completes our Senior Leadership Team. I am so excited by, and confident in, this team. I look forward to working together to deliver on our ambitious shared goals and beyond.

Revitalising our Place

Early works for Barbican Renewal are under way – with contractors on site for Toilets and live tenders under assessment for Lift Works.

The business cases for the next phases of Barbican Renewal are coming together well and will be presented to the Board for consideration and debate in the Spring.

The front of house space previously occupied by HR is now empty and ready for its light touch refit for a Creative Collaboration Front of House home.

Build an Enterprising Business

Retail, Food & Beverage (F&B) and Business Events continue to perform strongly, with retail currently exceeding targets, F&B year on year income growth secured and Business Events planning out until 2027.

Further detail is included in this report below, and my thanks as always to the Barbican Team who make all of this happen, everyday.

Fuel Creative Ambition

Purposeful Programming

Unravel: The Power and Politics of Textiles in Art opened in our main gallery in February. It was a fantastically atmospheric opening, with 600 guests at the private view and a very successful opening weekend, with 2,673 visitors Fri – Sun).

A successful press campaign in the lead-up to the exhibition generated some positive press coverage including a glowing 5* review in [The Guardian](#), which praised it as “gorgeously excessive” and “one of the best and most thought provoking [exhibitions] I have seen on the subject [of textiles].” The exhibition is also positively featured in reviews from [The Times](#), [BBC](#), [The Telegraph](#), [The Evening Standard](#), and BBC Radio 4.

The installation of Ibrahim Mohama’s *Purple Hibiscus* has begun and will open officially on 18 April 2024.

Ranjani Shettar’s site-specific commission in the Conservatory (in partnership with the Kiran Nadar Museum of Art) has been extended due to popular demand and will now run until 4 August 2024.

The Julianknxx exhibition has now closed and received 40,829 visitors during its 148 day run, exceeding target, and hitting 142% target attendance. Installation has begun on Soufiane Ababri’s new commission *Their mouths were full of bumblebees but it was me who was pollinated* in the Curve. This opens on 12 March with a private view and live performance.

The RSC’s *My Neighbour Totoro* continues to play to packed houses. We are delighted with the collaboration with our Mime London season, which resulted in a Barbican Members Talk with director, Phelim McDermot and puppet creator, Basil

Twist, chaired by Cheryl Henson (Jim Henson's daughter), for an in-depth discussion about the power of puppetry on stage.

Mime London (formerly London International Mime Festival) returned four sell out Pit shows, with two shows supported by funding from the French Institute.

In Cinema, we are thrilled that the Barbican was *Poor Things* top UK venue, which coincided with the costume exhibition, which was so popular we extended through January. We are keen to explore similar attractive add-ons in the future.

High profile ScreenTalks in January and February include *Maestro* with Bradley Cooper and Carey Mulligan, *Oppenheimer* with a surprise introduction from Cillian Murphy, *Zone of Interest* with director Jonathan Glazer, *Perfect Days* with filmmaker, Wim Wenders and *Occupied City* with director Steve McQueen which was broadcast live to over 40 cinemas across the UK and Ireland.

Artists in Residence, a curatorial collaboration between cinema and public programmes proved very popular with critics and audiences alike, with sold-out screenings.

In Classical music, 5-star reviews were received for LSO/Rattle's stunning performances of Janacek's *Jenufa*, and for our own promotion of Purcell's *Dido & Aeneas/Jephte* with mezzo Joyce di Donato and Il Pomo d'Oro orchestra under Maxim Emelyanychev. Contralto-turned-conductor Nathalie Stutzman took on Bruckner's 7th & 9th symphonies with the LSO to great acclaim.

Japanese taiko drumming troupe KODO presented two thrilling, sold-out nights (Serious); electronic artist Alessandro Cortini was supported by the fast-rising young Kenyan producer, KMRU, for a night of immersive electronic composition. Leading ensemble Manchester Collective made their Barbican debut in Milton Court with the premiere of Freya Waley-Cohen's *Spell Book*, while boundary-breaking US group Third Coast Percussion combined visuals, choreography and percussion in *Metamorphosis*.

Upcoming March highlights include our International Womans' Day showcase will be led by Rhiannon Giddens, Sona Jobarteh, Anoushka Shankar and Cassie Kinoshi and *A Patchwork Passion* from BBC Singers and Clive Myrie (Milton Court) and *Let There be Light* a MacMillan world premiere (BBC SO) in the Hall.

Creative Collaboration started the year presenting Tsunagu/Connect with New Earth Theatre. New Earth Theatre are an award-winning theatre company that champion the voices, stories and creativity of BESEA artists as an integral part of British society. Tsunagu/Connect is a free exhibition, informed by 30 interviews with Japanese women who have moved to the UK since 1945.

Exploring themes of culture, preconceptions and belonging, this his public program brings an intimate authentic perspective on Japanese British culture for visitors to the centre. It also coincides with the final month of *My Neighbour Totoro* in the Theatre providing an opportunity for audiences to experience the talents and skills of the wonderful BESEA cast, many who have worked with New Earth Theatre.

Artistic Talent Development

After the intense lab programme in 2023, the first 2 screenings of the Emerging Film Curators series took place. Both were sold out and were met with high praise.

In February, the singular multi-instrumentalist, composer and producer L’Rain made a spectacular Milton Court debut supported by Hinako Omori, while a cohort of influential young artists (incl. Sebastian Mullaert, JakoJako, Laura Misch) combined for *Circle of Live*.

Exciting young Scottish guitarist Sean Shibe attracted a large crowd for his ECHO recital and returns to perform in Britten Sinfonia’s Magnum Opus commissioning project in March. South African cellist Abel Selaoe continued his successful Artist Spotlight series with the *African Strings* concert in January and returns with his group *Chesaba & BCUC* in March.

Upcoming highlights include

Creative Collaborations’ Young Creatives Programmes - Barbican Young Poets and Emerging Film Curators are progressing well in preparation for their showcase performance and Chronic Youth Film Festival in spring 2024. National Open Youth Orchestra will also be showcasing the talents of some stunning young musicians at Milton Court in April.

Our Imagine Fund continues, our most recent application round closes in April. [This film](#) illustrates what some of our grantees from our last funding round are creating

Content Reach and Intellectual Property Development

Our Time on Earth opens its second tour, at the Peabody Essex Museum (PEM) in Salem, USA. The exhibition is part of PEM’s Climate and Environment initiative, open until 9 June 2024. *On closing in January at Musée de la Civilisation, Quebec City*, the show had received over 99,000 visitors.

Our new programming initiative, *The World Beneath Our Feet*, is a Barbican Immersive initiative to expand both programming and income for our projects. It was specially commissioned for *Our Time on Earth* and was shown for the first time at the Electric Dreams Festival in Adelaide, Australia. The work was presented in an underground tunnel, a unique and fitting space to explore the ecosystems in soil, a living system as complex as a coral reef.

Game On has just completed a busy half-term at the Doncaster Dome with over 3000 visitors. The *AI: More Than Human* run in Barcelona continues until 17 March. The exhibition has already received over 70,000 visitors since its launch in November.

Asian Comics: Evolution of an Art Form (Mangasia) at Bowers Museum, USA opened on 9 March. Take a sneak peek of the exhibition at Bowers with [this video](#) walkthrough. The exhibition features an updated selection of works across Asia, including a manuscript of Chinese artist Morel’s popular manga, Queen’s Palace. There is also a new media showcase of behind-the-scenes video footage

that delves into the creative processes of innovative young female comic book artists Zao Dao and Jiheun Hong.

In Visual Arts, Soheila Sokhanvari's *Rebel Rebel* exhibition opened at ARoS Aarhus Kunstmuseum in January 2024 and featured on front cover of the culture section of Weekendavisen, one of Denmark's top national papers. Some of the team from Stedelijk, Amsterdam joined us, here at the Barbican for the installation and opening of *Unravel*. The exhibition will travel there in September. Planning continues for *RE/SISTERS* at FOMU, Antwerp opening 29 March 2024.

