



Barbican Centre Board – Main Agenda

Date: WEDNESDAY, 25 SEPTEMBER 2024

Time: 11.00 am

Venue: COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

Members:

Alderman Sir William Russell (Chair)	Jaspreet Hodgson
Tobi Ruth Adebekun (Deputy Chair)	Alderman Sir Nicholas Lyons
Tijs Broeke (Deputy Chair)	Mark Page (External Member)
Munsur Ali	Anett Rideg
Deputy Randall Anderson	Jens Riegelsberger (External Member)
Michael Asante (External Member)	Jane Roscoe (External Member)
Stephen Bediako (External Member)	Despina Tsatsas (External Member)
Farmida Bi, Barbican Centre Trust Chair (Ex-Officio Member)	Irem Yerdelen
Zulum Elumogo (External Member)	

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

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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.

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, 17 July.

For Decision
(Pages 7 - 10)

4. **BOARD APPOINTMENTS**

Report of the Town Clerk.

For Decision
(Pages 11 - 12)

5. **BARBICAN CENTRE BOARD: REVIEW OF GOVERNANCE ARRANGEMENTS**

Joint Report of the Interim CEO, Barbican Centre and the Town Clerk.

For Decision
(Pages 13 - 24)

6. **SUB-COMMITTEES**

a) Finance and Risk Committee

To receive a public verbal summary of the Finance and Risk Committee of the Barbican Centre Board meeting held on Monday, 9th September.

b) People, Culture & Inclusion Committee

To receive a public verbal summary of the People, Culture & Inclusion Committee of the Barbican Centre Board held on Tuesday, 10th September.

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

Report of the Interim CEO, Barbican Centre.

For Decision
(Pages 25 - 38)

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

9. **ANY OTHER BUSINESS THAT THE CHAIR 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

11. **NON-PUBLIC BOARD MINUTES**

To agree the non-public Minutes of the Barbican Centre Board meeting held on Wednesday, 17 July.

For Decision
(Pages 39 - 44)

12. **SUB-COMMITTEES**

a) Finance and Risk Committee

To receive a non-public verbal summary of the Finance and Risk Committee of the Barbican Centre Board meeting held on Monday, 9th September.

b) People, Culture & Inclusion Committee

To receive a non-public verbal summary of the meeting of the People, Culture & Inclusion Committee of the Barbican Centre Board held on Tuesday, 10th September.

13. **NON-PUBLIC CEO REPORT BY THE BARBICAN'S DIRECTORS**

Report of the Interim CEO, Barbican Centre.

For Decision
(Pages 45 - 62)

14. **CEO REFLECTIONS AND RECRUITMENT TIMELINE**

Report of the Interim CEO, Barbican Centre.

For Decision
(Pages 63 - 108)

15. ***PEOPLE, CULTURE AND INCLUSION UPDATE**

Report of the Interim Deputy CEO & Director of People, Culture and Inclusion

For Information

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

Report of the Interim CEO, Barbican Centre.

For Information

17. ***BARBICAN BUSINESS REVIEW: JUNE 2024 (PERIOD 3)**

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

For Information

18. ***NON-PUBLIC REPORT OF ACTION TAKEN**

Report of the Town Clerk.

For Information

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

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

BARBICAN CENTRE BOARD

Wednesday, 17 July 2024

Minutes of the meeting of the Barbican Centre Board on Wednesday, 17 July 2024
at 11.00 am

Present

Members:

Tobi Ruth Adebekun (Deputy Chairman)	Alderman Sir Nicholas Lyons
Tijs Broeke (Deputy Chairman)	Mark Page (External Member)
Munsur Ali	Anett Rideg
Deputy Randall Anderson	Jens Riegelsberger (External Member)
Stephen Bediako (External Member)	

In Attendance

Farmida Bi
Alderman Sir William Russell

Officers:

David Farnsworth	- Interim CEO, Barbican Centre
Ali Mirza	- Interim Deputy CEO, Barbican Centre
Nick Adams	- Barbican Centre
Jackie Boughton	- Barbican Centre
Cornell Farrell	- Barbican Centre
Natasha Harris	- Barbican Centre
Pip Simpson	- Barbican Centre
Devyani Saltzman	- Barbican Centre
James Tringham	- Barbican Centre
Beau Vigushin	- Barbican Centre
Sarah Wall	- Barbican Centre
Mark Lowman	- City Surveyor's Department
John Cater	- Town Clerk's Department

1. APOLOGIES

In advance of the meeting, formal apologies for absence were received from Michael Asante, Farmida Bi, Zulum Elumogo, Jaspreet Hodgson, Jane Roscoe, Alderman Sir William Russell, Despina Tsatsas, and Irem Yerdelen.

In the absence of Sir William, the Deputy Chair, Tijs Broeke took the chair for the meeting.