In content development - A video is planned around Soufiane Ababri's exhibition in The Curve, containing interviews during his install period and including footage of the exhibition alongside documentation of one of the performances. This will be released from Barbican social media channels, and live on the website.

A series of shortform videos has been created, which show audiences the installation of artworks by Igshaan Adams, Acaye Kerunen and Cecilia Vicuna. The first film (Igshaan Adams) was released on 18 February which, at present, has 50k plays, 1836 likes and 49 comments.

Excite and Engage Audiences

Headline Visitor Numbers

Overall visitor numbers for the period 1 April to 31 January 2024 continue to track at an 11% increase compared to the same period last year, both in ticket sales and footfall. When compared to the year prior to Covid, footfall is still 12% down but ticket sales are up 19%. We believe that some of this can be attributed to improved ticketing for the Conservatory.

Headline Visitors	FY19/20 Pre-Covid	FY22/23	FY23/24	% change versus last year	% change versus Pre-Covid
Footfall	1,280,842	1,014,459	1,128,672	11%	-12%
Ticket Sales	881,123	939,639	1,046,524	11%	19%

Ticket Sales by Artform

Ticket Sales	FY22/23	FY23/24	% change
Theatre	254,260	276,926	9%
Classical Music	173,970	196,052	13%
Cinema	104,639	152,814	46%
Conservatory visits	85,046	135,516	45%
Contemporary Music	113,997	128,186	12%
Art Gallery	77,848	83,377	6.80%
Other	71,255	67,956	-4.70%
Barbican Immersive - Our Time on Earth	53,835	-	-100%
Membership	2,788	3,038	9%
Creative Collaborative	2,001	2,659	33%
Total	939,639	1,046,524	11%

Notes

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

Cinema nearly doubled its sales for major ticket items compared to last year with *Barbie*, *Poor Things* and *Past Lives* dominating. Excellent results for *The Boy and the Heron* and *Saltburn* for Dec/Jan are also contributing.

In Music, top sellers included *LSO - Gianandrea Noseda* (3,636 tickets sold), *Horrible Histories: Horrible Christmas* (3,842), *Herbie Hancock* (3,813), *Jockstrap* (3,745), *Sonic Symphony* (3,560) and *KODO* (3,549). For Dec/Jan strong results for *LSO's Mendelssohn's Elijah*, *NYO Ascent*, *The Music of Zimmer vs Williams*, *Adrienne Lenker*, *Alireza Ghorbhani* and *Sunn O*.

Theatre saw consistent sales with *My Neighbour Totoro*, *A Strange Loop*, and pre-sales for *Kiss Me Kate* and *What Mary Said What She Said* are performing well.

The Art Gallery saw disappointing attendance at *Carrie Mae Weems* and *Re-Sisters* earlier in the year, however a promising start for *Unravel* with double the level of pre-sales for this exhibition as for *Re/Sisters*.

Attendance to the Conservatory has increased due to opening up access to the Conservatory through a more efficient management of availability and ticketing.

Brand Campaigns

Bitesize Barbican runs from January to March 2024 and highlights easy, quick, and affordable activities across the entire Barbican including Architecture Tours, hour-long shows, catering/retail offers, free exhibitions, and money-saving schemes. As a result of the campaign over 6,000 people visited the website with attendance numbers for Architecture Tours up 22% and Young Barbican membership up 40%. The digital campaign has reached around 2.4 million people online through ads across Meta, YouTube, programmatic and TikTok whilst an influencer campaign generated buzz on social media platforms with a combined reach of 325,412.

The next brand campaign *Designed to be Different* starts at the end of March and runs at a time where the art & design offer in the Centre is booming with *Unravel* in the Art Gallery, *Soufiane Ababri* in the Curve, *Ranjani Shettar* in the Conservatory

and *Ibrahim Mahama* on the Lakeside. The campaign will clearly spell out what's to see (Art Gallery, Curve, Commissions & our building itself) and leans into our points of difference from competitors, using the line: '*The Barbican was designed to be Can different. Our exhibitions are just the same.*' The campaign will feature prominently throughout the Centre, across paid and organic social media, and influencer activations.

Programme Highlights

Lakeside Commission by Ibrahim Mahama

The first large-scale public commission presented in the UK by Ghanaian artist Ibrahim Mahama, will open in April 2024. Transforming our famous Lakeside Terrace, the site-specific artwork will dramatically envelop the building's iconic concrete exterior with approximately 2,000 square metres of bespoke woven cloth. The announcement was widely circulated, with stories in [The Art Newspaper](#), [FAD](#), [Country & Townhouse](#), [ARTnews](#), [Domus](#), [Contemporary&](#), [Surface Magazine](#) and [Art Dependence](#).

We announced the commission from our social media channels to 3,931 likes and 102 comments on Instagram and are creating a headline video featuring an interview with the artist and footage that documents the installation process as well as the finished artwork in situ. With the BI team, we are planning timelapse and drone capture to ensure the project has a strong digital legacy. This will be released from our social media channels, be used in digital advertising and live on the website and digital exhibition guide.

Unravel: The Power and Politics of Textiles in Art

Unravel: The Power and Politics of Textiles in Art opened on 13 February to critical acclaim, alongside an extensive traditional and online media campaign, we are working in partnership with Dezeen to present an introductory film about the exhibition, featuring Lotte and footage from the exhibition. To coincide with the opening, a teaser was released from Dezeen and Barbican social media channels which has 244k plays, 5,373 likes and 69 comments.

Through a partnership with Crafts Council, we hope to reach London's wider crafts audience, those attending events like Collect fair and London Craft Week. Through a partnership with Dazed Club, we are looking to reach a younger creative audience looking to discover a different side to textiles.

Contemporary Music Highlights

Music Communications and Marketing continued to support the Music programme in January and February 2024, supporting the announcement of fourteen new performances, preparing press releases and marketing and press campaigns for each. Many of the new shows are selling strongly, with some already sold out, and some major national newspaper features secured, with others in discussion. Performances during this period performed well too.

In January, GRAMMY-nominated folk duo **The Milk Carton Kids** performed new music in the Hall. The show surpassed expectations (selling 1,505 tickets) and received a 5* review in [The Times](#). In February, a diverse range of artists performed

in our venues, most notably with sell-out shows for krautrock pioneer **Michael Rother** (whose performance was reviewed positively in [Louder Than War](#)) and multi-disciplinary music artist **L’Rain** (whose album and tour press campaign saw her receive extensive coverage in [Rolling Stone](#), [Crack](#), [Wonderland](#), and [The List](#)).

Corporate Communications Highlights

We drafted and issued a [reactive statement](#) in response to an enquiry from the [Guardian](#) about the London Review of Books’s Winter Lectures Series which the Barbican was in conversation of hosting. Unfortunately, the Barbican was communicated as the venue while those discussions were ongoing, and before an agreement to hold the events had been finalised. That meant that we lost the opportunity to properly consider how to hold the events with care, or to do the preparation they would need. We agreed with the LRB that the events would be hosted at an alternative venue.

We worked on a reactive statement with colleagues at the City’s Comms team in response to a story the blog [MyLondon](#) published about an early estimated cost for the essential renewal works (£450m) required for the Barbican Renewal Programme. This figure was included in a [recently published City of London finance committee public paper](#).

On 28 February we made internal and external [announcement](#) that Devyani Saltzman has been appointed the Barbican’s new Director for Arts and Participation.

Internal Communications Highlights

The Town Hall meeting on 23 January for all staff, was well-attended with three agenda items all intended to demonstrate progress towards the delivery of our strategic framework: an update on our EDI Strategy including a short introduction to our new Anti-Racism Action Plan; a brief update on the Barbican Renewal Programme; and a review of *A Strange Loop*, our 2023 summer musical. We continue to ensure that our staff, permanent and casual, are engaged in these meetings and to use that opportunity to bring the staff together as one Barbican Team.

We continued our series of ‘Barbican AMA’ (Ask Me Anything) sessions featuring colleagues from our Business Events and Visual Arts teams presenting what they’re working on. These sessions are designed to increase staff understanding of different parts of the organisation and break down silos.

A new staff intranet using a Sharepoint Communication site has started development, capitalising on technology already in use. This new intranet will crucially provide access to everyone who works at the Barbican (including casual colleagues). Having a better Intranet will provide a platform for improved communication and allow us to be better connected and more inclusive.

We continued to issue weekly internal staff Barbican Bulletins e-newsletters full of news, updates, and useful information.

Marketing Highlights

The Guide

A new-look pocket-sized Guide has been launched for March & April. The new Guide which is in line with our sustainability goals in terms of reducing paper consumption will be bi-monthly going forward and features bite-sized editorial focusing on our programme highlights and brand stories with beautiful photography aimed at exciting and engaging new audiences. Our first edition has a special focus on the upcoming Ibrahim Mahama Lakeside commission. In line with some of our industry peers, we're also inviting members to opt in to receive the Guide emailed to them if they wish to, rather than it being mailed as standard. We have currently around 20% of members opted in. These measures are expected to result in significant cost savings.

Membership & Young Barbican

We're seeing steady growth in the membership scheme to almost 17,500 members, up from 16,500 at the beginning of the year. We've also launched new paper-based Membership cards (rather than plastic) to further reduce our environmental impact. As part of the Growing Income Streams programme of work, we're embarking on a project to optimise and align our various supporter schemes, starting with a deep dive into the current membership scheme and competitors.

Audience Data

We continue to implement foundational data collection and infrastructure aligning with our new Audience Strategy. Our incentive and in-person survey pilots provide positive indications of increasing response rates and filling audience data gaps.

An audience data dashboard is in its final beta stage and will begin to be utilised by our Management Team imminently. This dashboard represents data from our anonymous post-visit survey.

Following the opening of Ranjani Shettar, we surveyed our visitors with the following highlights:

94% want to see more art in the Conservatory
64% came specifically to see the Ranjani Shettar installation
31% Came for the first time

This data speaks to three of our big goals - Exciting and Engaging our Audiences, Fuel Creative Ambition and Revitalizing Our Place. We continue to look at how we can use the Centre in creative ways to attract and entertain audiences.

Revitalise Our Place

Building Safety Act and its implications for Barbican Renewal Phase 0

We were pleased to see in the spring budget that Chancellor's speech acknowledged the need for capital investment in the sector and we hope that this will translate into future spending on cultural infrastructure. On the same day it was

announced that the Government have invested 26.4 million in the National Theatre in order to undergo 'urgent infrastructure repairs'. We hope that this gives the government something to build on in the future.

Introduced to parliament in July 2021, the Building Safety Act 2022 came into force from 1st April 2023 and introduces new duties for the management of fire and building safety in high-rise residential buildings. As of 1st October 2023, the new regime of the Act came into law, including changes to the requirements for higher-risk buildings, increased responsibilities for building owners, and changes to the fire safety legislation. We are currently assessing the impact of this on Barbican Renewal.

Engineering

Planned and reactive maintenance continue as normal utilising the skill and knowledge of the in-house team, in addition to the specialist sub-contractors under the OCS corporate contract managed by the City Surveyor. A non-public building disruption report was submitted to the F&R risk committee for the first time earlier this month, highlighting the disproportionate time spent on reactive tasks due to current conditions. Data was provided to show how those reactive tasks were split with a high proportion of time spent on drainage issues.

Projects update

The teams are working on 27 CWP and 3 capital projects across the Centre as reported at F&R. In addition to this work are due to commence on the next phase of the Climate Action Strategy works. The bulk of the works are to replace a number of fans across the Centre with the more efficient EC types, and to swap more fluorescent, tungsten and halogen lights with LED replacements.

The City is reviewing the governance of capital projects and we are contributing to the process, culminating in a programme/portfolio board of officer from the ELB.

Health and Safety

The Centre is in the process of creating and recruiting to new health and safety posts. The Barbican Centre is complex, with several building related risks, including fire safety. In addition, the teams manage relatively high-risk activities or activities in high-risk areas e.g., work on electrical systems, in work in confined spaces and working at height. Barbican Renewal and the advent of the Building Safety Act place additional layers for legislative compliance. The City and the Barbican, including the Board, have a duty to all colleagues, visitors, artists and artistic companies and contractors working on site. The governance and leadership of health and safety is a key area of focus for the Directors' Group. It is important to ensure that colleagues at all levels, including the board, and all contractors/visiting companies are aware of their responsibilities and are suitably trained/competent so that we can discharge our duties under the act and keep everyone safe. Dedicated specialist staff are key to successful outcomes in this area.

Invest in our People and Culture

Director Appointments

We have now appointed and publicly announced, our three Director recruitments;

Beau Vigushin joins us in early April as Director for Audiences

Phillippa Simpson joins us in late April as Director for Buildings and Renewal

Devyani Saltzman joins us in July as our Director for Arts and Participation.

Changes in the HR Team

Steve Eddy, previous Head of HR has now left the Barbican.

Recruitment has been progressing and preferred candidates have been identified to fill the two newly-created senior roles in the HR Team, in the form of a Head of HR Business Partnering and Operations and a Head of Organisational Development and Design. Both are critical roles in supporting the Director of People, Culture and Inclusion. This process has been supported by the recruitment consultancy, Investigo, and we look forward to announcing the successful candidates shortly.

Apprenticeships

Working in collaboration with the CoL, the Barbican is seeking to offer three new apprenticeship programmes. Two with Multiverse; the *Business Transformation Programme*, and a *Data and Insights For Business Professionals Programme*. These are offered to existing Barbican employees and are development opportunities that align closely with our Strategic Framework

The Barbican Creative Academy is currently being scoped, led by Creative Collaborations. The cost will be met from the Apprenticeship Levy and it is being created as a route into the arts for people from social backgrounds who find accessing jobs in this sector particularly challenging.

Build an Enterprising Business

Retail

The final quarter of the financial year has started very positively in the Foyer Shop. My Neighbour Totoro in the Theatre is still generating plenty of footfall into the space, helping us to exceed our period 10 (January) target which can be a difficult month for trading. February saw a boost of half-term visitors, giving us our best trading week since December. Our Average Transaction Value (ATV) is tracking ahead of our yearly target average by 22% at the moment, and we currently sit at 9% ahead of our sales target year to date.

We are eagerly anticipating having the shop return to its pre-Totoro look, despite the joy the fluffy creature has brought into the store, we are looking forward to refreshing the space with new products as we move into spring and summer. The Gallery Shop re-opened with a bang, performing incredibly well during the opening week of

Unravel, exceeding target by 122%. We are excited to be working with Christabel Balfour again who will be demonstrating her weaving practice in the space, alongside her weaving kits which are for sale. She will also be facilitating 5 sold-out weaving workshops which we are hosting in the Foyer Shop over April and May.

Food and Beverage

Restaurants & Cafes The rebrand and refresh of the Level 1 restaurant from *Bonfire* to *Barbican Bar & Grill* has been a significant and measurable success. Year on year income has nearly quadrupled in January and as Totoro was also on in January last year, it is a comparable period in the centre. The *Barbican Brasserie* and *Barbican Kitchen* have also had a strong month in January with transactions, spend per visitor and penetration all increased year on year.

The **Cinema Cafe & Bar** offer continues to grow and develop, with the addition of a permanent chef and assistant manager that will enable a more consistent and extended offer especially at weekends and in the evenings. These roles are now at the interview stage and planned to be in place in March.

The **Martini Bar** is also having a very strong year to date. Our forecast for 2023-24 expects this bar alone to exceed the income from all the performance bars in the first year we took the bars in-house in 2013. Building on this success, in 2024-25 we are investigating extending the seating area and footprint of the bar to include the space along the 'bridge' of level 1, introducing cocktail bar lounge seating and improving the lighting that will give identity to this otherwise underutilised area.