At this point the Chair welcomed David Farnsworth to his first Board meeting as Interim CEO. The Chair commended David for his sterling track record at the Corporation, having led on the reorganisation and rebrand of the City Bridge Foundation, bringing together its role as a bridge owner and major charity funder across the capital.

The Chair thanked Ali Mirza for stepping up during a very challenging time as Interim CEO; Ali will now be working closely with David in a new interim capacity as Deputy CEO, focussing on the cultural change programme underway.

The Chair welcomed Devyani Saltzman, who joined the Barbican earlier in the month as Director of Arts and Participation. Devyani is a writer and curator and was previously Director of Public Programming at the Art Gallery of Ontario, North America's fourth largest museum.

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

There were no declarations under the Code of Conduct.

3. BOARD MINUTES

The draft public minutes and non-public summary of the meeting held on Wednesday, 22nd May 2024 were approved as an accurate record.

4. APPOINTMENTS

The Committee considered a Report of the Town Clerk concerning the appointment of a Chair to the People, Culture, and Inclusion (PCI) Committee of the Barbican Centre Board and a further vacancy of an elected Member on the PCI Committee.

In response to the Town Clerk seeking expressions of interest in the vacancy of an elected Member of the Board, the Chair confirmed that Irem Yerdelen (who was absent from today's meeting) had previously indicated that she was minded to serve on the Committee for the remainder of the 2024/25 civic year. The Chair would follow up with the Town Clerk and Ms Yerdelen after the meeting.

RESOLVED – that the Board endorsed Tobi Ruth Adebekun as Chair of the of the People, Culture, and Inclusion Committee of the Barbican Centre Board for 2024/25.

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

There were no questions.

6. ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT

There was no other urgent business.

7. 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.

8. **NON-PUBLIC BOARD MINUTES**

The draft non-public minutes of the meeting held on Wednesday, 22nd May 2024 were approved as an accurate record.

9. **GW4: BARBICAN RENEWAL - INFRASTRUCTURE PHASE 1**

The Board considered a Joint Report of the City Surveyor and the Interim CEO, Barbican Centre concerning Phase 1 of the Barbican Centre's Infrastructure Renewal Programme.

10. **BARBICAN RENEWAL UPDATE**

The Board received a presentation and considered a related request for Delegated Authority concerning Barbican Renewal.

11. **BARBICAN CENTRE CATERING SERVICES - PROCUREMENT STAGE 2 AWARD REPORT - DELEGATED AUTHORITY REQUEST**

The Board considered a Report of the Interim CEO, Barbican Centre concerning the award decision on the Barbican Centre catering tender.

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

There were no questions.

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

There was one item of non-public urgent business.

The meeting ended at 12.55 pm

Chairman

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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: 10 th September 2024 25 th September 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 Stephen Bediako (who has completed two three-year terms), and Tobi Ruth Adebekun (who has completed one three-year term) shall come to an end in September 2024. 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 Stephen Bediako and Tobi Ruth Adebekun, 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 Stephen Bediako and Tobi Ruth Adebekun for a further 3-year term (ending in September 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 three three-year terms, totalling nine years’ service. All Members of the Barbican Centre Board have a maximum service limit of nine years.
2. The terms of two External Members of the Board shall come to an end:

Stephen Bediako

3. Stephen Bediako was originally appointed to the Barbican Centre Board in September 2018, and reappointed in September 2021, both for a three-year term. With the second term now at an end in September 2024, Members are asked to give consideration as to whether or not they would like to reappoint Stephen Bediako for a further three-year term. As all Members of the Barbican Centre Board have a maximum service limit of nine years, this would be the third and final term.

Tobi Ruth Adebekun

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

5. Members are asked to consider whether they would wish to recommend the reappointments of Stephen Bediako and Tobi Ruth Adebekun.

Appendices

- None

Kate Doidge

Governance Officer

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Agenda Item 5

Committee(s): Barbican Centre Board	Date: 25 th September 2024
Subject: Barbican Centre Board: Review of Governance Arrangements	Public
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	Providing Excellent Services
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: Town Clerk, and Interim CEO, Barbican Centre	For Decision
Report authors: Kate Doidge, Governance Officer John Cater, Governance & Member Services Manager David Farnsworth, Interim CEO, Barbican Centre	

Summary

In 2021, the Barbican Centre Board undertook a review of its governance arrangements in the wake of the City Corporation's wider Lisvane Governance Review.

With three years since the last review, and, in consideration of the significant challenges the Barbican Centre currently faces, including and certainly not limited to the works under the Barbican Renewal project, it is timely to consider once more the Board's arrangements and determine whether or not they remain fit for purpose, or where improvements might be achieved.

The purpose of this report, therefore, sets out considerations in respect of: the Board's cadence; a re-focusing of reporting into the Board, and the delegations to, and empowerment of, the Barbican Centre Board's sub committees; a proposal for communications and engagement with Board Members from the Barbican Centre; and, lastly, a proposal for a suggested approach to the governance surrounding the Barbican Renewal project (subject to future reports considering this final matter).

Recommendation(s)

Members of the Barbican Centre Board are asked:

- To agree to the reduction of meetings of the Barbican Centre Board and its Sub-Committees to four times each per year.
- To agree to undertake an annual Board and Committee skills and diversity audit to support good governance.
- To agree to the re-focusing of reporting to the Board, and empowerment of the pre-existing delegations to the Sub-Committees.

- To endorse the approach to communications and engagement with Board Members from the Barbican Centre.
- To endorse the review of Board, Committee and Trust role descriptions and the development of a refreshed induction and training/development offer to all Board and Committee Members (aligning with the work in this area being undertaken more widely across the City of London Corporation).
- To endorse officers continuing to explore the suggested approach to the governance of Barbican Renewal, subject to future reports on the finalised proposals.

Main Report

Background

1. At its meeting in May 2024, the Barbican Centre Board agreed to the principle of exploring the reduction of the number of meetings held per year, from six, to quarterly (i.e. four meetings per year).
2. The Town Clerk's Department were tasked with reviewing the governance arrangements of the Barbican Centre Board and the Board's Sub-Committees to ascertain both their current effectiveness and to propose improvements for the future. This was considered timely, as;
 - the last review of governance arrangements was undertaken in 2021 in the wake of the City Corporation's wider Lisvane Governance Review; and
 - the Barbican Centre is facing significant challenges and increased workload, from delivering an expanded and successful arts programme, to undertaking the once-in-a-generation portfolio of works to renew the Barbican Centre's buildings and infrastructure under Barbican Renewal.

Current Position

Cadance

3. The Barbican Centre Board currently meets six times a year.
4. The primary driver behind this review has been the expressed preference from both Board Members and the executive team at the Barbican Centre to reduce the cadence of Board meetings in order to improve efficiency, focus Board agendas on strategic business (with a consequent empowerment of the Board's Sub-Committees, further on this below), and, to provide the Barbican team with additional capacity to deal with significant changes and increased workload that the Centre continues to face, from delivering an expanded and successful arts programme to undertaking the once-in-a-generation portfolio of works to renew the Barbican Centre's buildings and infrastructure.
5. It should be noted that it takes significant resource and time to undertake a meeting of the Barbican Centre Board, or one of its Sub-Committees. This includes the production of reports, the creation and distribution of the agenda, and the writing of minutes. This involves multiple officers. The meetings themselves involve a considerable time commitment of Board/Committee

Members and the executive, and it is prudent to consider whether this is the most effective use of resource in support of the Centre. Unlike comparative institutions across the sector, the Barbican Centre faces a unique challenge from the City Corporation being its founder and principal funder, utilising the City Fund (i.e., local authority funds). Consequently, the Board and its Sub-Committees adheres to the legislation set out in the Local Government Act 1972. This includes the publication of an agenda five clear working days in advance of the meeting, which increases the pressure upon report production and submission. It also requires meetings to be held in public unless the agenda item is justifiably non-public in its nature – this requires a split agenda.

6. It is, therefore, proposed to reduce the number of meetings of the Barbican Centre Board from six meetings per year, to quarterly. This is in order to support the challenges and workload currently experienced by the Barbican Centre.
7. To seek assurances to concerns that a reduction in the number of meetings might have unintended consequences, such as diminishing the ability for Board Members to scrutinise the work of officers and carry out their duties as custodians of the Centre, it is proposed that this be mitigated by re-focusing the content received by the Board and through more effective use of its focused sub-committees, removing duplication of process.
8. It is proposed to provide a more thematic approach to meetings of the Board (supplemented by away days, training/development sessions, referred to in paragraph 9), with meetings having a particular area of strategic focus for scrutiny by members of the Board. Practically, this would consist of evaluating what reports are received at the Board. This would allow for greater strategic leadership.
9. It is further proposed to enable greater strategic focus and good governance that the formal Board meetings should be complimented by at least one away day per year and training or development sessions (where possible these training or development sessions to be held before a Board meeting to support efficient use of Members' time).

Skills and Diversity Audit

10. Further, it is proposed to commit to a skills and diversity audit of the Barbican Centre Board's Members, inclusive of its Committees. Under its current Terms of Reference, the People, Culture & Inclusion Committee of the Barbican Centre Board may '...undertake periodic evaluations of the performance of the Board collectively and of individual Members as appropriate'. This last occurred in 2021 but has yet to be reinstated post-COVID; it is self-evident that improved assessment will provide for greater opportunity to tailor training and development offerings, as well as to inform prospective recruitment.
11. A diversity audit shall assist in better understanding how to be more inclusive with the Board's membership. It is proposed to commit to undertaking this skills and diversity audit annually, becoming part of 'business as usual' work of the Committee following its Terms of Reference.