Car Parks

10x new EV charging points will be installed in Car Park 4 in late March. The chargers will be operated in partnership with the City's new EV charging contractor, Qwello. The new chargers will be for public use and have the capability to charge customers a fee, unlike our current EV chargers and therefore generate income. The expectation is to increase the number of EV charging points in due course.

Business Events – Significant Events

We have delivered 63 Business Events over this period.

Product School returned for their 4th ProductCon London Conference, attracting over 1800 attendees to the annual event.

6 hall events during this period including graduation ceremonies for City University and talks including Dr Michael Mosely and Dr Clare Bailey during the UK tour for their 'Eat (well), Sleep (better), Live (longer)!' live theatre show.

In another first for Business Events, the Curve gallery was transformed in-between exhibitions to host a London Fashion Week show for '16Arlington' with over 200 attendees.

An exciting new angle was highlighted in an Evening Standard article celebrating London as a filming location. The Barbican was described as 'the centre of sci-fi' with both 'Andor' and Daniel Kaluuya's 'The Kitchen' both filmed on location and featuring in the article ahead of the 2024 BAFTA Awards.

Aligning with our sustainable value, we are currently preparing for the launch of the Spring and Summer event menu and commercial tariff.

Business Events

Since January '24 we have received 740 enquiries, up to 2027.

For the remainder of 23/24, our pipeline is growing with some short lead event enquiries for March, however, most of our enquiries are now for 24/25. Areas of focus for March are our Frobisher Conference Suites and Frobisher Auditorias to capture those short lead requests.

We showcased at trade fairs including Micebook, London Summer Event Show and C&IT Corporate Forum. From these trade shows we received £165k worth of enquiries and have confirmed £15k worth of room hire and catering for 24/25 already.

Individual Giving

Since January, we have been delighted to welcome new patrons, Sonya Zuckerman, Sir Stuart and Lady Ruth Lipton, and Marina Gratsos.

As the end of the Financial Year approaches, the team has focused on renewing annual Patron gifts and securing new income, including a generous 5-year philanthropic gift toward Classical Music education and outreach programmes.

We hosted a successful Patron event in early February, bringing guests backstage after the Il Pomo D'Oro performance with Joyce DiDonato. The event led to a Patron renewal, successful stewardship, and some welcome conversations about increased support.

Corporate

We are delighted that Bolt Burdon Kemp, Bloomberg, Linklaters, Osbourne Clarke, Pinsent Mason, Slaughter and May and UBS have all renewed their Corporate Memberships for 2024.

Support from our partners is vital to the delivery of the Barbican's purpose and we thank them all for their continued support.

After the success of the exhibition of the costumes from Oscar nominated film Poor Things, in collaboration with Searchlight Pictures, we are delighted to be launching the second activation in our new Brand Activation space right in the heart of the Barbican Centre. From 25 March to 6 April clothing brand TOAST will host an exciting series of events for Barbican audiences, designed to coincide with the exhibition Unravel: The Power and Politics of Textiles. This will include the presentation of a seven-piece repurposed collection by award winning fashion designer Pheobe English, each piece will be made using both pre and post-consumer textile waste.

Alongside this display there will be a clothing donation area, and a series of drop-in as well as ticketed workshops all based on the theme of repair and renewal. We are delighted to be working with TOAST a brand whose commitment to sustainability

through long lasting handmade pieces, designed to last, is perfectly aligned with the Barbican and we look forward to working with new brands to activate this new and unique space.

Trusts and Grants

We have secured grants from Fluxus Art Projects and the Norwegian Embassy towards artform programme taking place this spring. The team have also submitted major applications towards the 24/25 financial year and beyond.

Working in Line with our Values

Planning, Budgeting and Risk Management:

Work is underway to kickstart the 25/26 budget cycle under Planning, Budgeting and Risk Management working group (the first of many sub-projects under this strand).

This will include a new budget guidance document highlighting key deliverables and timescales as well as a Budget Guidance launch meeting with the Barbican's Management Team in March. The aim is to ensure everyone is engaged and aware of their role and responsibility surrounding the budget cycle.

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Agenda Item 8

Committee(s): Barbican Centre Board	Dated: 20 March 2024
Subject: Draft High-Level Business Plan 2024/25 – Barbican Centre	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?	No
If so, how much?	£
What is the source of Funding?	N/A
Has this Funding Source been agreed with the Chamberlain’s Department?	N/A
Report of: CEO of the Barbican Centre, Claire Spencer	For Decision
Report author: Head of Finance, Sarah Wall	

Summary

This report presents for approval the high-level Business Plan for the Barbican Centre for 2024/25.

Recommendation

Members are asked to:

- i. Note the factors taken into consideration in compiling the Barbican Centre Business Plan; and
- ii. Approve, subject to the incorporation of any changes sought by this Committee, the departmental Business Plan 2024/25.

Main Report

Background

1. As part of the new framework for corporate and business planning, departments were asked to produce standardised high-level, 2-side Business Plans for the first time in 2017 for the 2018/19 year. Members welcomed these high-level plans for being brief, concise, focused, and consistent statements of the key ambitions and objectives for every department.
2. For 2023/24, the high-level Business Plan has been further evolved, to describe the funding and people resources associated with each priority workstream. As a high-level plan, this document does not capture the granularity of departmental work but gives the overall picture of departmental activity, customer feedback, trends where applicable and direction of travel. The Corporate Strategy and Performance Team is working closely with departments

to ensure that all Departmental Business Plans are aligned with Corporate Plan 2024-29.

Draft final high-level Business Plan for 2024/25

3. This report presents, at Appendix 1, the draft final high-level Business Plan for 2024/25 for the Barbican Centre.
4. As members are aware we have collectively worked on a few key areas that are the foundations to our business plan this year – namely our purpose and values and the Strategic Framework, through workshops, away days and committee meetings. Given these have had Board involvement, scrutiny and approval and will be how we manage the business with members of the management team leading our 22 goals, we have to use the Framework as the structure of our plan whilst incorporating the areas recommended by the City Corporate team.
5. This means that we are living and utilising each section as part of our day-to-day operations and the business plan is a snapshot of that at any point in time.
6. We have not fully considered the balance of where and how we allocate our financial and people resources; we have focused on a few obvious areas, though the whole organisation will be reviewed as we work through the delivery of the Strategic Framework, especially the Optimal Operating model.
7. To deliver this work we have recruited a Strategic Lead who will start in mid-January and will work with us to on delivery and monitoring. This work will be shared with the Board as it develops through our normal reporting routes.
8. We have found the Business Plan Forum useful in working along colleagues in central and other departments to see how they work, and we might compliment it along with sharing ideas and best practice.

Departmental Operational Property Assets Utilisation Assessment

9. Utilisation of the venues and spaces with the Barbican Centre are being monitored against a 22/23 base and are in use.
10. The exhibition halls are the only asset we have that are currently not utilised due to their physical state making them inhabitable. A business case for both health and safety and transformational works is being developed to bring the asset back to life and animate beech street and the Cultural spine to the new Museum.

Corporate & Strategic Implications

11. We have worked through our Strategic Framework and goals against the draft corporate plan to ensure alignment. This can be found in Appendix 2.

Security implications

12. N/A other than business as usual working in a public building.

Public sector equality duty

13. With the implementation of a new Equality, Diversity and Inclusion team and a clear assessment and plan now in place, this area has seen significant development and improvement. Though we are aware there is more to do we have a clear path and are now firmly on the change journey in this area.

Financial / Resourcing implications

14. Management Team leads were given the guidance that all goal areas should aim to deliver within current resources, however we do understand that to make a change in some area's investment will be needed. Bids have been collated and with a reforecast of next year's position we will look at areas we might be able to invest in, within our resource base. Projections on the impact on finances and resources for future years are being worked through.

Conclusion

15. This report presents the high-level Business Plan for 2024/25 for the Barbican Centre for Members to consider and approve.

Appendices

Appendix 1 – Final high-level Business Plan 2024/25

Appendix 2 – Link to Draft Corporate Plan

Sarah Wall

Head of Finance and Business Administration

E: sarah.wall@barbican.org.uk

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Barbican

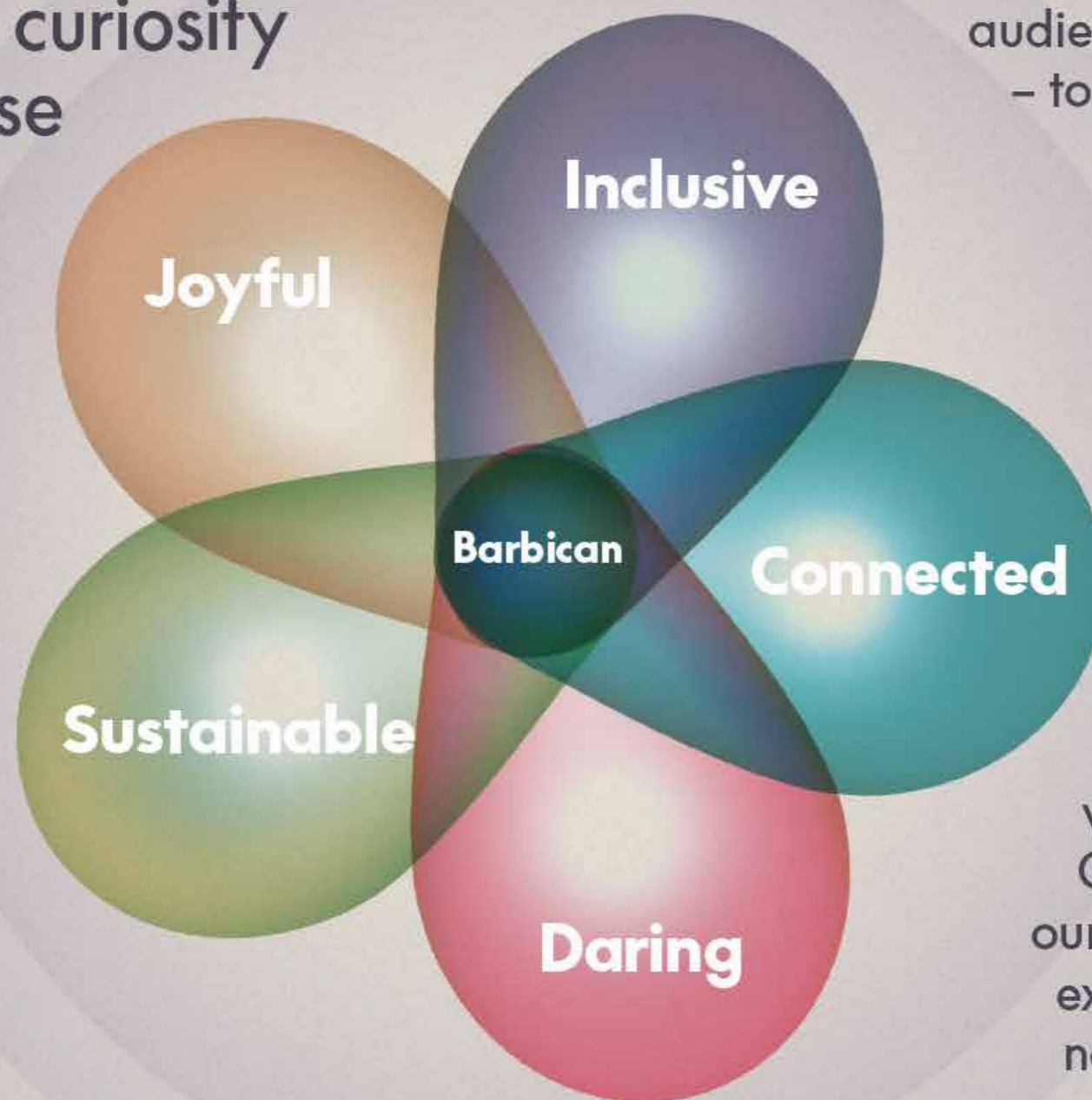
Barbican 2024/25 Business Plan

What's changed since last year...

Barbican 2024/25 Business Plan

- Barbican Purpose & Values in place
- Strategic Framework which aligns to City Corporate Plan
- Senior Management restructure complete
- EDI Strategy launched February 23
- 800 people trained in Zero Tolerance
- Audience Strategy launched September 23
- £25m agreed to start of urgent works for Barbican Renewal
- Visitor Numbers returned to pre-pandemic levels
- Development of the Ethics Code

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.

Strategic Framework

Barbican 2024/25 Business Plan

Our 6 Goals are

1. Excite and engage audiences and communities
2. Fuel creative ambition
3. Invest in our people and culture
4. Revitalise our place
5. Build an Enterprising Business
6. Working in line with our values

Programmes of delivery

Goal 1: Excite and Engage Audiences & Communities

Audience Strategy
Brand, Marketing and Communications
Deepening Engagement, Impact and Legacy

Goal 2: Fuel Creative Ambition

Purposeful Programming
Excellence in Production
Artistic Talent Development
Collaborating
IP Development and Content Leverage

Goal 3: Invest in our People and Culture

People and Leadership
Talent and Workforce Development
Casuals and Freelancers

Goal 4: Revitalise our Place

Building Renewal, Development and Operation
Proactive and Strategic Optimisation of Space
Review our Operational Support of Guildhall School of Music and Dance

Goal 5: Building an Enterprising Business

Optimal Operating Model
Organisational Efficiency, Data and Knowledge
Growing our Income Streams

Goal 6: Working in Line With Our Values

Equity, Diversity and Inclusion
Responding to the Climate Crisis
Ethical & Transparent Business with Appropriate Governance
Staff Culture, Engagement and Wellbeing
Planning, Budgeting and Risk Management

Our Year 1 deliverables and long term impacts are available. Please contact sarah.wall@barbican.org.uk