12. This commitment not only enhances the empowerment of the Sub Committees (further on this below), but it shall also highlight the advantageous existing and knowledge of current (and future) Board members, and compliment and support the work of the executive, especially given upcoming significant work inclusive of Barbican Renewal.

Induction and Training

13. This report also seeks the endorsement for a review of the Board, Committee and Trust role descriptions and the development of a refreshed induction and training and development offer to all Board and Committee Members.

14. It should be acknowledged that work in this area is being undertaken more widely across the City of London Corporation, and therefore the induction and training offer is not intended to supplant this work; rather, it is intended to support it. For instance, it would enhance Board members’ understanding of the relationship between the City Corporation and the Barbican Centre, and understanding this relationship would allow for a greater strategic leadership from the Board Members.

Barbican Centre Board’s Sub-Committees

15. The Barbican Centre Board currently has two sub-committees which report into the Board: Finance & Risk Committee of the Barbican Centre Board and People, Culture & Inclusion Committee of the Barbican Centre Board. The terms of reference for these Sub Committees can be found at Appendix 1. These also currently meet six times a year. It should also be noted that consideration of a third sub-committee building on the work of the Renewal Working-Group is under consideration (see below); and that the Barbican Trust (a registered charity and outside the Local Government Act, instead governed by charity law and the regulation of the Charity Commission) supports the development work of the organisation.

16. The proposal to reduce the number of meetings from six to quarterly would also be extended to the two Sub-Committees.

17. To support the proposal to re-focus the reports received at the Board to have a more strategic angle, it is proposed to empower the pre-existing delegations already in place under the Sub-Committee’s terms of reference (see Appendix 1), and to reduce the duplication occurring across the committees. Currently, since the beginning of 2023 to present (totalling 100 reports), the ratio of decision and information reports received at the Board is broken down in the table below:

Types of Report received at the Barbican Centre Board	
Decision	Information
46%	54%

Of the total number reports, 39 had also been received at a Sub-Committee. Of these reports, just 7 had been required to be received by both a Sub-Committee and the Board for decision. The remainder (32 reports) had been received at the Board for information only. Just 8 of these 32 reports had sought a decision from

the relevant Sub-Committee and was then received by the Board for information. This is illustrated in the table below:

Type of Report received by both the Barbican Centre Board and the relevant Sub-Committee	
Report received by both the Sub-Committee and the Board For Decision	7
Report received by the relevant Sub-Committee For Decision, and the Board For Information	8
Report received by both the Sub-Committee and the Board For Information	24

18. This is evidence of the large amount of duplication that is currently taking place at the Board and its Sub Committees, if 39 out of 100 recent reports are received twice within a given timeframe, and 24 were duplicate information reports. By reducing the duplication of reports, there is an opportunity to support efficient use of Board Members' time. Linking with the enhanced offer of away days, training, development, induction, and skills and diversity audit, it would support promoting a more strategic approach at Board meetings. Further, the Sub-Committees may take full advantage of annual skills and diversity audit to ensure those Board Members with specific skills can focus on matters relevant to the Sub-Committee, promoting better scrutiny and governance of the Barbican Centre.

19. There are certain reports, which, when the further approval of the Court of Common Council is required, would currently still require the Board to approve and sign-off, so retaining some modest element of duplication. However, it is anticipated that this impact would be minimal upon the re-focused purpose of the Board, evidenced by the fact that just 7 reports since the beginning of 2023 to present had required to seek a decision from both the Sub-Committee and the Board. In the event that this is considered excessively onerous, it would also be possible to either create a standing delegated authority arrangement to expedite approvals and remove repeat items from formal Board agenda, or to seek the consent of the Court for the Sub-Committee to submit reports directly (i.e., without coming via the Board) pursuant to Standing Order No. 9.

20. It is by no means proposed that Members of the Board shall not be sighted on the work of its Sub-Committees. It is proposed that the agendas and minutes for the Sub-Committees shall be shared with all Members of the Board via email, whether or not they are also a member of Sub-Committee.

21. Under Standing Order 35, City Corporation Members are entitled to attend meetings of Committees and Sub-Committees of which they are not Members; and are therefore encouraged to attend the Sub-Committee to maintain an overview of the work of the Board and its Sub-Committees. Likewise, External Members are encouraged to attend meetings of the Board's Sub-Committees if there is an item on the agenda of particular interest.

22. Therefore, is it proposed to empower the delegations already in existence for the Sub-Committees and reduce the duplication to support strategic leadership and a high-level focus across the Board.

Barbican Renewal

23. Consideration has also been given to appropriate arrangements in respect of the delivery of the Barbican Renewal Programme, in the event that the Court of Common Council supports the proposals, including the Barbican Centre Board's oversight of project delivery, and allocates an associated budget envelope.

24. For a programme of this magnitude utilising the Board's understanding of the complexities of running a major arts centre and comprehensive artistic programme, together with the implications thereof in terms of decision-making in relation to project management, will be crucial. Agility and pace, balanced with robust Member oversight and support, is an integral element of any approach.

25. Options under exploration include the potential to establish a dedicated working group to support an SRO, using learning derived from the Barking Reach Group example utilised during the Markets Co-Location Programme, as well as an enhanced system of embedded decision making by correspondence utilising delegated authority and weekly decision points, to ensure absolute clarity and consistency to project managers and Members as decision makers.

26. Whilst it would be precipitate to expound further on proposals at this point in time, Members are asked to note that formal proposals, together with appropriate resource considerations, are under active review and will be presented for determination should the proposals for the Renewal Programme be approved.

Communications and Engagement with Board Members

27. It is proposed to move to a more agile approach with regards to communications and engagement with Board Members. Currently, Board members receive, via email, a short roundup of current or updates to events at the Barbican Centre. It is proposed to build upon this model to gain an opportunity for engagement and transform this into a fortnightly newsletter from the CEO or executive at the Barbican Centre to members of the Board. This would allow for agile communications with the executive and highlight areas of strategic importance.

28. This engagement approach would complement the away days, and training or development sessions referenced earlier in this report, to support the renewed strategic approach of the Barbican Centre Board, including the efficient use of Members time.

29. This could further link with the exploration of proposals for Barbican Renewal, to allow and support agile communications and to keep Board Members up to date, as much as would be practicable, with progress on Barbican Renewal.

Options

30. **Option 1.** That all the proposals described above are taken forward.

Members agree to the proposals as listed in the report, including: the reduction of meetings of the Board and its Sub-Committees; to commit to an annual skills and diversity audit; to agree to a strategic re-focus of reporting to the Board and empowering its Sub-Committees; and endorsing a renewed communications and engagement approach, reviewing the Board, Committee and Trust description and development of an induction and training offer, and to continue exploring the suggested approach to the governance of Barbican Renewal.

All the proposals collectively are intended to enhance the effectiveness of the governance of the Barbican Centre, allowing for strategic leadership at what is a time of significant change, both for the arts world and the Centre itself, in the context of the challenges and opportunities identified in this review.

This is recommended.

31. **Option 2.** That some of the proposals described above are taken forward.

It may be that Members wish to only take forward some of the proposals, such as the reduction of meetings but make no changes with regards to the strategic approach of the Board (including skills and diversity audit, and communications and engagement with Board members). Whilst this may reduce some resource pressures on the executive, it will not address the gaps identified with making the best use of the skills and experience of the existing (or indeed, future) Board Members, and thus would not allow strategic leadership.

Conversely, it may be that Members may wish to not amend the cadence of the Board but make changes with regards to the strategic approach. However, this will not mitigate the pre-existing and anticipated pressures at the Barbican Centre referenced above.

This is not recommended.

32. **Option 3.** Do nothing.

This will not change matters but will not mitigate the pre-existing and anticipated pressures at the Barbican Centre referenced above.

This is not recommended.

Proposals

33. It is proposed that Members of the Barbican Centre Board agree to the recommendations as set out in the report. the proposals shall enhance the effectiveness of good governance of the Barbican Centre, allowing for strategic leadership at what is a time of significant change, both for the arts world and the

Centre itself, in the context of the challenges and opportunities identified in this review.

Corporate & Strategic Implications –

Strategic implications – The proposals align with the Corporate Strategic Objective of Providing Excellent Services, by reviewing and suggesting methods for enhancing how the Barbican Centre Board is conducted.

It aligns with the Barbican Strategic programme of Ethical and Transparent Business with Appropriate Governance and Organisation Efficiency, Data and Knowledge, by streamlining and focusing working with our Board to improve transparency, engagement and efficiency. These programmes sit in our Shared Goals of Working in Line with Our Values and Building an Enterprising Business.

Financial implications – None in the context of this report.

Resource implications – The proposals aim to ease and address current and anticipated resource pressures at the Barbican Centre, as described in the main body of the report. There may be future resource implications with the exploration of proposals described above in connection with Barbican Renewal.

Legal implications – None in the context of this report.

Risk implications – None in the context of this report.

Equalities implications – The decisions under consideration should not have any negative impact on people protected by existing equalities legislation. The decision to agree regular skills and diversity audits of the Board may have a positive impact in that it will enable the Board and its sub-committees to have enhanced data upon which to make their membership decisions (mindful of further improving diversity in line with the Barbican's values).

Climate implications – None in the context of this report.

Security implications- None in the context of this report.