Barbican
Centre

Excite and engage audiences and communities

Barbican 2024/25 Business Plan

Physical interaction = 1.9m

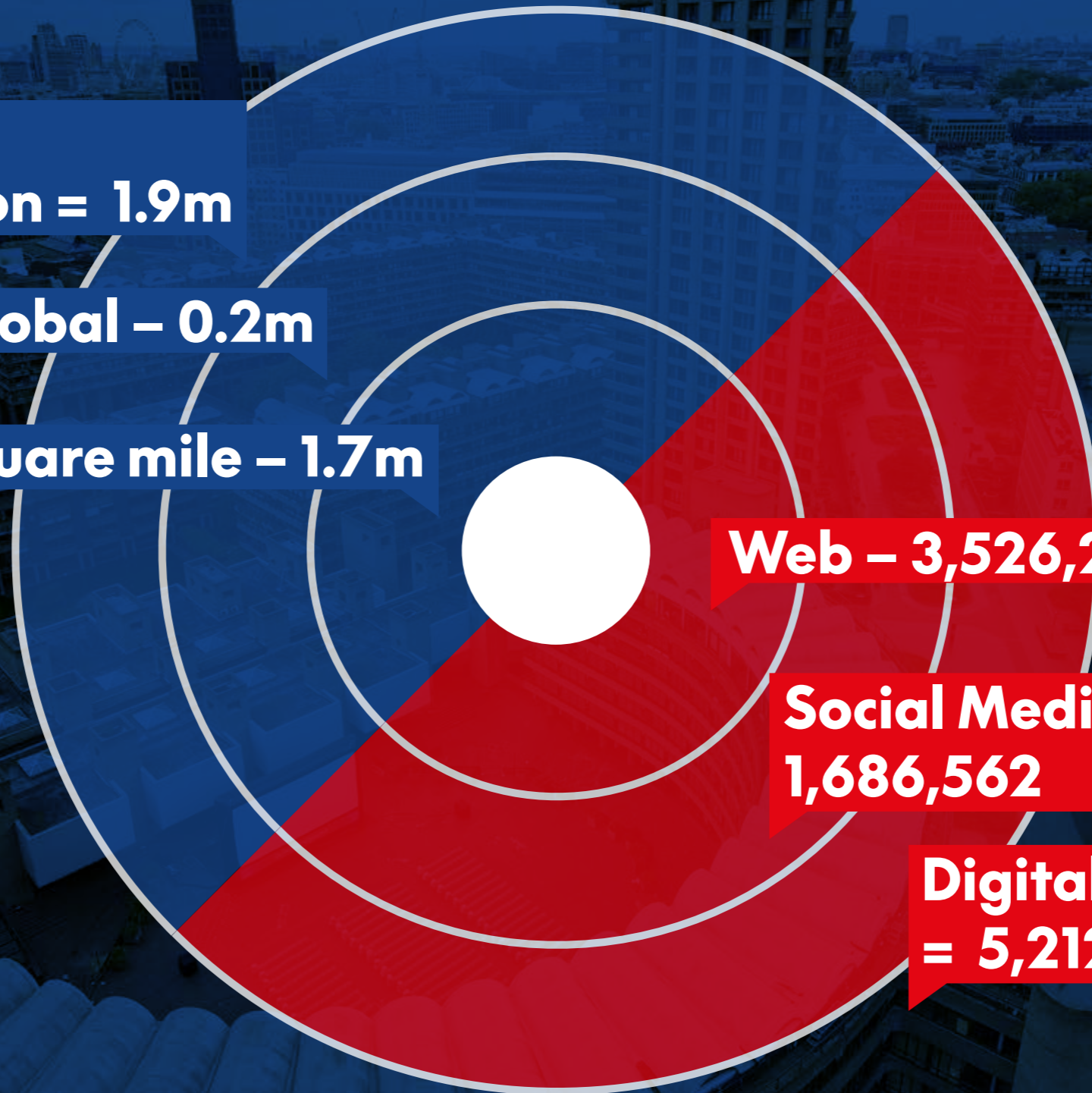
Global – 0.2m

Square mile – 1.7m

Web – 3,526,284

Social Media – 1,686,562

Digital Interaction = 5,212,846



Press and Audience Comments

"Absolutely fantastic, had a behind the scenes tour which was incredible, and our guide was genuinely one of the nicest people I've ever met."

"An excellent concert, a landmark occasion that will be long remembered"
Classical Pride

"Super well organised and plenty of staff providing support and guidance on every level of the estate."
Paris is Burning Outdoor Cinema screening

"Very friendly staff, brilliant concert + fantastic sound and overall a night to remember for a long, long time."
Father John Misty

"Such an amazing theatre and art centre in the middle of the city. There is a bar and kitchen with good seating area and great views of a pond and fountains. Very peaceful. We went to watch a play at Barbican theatre which is huge. Seats are very comfortable, and the staff was very friendly".

"Iconic London arts centre with lots to see and do. The Barbican has a theatre and a conservatory among many other cool exhibitions and spaces. The conservatory is a wonderful oasis of calm, and I love to come here to be among the diverse range of plants. I recently went to a late at the conservatory where they were showcasing a new installation of sculptures intertwined with the plants. Wonderful"

Fuel Creative Ambition

1.7 million
visitors

20%
first timers

477
theatre & dance
performances

184
music performances

3,017
film screenings

1,400+
artists and companies
from more than
80 countries

Invest in our people and culture

Barbican Survey: Your Voice Matters

1. Employee Survey - **190** people responded, a rate of **56%**.
2. Casual Team Survey - **143** people responded, which is **38%** of the casual team. This is up from **91** who responded to the previous survey

Casual Survey

55% of staff feel...

Informed about activities happening at The Barbican

44% of staff feel...

They are not valued in their team

Employee Survey

18% of staff feel...

There is a culture of openness and transparency

25% of staff believe...

Change is well managed and communicated

Positive highlights

Employee-Manager connection

Trusting & supportive relationship between employees & their line manager. 84% of respondents feel that if they made a mistake, their manager would help them learn from it. There is a clear sense that open conversations can be had & that wellbeing is a priority.

Autonomy

Staff feel they are given freedom to get on with their work, enabling them to be creative & actively contribute to the Barbican's artistic mission. 68% agree their opinion is sought on decisions affecting them, providing a sense of agency & ownership at work.

What is best about working at the Barbican:

Benefits

Financial Support
from CoL

Training The Job

People The Culture

Areas to improve

What one thing would you want to change about working for the City of London?

Collaboration & Communication

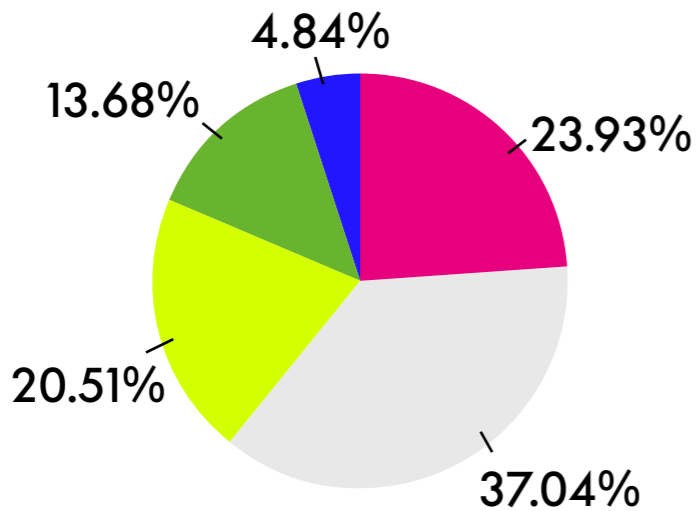
Transparency Increase HR Support

More Diversity **Review of Pay Grades**

Bureaucracy & Hierarchy

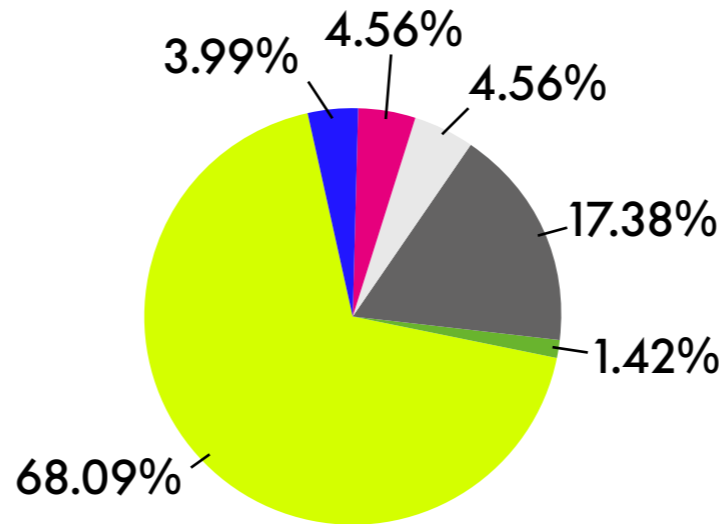
Progression & Promotion Opportunities

Age Groups



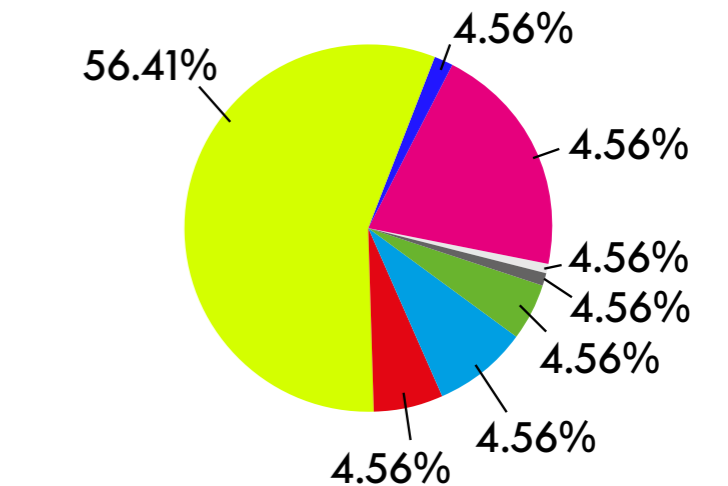
- 60+
- 21-30
- 31-40
- 41-50
- 51-60

Ethnic Groups



- Asian
- Black
- Mixed
- Not Known
- Other
- White

Sexual Orientation

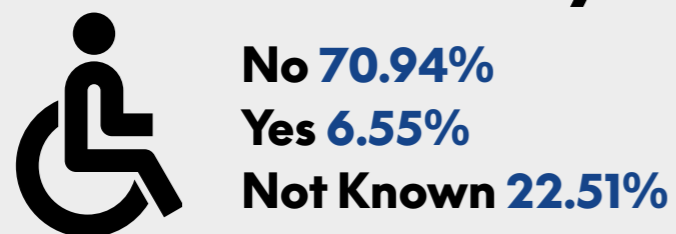


- Bisexual
- Declined to say
- Gay
- Hetrosexual
- Lesbian
- Not Known
- Pansexual
- Queer