Conclusion

34. This report presents several potential proposals or considerations which are intended to enhance the effectiveness of the governance of the Barbican Centre, allowing for strategic leadership at what is a time of significant change, both for the arts world and the Centre itself. Members are asked to consider the various items as set out in the report.

Appendices

- Appendix 1 – Barbican Centre Board Sub-Committees Terms of Reference (May 2024)

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David Farnsworth

Interim CEO, Barbican Centre

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Terms of Reference – Barbican Centre Board Sub-Committees

The *Finance and Risk Committee* terms of reference are as follows:-

- To review all financial matters with delegated power to act;
- To consider the business plan and budget prior to submission to the Board;
- To review all capital cap and premises matters with delegated power to act;
- To review any matters that may affect the finances of the Barbican Centre, reporting to the Board if the annual revenue is expected to vary by +/- 10% or the annual funding requirement from the Corporation is expected to vary by +/- £1 million
- To consider corrective measures proposed by Barbican Centre management to address material budget variances;
- To review risk management and consider periodic assessment of the adequacy of internal controls and financial best practices; and
- To review the Barbican Centre's Risk Register every six months, and make recommendations to the Barbican Board.

The *People, Culture & Inclusion Committee* terms of reference are as follows:-

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

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PUBLIC CEO REPORT

Summary

The CEO Report comprises update from updates from across the Centre.

Recommendation

Members are asked to:

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

Introduction

We continue to keep focus on our strategic framework and shared goals, to deliver on our purpose: We are London's Creative Catalyst for arts, curiosity and enterprise. We spark creative possibilities and transformation for artists, audiences and communities – to inspire, connect and provoke debate. We are the place to be in this destination city, where everyone is welcome. Our impact is felt far outside our walls and ripples beyond the experiences we offer - locally, nationally and internationally.

Top level delivery and highlights May – August 2024 is outlined below.

EXCITE AND ENGAGE OUR AUDIENCES

Experience Strategy

We will be delivering an Experience Strategy to layout the visitor experience improvement roadmap that will deliver on the four key aims of Barbican's Audience Strategy:

- Increase and diversify audiences
- Drive an org-wide customer centric culture
- Data led decision making
- Growth in consumer revenue

The Experience Strategy is a new 4–5-year strategy for Barbican Centre and is anticipated to show:

- clear financial and non-financial KPI's for our growth path
- guiding principles for behaviour, culture and ways of working
- themes that will prioritise our work and focus
- for each year, detail the planned initiatives to be delivered

The Experience Strategy is data-led, being informed by:

- City of London Corporation Corporate Plan 2024-29
- Barbican Centre Strategic Framework (Our Shared Goals)
- Barbican Centre Audience Strategy
- What our audiences are telling us, through our program of audience research
- What our team and stakeholders are telling us – through a specific survey
- 1:1 Meetings and observations by the Director for Audiences

We look forward to sharing more of this work with you as it is further developed.

Experience Campaign: “*Make concrete plans this summer*”

One focus of our Marketing approach is to find the balance between event-based Marketing and experience / brand-based Marketing. As well as engaging people through what events we do, we also need to engage people through the identity of what Barbican is, the unique value the Barbican experience provides and how we can meet different customer needs. This also builds a solid foundation for future fundraising, dining, tourism and destination campaigns.



Our summer brand campaign has seen over 1.2 million impressions across social media as well as significant reach within the Centre across the summer on posters, the plasma screen network and the Silk Street lightbox. The campaign has built strong brand awareness of our summer offer, including the Conservatory, Lakeside Bar,

Outdoor Cinema and *Our Street*. Pride activity was incorporated in June and July with Classical Pride featuring as headline activity.

Event Campaign highlights:

Pamela Phatsimo Sunstrum

Our campaign for Pamela Phatsimo Sunstrum's Curve commission will lean into the interdisciplinary influences which Pamela uses in her practice. For example, we will speak about the influence of theatre on her work as well as releasing a series of Instagram posts using her process drawings to lean into the role storytelling tells in her work. We are commissioning a longform artist film, to be shot creatively in a film noir style and to introduce the artist to our exhibition.

Sir Antonio Pappano, new Chief Conductor of the London Symphony Orchestra

The London Symphony Orchestra lead on their press and marketing activity, and as Barbican's Resident Orchestra we are right beside them working collaboratively to support their activity.

LSO's new Chief Conductor, Sir Antonio Pappano, will join the orchestra formally in September in his new role, following 22 years at the Royal Opera House as Music Director. We have supported press for the start of his tenure, facilitating interviews with Italian TV station RAI TV, Magic Classical and The Daily Telegraph, which will add to the significant interviews and news stories already publicising the start of this new chapter for BBC's This Cultural Life, Gramophone magazine, The New York Times, The Guardian and The Times. We will also be supporting the start of the tenure with marketing and social media activity – from Sir Antonio Pappano featuring prominently on our Silk Street lightbox to collaborative Instagram posting with the LSO and a foyer poster takeover for one week in September.

EFG London Jazz Festival

Our annual flagship contemporary music festival returns 15 – 24 November. The programme includes jazz concerts in the Hall and Milton Court, live performances on our FreeStage and our Jazz on Screen cinema offering. This year's programme shines a spotlight on jazz's global influence. Marketing activity began when wave one went on sale on 26 April and the focused campaign begins mid-September. The festival is held in partnership with our Associate Producer, Serious, with whom we are again working collaboratively as we build and strengthen the working relationship year on year. The festival will benefit from their joint marketing and press support. The festival and concerts at the Barbican have already secured preview coverage in a number of online

outlets and genre specific magazines from Jazzwise, to The Line of Best Fit and The Quietus.

Voice of Resilience, House, and London Palestine Film Festival

These are three distinct events in the autumn (across literature, theatre, cinema) which provide a platform for many artists from Palestine and Israel to hold dialogues on complex issues, in line with the Barbican's purpose to build understanding, enable constructive debate and counter the forces of polarisation through our enriching and relevant artistic programme. Achieved by representing the widest possible variety of world views and human experiences, these events feature multiple narratives and perspectives on themes including displacement, migration and freedom. We are proud to present these works and to welcome Barbican audiences for them.

We will continue to be "relevant" and topical. We will host a broad range of artists and thinkers, and provide a platform for them to respond to the important global and local issues of the day.

FUEL CREATIVE AMBITION

Our Autumn programme reflects on the unsettling and changing times we live in. It is a space for community and coming together, making space for essential, brave and honest conversations that we need now more than ever.

The following is the Autumn Programme introduction from our new Director for Arts and Participation, which encapsulates our autumn programme and pulls out some season highlights.

Amid multiple campaigns, elections and changing governments around the world, autumn at the Barbican explores the turbulent period we're experiencing through a multidisciplinary artistic lens, striving to make sense of a world more polarised than ever. During unsettling times, making space for the essential voices of artists, for thought provoking ideas, and, sometimes, convening difficult conversations is what we are committed to now more than ever. In The Imaginary Institution of India: Art 1975-1998, our Art Gallery show, and the accompanying cinema programme, Rewriting the Rules: Pioneering Indian Cinema after 1970, we delve into India's negotiations with maintaining a secular democracy during a time of significant transformation. In The Curve, Netherlands-based multidisciplinary artist Pamela Phatsimo Sunstrum's first solo show at a major UK institution, It Will End in Tears, guides visitors through an interconnected map of film sets, blurring the line between what's real and what's constructed in times of shifting narratives. As she says: "For me, liminality offers a powerful symbol and speaks to cycles of survival tactics, longing, desire, and the pursuit

*of home and wholeness.” The London premiere of Hanif Kureishi’s iconic novel **The Buddha of Suburbia**, with the Royal Shakespeare Company, lauded film director Amos Gitai’s **House** and National Changgeuk Company’s **Lear** explore the edge of adaptation and interpretation. And Comma Press’s **Voices of Resilience**, is an evening of readings from the diaries of Nahil Mohana, Sondos Sabra, Ala'a Obeid and Atef Abu Saif, reflecting on the current experience of Palestinians in Gaza. Our music programme features Gorges Ocloo’s **The Golden Stool**, which captures a moment of rebellion against colonial rule in Ghana, while Rolf Hind’s new opera **Sky in a Small Cage** is inspired by the life of Rumi. Indigenous female choir **Spinifex Gum** will present their first performance outside of Australia, singing about the polarities of disenfranchisement and industrialisation in their home communities of Pilbara. Our treasured resident, the London Symphony Orchestra, begin a new era with Sir Antonio Pappano, and legendary visiting artists include Yo-Yo Ma, Yuja Wang and Sheku Kanneh-Mason. Two unmissable festivals share music from across the world: the annual festival of Indian music, **Darbar**, showcases an extraordinary array of musicians evolving new traditions from ancient musical roots, while the EFG London Jazz Festival shines a spotlight on the genre’s global influence. Cinema continues to bring the best of contemporary international film and speakers to the Barbican, including 2024 Palme D’Or winning writer/director Sean Baker’s **Anora**, **Screening the Sahara**, a film programme looking at the regions’ storytellers, and the London Palestine Film Festival. Our public talks and literary series include hosting the **Black British Book Festival** and an evening with writer/thinker Dr. Gabor Maté, whose work, including **The Myth of Normal**, explores legacies of individual and collective trauma and how we can move forward into new ways of sense-making. Plus, we have a broad range of exciting programmes for young creatives, families and community partners. In a world of increasing change, the Barbican is a space to explore its complexities through the forefront of artistic practice. Whatever brings you here this autumn, we’re delighted to welcome you.*

Highlights from the recent programme include:

Music: This summer season has been studded with stand-out international stars and local collaborations, attracting multi-generational audiences, generating joy and demonstrating inclusivity. Acclaimed American trans artist **Anohni** performed two sold-out performances with the Johnsons ([The Morning Star, 4*](#) - "a performance for the end of the world.") while **Nils Frahm** garnered four full houses for his spell-binding show [Barry Creasy, MusicOMH, 4.5*](#).