Gender Profile



Stated Disability



Build an Enterprising Business

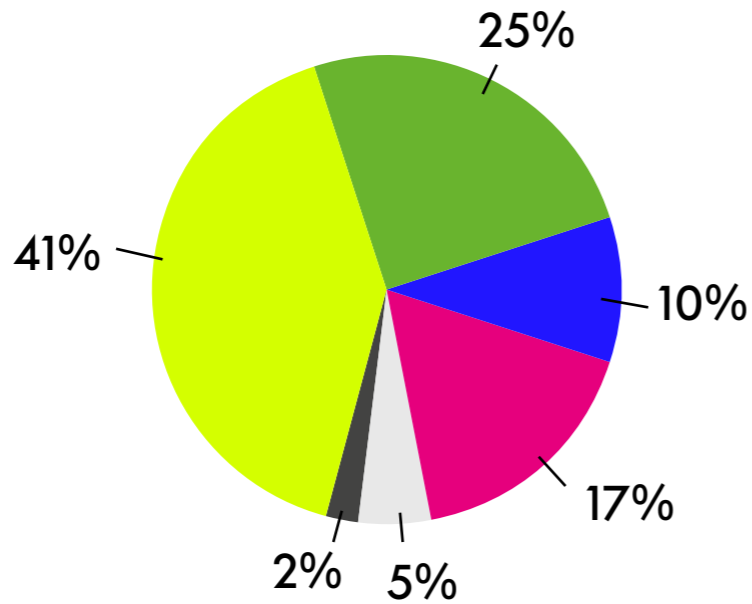
Funding Split between City of London and Earned income

	11/12 Actual	12/13 Actual	13/14 Actual	14/15 Actual	15/16 Actual	16/17 Actual	17/18 Actual	18/19 Actual	19/20 Actual	20/21 Actual	21/22 Actual	22/23 Actual	23/24 Forecast	24/25 Budget
How is Income Generated														
City of London Funding	55%	42%	50%	43%	41%	43%	36%	40%	38%	80%	51%	40%	36%	40%
Earned Income	45%	58%	50%	57%	59%	57%	64%	60%	62%	20%	49%	60%	64%	60%

Barbican Financial Overview

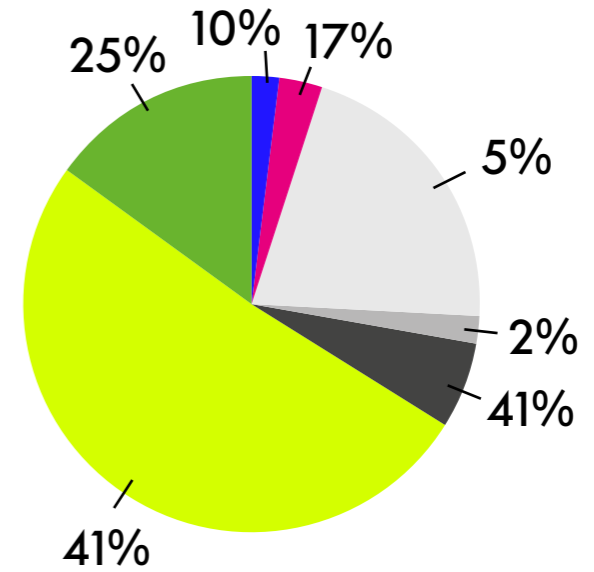
Net Contribution/(Investment) by Goal area	Budget 23/24 £000's	Forecast 23/24 £000's	Budget 24/25 £000's
Excite and Engage Audiences	(6,308)	(5,857)	(6,410)
Fuel Creative Vision	(5,891)	(7,911)	(8,708)
People and Culture	(1,553)	(1,690)	(1,567)
Revitalise our place	(5,724)	(5,491)	(7,879)
Build an Enterprising Business	1,902	3,146	2,803
Net Contribution/(Investment) By Goal	(17,573)	(17,803)	(21,762)
Funding from Corporation of London (Local risk)	17,573	17,573	20,511
Net Surplus/(Deficit)		(230)	(1,251)

Income Split 24/25



- City of London 20.2M
- Arts 12.5M
- Commercial Events 5.1M
- Audience Income 8.5M
- Development 8.5M
- Other

Expenditure Split 24/25



- Staff Costs 26.5M
- Buildings 17.9M
- Tech & IT Equipment 1M
- Administration & Other 1.6M
- Own Promotions 10.6M
- Marketing 1.2M
- Audience Costs 2.9M

Red and Amber departmental risk

Risk	Score	Change
Failure to maintain and renew Buildings and Estates Infrastructure (Buildings 027)	32	↑
Failure of the Conservatory Glazing	24	New
Failure to Deal with Emergency/Major Incident/Risk of Terrorism (H&S 002)	16	↔
Non-compliance with Fire regulations (H&S 008)	16	↔
Failure to Manage EDI Correctly (Arts 023)	12	↔
Safeguarding (Creative Learning 002)	12	↔
Climate Action (Buildings 014)	12	↔
A Cyber Security Breach and/or Fraud (Finance 005)	8	↔
Failure to Manage Changing Business Environment (Finance 006)	8	↔
Failure to comply with Casual Workers pension regulations	8	New

		Impact			
		Minor	Serious	Major	Extreme
Likelihood	Likely	4	8	16	32
	Possible	3	6	12	24
	Unlikely	2	5	8	16
	Rare	1	2	4	8

Utilisation of venues 22/23

No of sessions	Hall	Main Theatre	Pit Theatre	Main Gallery	Curve Gallery
Performance	22%	58%	19%	0%	0%
Exhibition	0%	0%	0%	75%	67%
Screenings	0%	0%	0%	0%	0%
Business Events	11%	0%	2%	0%	0%
Creative Collab	1%	0%	4%	0%	13%
Music	0%	0%	2%	0%	0%
Barbican Immersive	0%	0%	8%	0%	0%
Romilly WM Award	0%	0%	4%	0%	0%
Access	19%	0%	1%	0%	0%
Dark	13%	9%	51%	0%	0%
Rehearsal	3%	0%	0%	0%	0%
Private View	0%	0%	0%	1%	0%
Maintenance	10%	18%	0%	0%	0%
Xmas	1%	1%	1%	1%	1%
Get in/out	22%	16%	10%	24%	19%
Total	100%	100%	100%	100%	100%

Our focus is to reduce dark (not utilised) time and increase audience focus activities from this base.

Cyclical Works Programme

CWP

Project Status	No of CWP Projects	Combined Projects Value £000	Current Spend £000
Not Started	6	510	0
Planning & Design	11	2,190	43
Procurement	8	1,081	365
Work On Site	12	1,520	1,419
TOTAL	37	5,301	1,827

Capital

Project Status	No of CWP Projects	Combined Projects Value £000	Current Spend £000
Not Started	1	5,000	0
Planning & Design	2	13,452	668
Procurement	0	0	0
Work On Site	0	0	0
TOTAL	3	18,452	668

£25m for Barbican Renewal to start some of the urgent works around drainage and electrical and conduct condition surveys to understand the true cost impact to bringing the building into a safe, compliant state.

Working in line with our values



ED&I

Our EDI Purpose

Catalysing difference to inspire, connect and provoke debate process, e.g.

Why we do it

We want to help change the world, starting with our own. For fairness, for equity, for justice.

Doing this work well makes us a great employer, a creative powerhouse, and a force for good.

Aims

We are aiming to become personally & collectively skilled at EDI, so that we can:

- Create equitable outcomes.
- Serve a larger, more diverse audience.
- Build an inclusive culture.

Priority Activity Areas

- Inclusive Leadership and Line Management
- Empowered and Collaborative Teams
- Data and Analytics
- A strategic Approach to Audiences
- Staff Engagement
- Informing the people Agenda
- Learning and Development

Working in line with our values

Connected



SERIOUS



Barbican 2024/25 Business Plan

For a full list of partners see [here](#)

Our Impacts

Nurturing the next generation of creatives

20,455

children and parents
engaged in free creative
play sessions

62 Young creatives
received long-term
talent development

373 Young people
reached at

5 creative career
events

82,571

Subsidised tickets for
schools, students, families
and young people

72,195

Young Barbican members,
growing by **8%**

Bringing communities together to forge better futures

62 schools

513 teachers

3,204 Pupils

engaged across free learning activities

1,131 People engaged by
10 community group collaborations

971

public programme events, reaching

24,479 people

£45,000

funded

19 Micro-grants to local community projects

barbican



The City of London Corporation is the founder and principal funder of the Barbican Centre

Appendix 2 - Link to Draft Corporate Plan

Draft Corporate Plan	Barbican Strategic Framework
Striving for brilliant basics and being world class	We are London's Creative Catalyst for arts, curiosity and enterprise. 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, internationally, and internationally. We spark creative possibilities and transformation for artists, audiences and communities – to inspire, connect and provoke debate.
Dynamic Economic Growth (Building an Enterprising Business)	<ul style="list-style-type: none"> • Organisational Efficiency, Data and Knowledge – We will remove friction and bureaucracy from core business processes and decision-making. • Growing our Income Streams – To reflect the changes to our operating model, we need to adapt our business to remain vibrant and sustainable. We will supercharge existing and new income streams whilst keeping a close eye on costs to allow us to invest more in creativity and remain sustainable. • Optimal Operating Model – We will liberate ourselves from rigid organisational structures and establish the optimal structures and groupings to enable cross-organisation collaboration towards our shared goals • Planning, Budgeting and Risk Management – We will take a long-term view of success and plan and deliver accordingly. We will run a tight ship in terms of budgeting and financial management – setting clear expectations and delivering on our commitments. We will effectively manage risk which will allow us to move faster, be more enterprising and confidently work in accordance with our values.
Providing excellent services (Excite and Engage our Audiences and Communities)	<ul style="list-style-type: none"> • Audience Strategy – We build the capability and culture of the Barbican to ensure audiences are at the heart of what we do and why we do it. • Brand, Marketing and Communications – We will communicate the Barbican's Purpose and Values and offer to staff, visitors, communities, artists, and other stakeholders – to welcome them and invite them to be a part of what we do. • Deepening Engagement, Impact and Legacy – We will connect with learners and community members, participants and community partners to collaborate, co-create, partner and advance our collective interests
Flourishing Public Spaces Revitalise our Place)	<ul style="list-style-type: none"> • Building Renewal, Development, and Operation – Early design work on Barbican Renewal has identified major opportunities to invest in our buildings to deliver on ambitions of both the Centre and the Corporation. We will ensure that our place is a fully inclusive and welcoming environment that's fit for the presentation of our creative ambition in the years before renewal is complete. Our buildings remain safe and compliant. • Proactive and Strategic Optimisation of Space – We will use our public facing spaces efficiently in support of the optimum creative experience for artists and audiences while bringing in vital revenue to invest in creativity. We will share our spaces with a broader network of audiences and communities. • Review our Operational Support of Guildhall School of Music & Drama – We will review the services we provide to the Guildhall School and to consider whether these arrangements continue to serve all parties appropriately.

<p>Vibrant Thriving Destination (Fuel Creative Ambition)</p>	<ul style="list-style-type: none"> • Purposeful Programming – We will devise, commission, curate and present programmes that spark creative possibilities and transformation for artists, audiences and communities; to inspire, connect and provoke debate in the unique cross-disciplinary context of London’s creative catalyst. We will be a valued programme asset to Destination City and our programming will play an important part in Cultural Diplomacy and understanding at home and around the world – this is at the core of what it means to be an international arts centre. Our programme will reflect and respond to the Barbican’s place as a civic centre in the heart of the City of London. We will collaborate locally, partner nationally, and engage internationally with the most exciting, relevant and varied range of artists and companies. • Excellence in Production – We will ensure that as far as possible the process of mounting our programmes is nourishing, rewarding, frictionless and transformative for all– artists, artistic partners and members of the Barbican Team. Our production facilities are contemporary and fit for purpose. • Artistic Talent Development – We will invest in artists of all disciplines at critical moments of their careers to enable them to develop their talents in the unique multi-disciplinary context of London’s creative catalyst. The ADP is focused on artists who are from and connect to cultural producers and consumers who currently do not engage with the Barbican and will focus on artists with the drive, ambition, and artistic imagination to expand their work in scale and concept. The Centre is interested in taking artists on a journey from studio space to main stage, creating a talent pipeline that will help produce the next generation of UK main stage artists. • Collaborating – We will review and revitalise our Associates programme, providing fresh opportunities for new artists and companies to enjoy a close relationship with the Barbican. Among the beneficiaries of the Associates Scheme will be those individuals and companies who have taken part in our ADP. We will develop an international network of like-minded, progressive Arts Institutions with whom to collaborate and share best practice across the globe. • IP Development and Content leverage – We will develop our own content and intellectual property and then use these to extend our reach beyond our physical spaces and deepen our impact.
<p>Diverse Engaged Communities (Working in Line with our Values and Invest in our People & Culture)</p>	<ul style="list-style-type: none"> • Equity, Diversity and Inclusion – Our EDI Purpose: Catalysing difference to inspire, connect and provoke debate. We will become personally and collectively skilled at EDI, so that we can: create equitable outcomes, serve a larger, more diverse audience and build an inclusive culture. • Ethical and Transparent Business with Appropriate Governance – We have exemplar governance with expertise from both elected and external Board Members. All voices are heard clearly and strategically. Decision making at every level is ethical, purpose and values-led and transparent to the public and our team. • Staff Culture, Engagement and Wellbeing – We will build a healthy, values aligned culture with engagement, sustainability, and wellbeing at its heart. We will set clear objectives for all about what we do and how we do it. • Talent and Workforce Development – We will build the skills of our permanent and freelance workforce; to create equitable access into the workforce, for promotions, and development opportunities and to nurture and support diverse talent. We will build an employee offer and brand that entices and excites – one that creates a pull of talent wanting to join the Barbican. We will develop career progression packages that enable rather than limit – that draws on opportunities beyond just the Barbican and builds career progression partnerships.

	<ul style="list-style-type: none"> • People and Leadership – We will develop our People Leadership capabilities with a contemporary, enterprising and ‘growth mindset’ approach. We will enable our leaders to anticipate, align and act both internally and in a broader industry context. We will build an inclusive, collaborative, high performing, and driven team of leaders across the Barbican that are supported, nurtured, empowered and engaged. • Casuals and freelancers – We will celebrate the contribution that our casual team members and freelancers bring to our organisation. We will better consider how we value, respect, and support these colleagues who are at the heart of our organisation.
<p>Leading Environmental Sustainability (Working in Line with our Values)</p>	<ul style="list-style-type: none"> • Responding to the Climate Crisis – We have a responsibility to mitigate against the climate crisis and we have ambitious targets to get us there. In line with the Corporation’s Climate Action Strategy, we commit to reducing carbon emissions from our own operations to net zero by 2027, and by 2040, this will also include our supply chain. We’ll continue to provide a platform for artistic work that responds to the climate crisis and encourages us to shape a positive future, while exploring new ways to showcase this artistic work in the most sustainable way possible.

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