Stand-out classical performances in the main hall included **Sheku & Isata Kanneh-Mason**, [Rebecca Franks, The Times, 4*](#) - "one of the brightest and best sibling duos doing the musical honours.", **Leonidas Kavakos's** complete solo Bach performances, Egyptian mezzo **Fatma Said** in Milton Court, **Collegium Vocale Gent** and the

legendary **Labeque Sisters** performing a Philip Glass project [Andrew Clements, The Guardian, 4*](#) - "elegant, wistful melodic lines that float over his rippling piano textures, is definitely preserved in these piano arrangements, [and] which were played with all the Labèques' usual flair and precision".

A partnership with Classical Pride lit up a July weekend with a range of performances in different spaces, including a concert with the LSO in our Hall. The season closed with a moving, landmark collaboration with the Royal Opera House, their **Songs for Ukraine Chorus** and the Ukrainian Freedom Orchestra in St Paul's Cathedral, featuring Beethoven's Symphony No.9 [Fiona Maddocks, The Observer, 4*](#) - "The concert ended with a hymn-like paraphrase, for violin and strings, of Ukraine's national anthem called We Do Exist, by Yuri Shevchenko (1953-2022). At that moment of stillness, we were all Ukrainians."

One of the most significant creative endeavours of the summer season was the **LA Philharmonic** residency with Gustavo Dudamel, featuring a performance of *Fidelio* with Deaf West Theatre and the Venezuelan White Hands Choir, resulting in a unique, choreographed opera performance. Much work was done to work with the D/deaf community ahead of the residency, with training for Production and Audience Experience staff to help make the venue and performance accessible and welcoming. 15% of the audience were D/deaf.

[Robert Thickness, Gramophone, 4*](#) - "Forget 'signed' performances of opera, with a lone interpreter standing at the side of the stage: this wasn't just next level, it was a whole different universe."

Another unique event was the night celebrating the radical US musician **Arthur Russell, Travels over Feeling** with Speaker's Corner Quartet bringing together an extraordinary diverse line-up of musician fans, including Christine and the Queens, Lucinda Chua, Cate Le Bon, Coby Sey, Loraine James, Trustflow, Tirzah and Nabihah Iqbal.

[India Lewis, The Arts Desk, 4*](#).

The season also featured some ground-breaking Contemporary music collaborations, involving a host of young professional musicians. Brazilian legend **Arthur Verocai** collaborated with NuCivilisation Orchestra (the graduate band of Tomorrow's Warriors) in a sold-out show, while much-lauded Americana artist **Aiofe O'Donovan** partnered with an all-female line-up of the Guildhall Sessions Orchestra for her album show *All My Friends*. The Music team also worked with Creative Collaborations for a highly successful Club Night led by Jamz Supernova in August.

Theatre - the successful continuation of Trafalgar's Kiss Me Kate has run throughout May to July. It has garnered strong reviews, good attendance and very appreciative audiences. Much additional marketing work has been done by the Barbican team to support Trafalgar's above-the-line campaign. The new location of the toilets in the Fountain Room had mainly been appreciated.

Cinema - Marking the centenary of James Baldwin's birth - one of the most influential writers and activists of the 20th century – we presented 'The Devil Finds Work: James Baldwin through Film' a season exploring Black representation in modern cinema.

The programme was in collaboration with scholars at Manchester University and funded by an AHRC grant. It received 2 major press pieces at The Guardian and the Evening Standard, alongside wide media coverage and boasted sell out screenings.

Queer 80s in June focused on films from a decade when LGBTQ+ representation and creativity thrived in the build-up to enormous geopolitical and social change. The programme featured 10 screenings from all six continents, with ScreenTalks with talent such as director Ulrike Ottinger and actor Dirk Kummer, as well as introductions from speakers such as Rikki Beadle-Blair, Tara Brown, Tony Rayns and Rebecca Root. Six of the events sold out and all attracted diverse and very enthusiastic audiences. In June we also hosted a successful Safar Film Festival celebrating Arab Cinema.

Our New Release ScreenTalks programme continued to engage with the best new releases. And International talent from a ScreenTalk with director Rose Glass for *Love Lies Bleeding*, to ScreenTalk with Yorgos Lanthimos and Emma Stone for *Kinds of Kindness*.

In the Visual Arts we opened *Francis Alys: Ricochets* (27 June – 1 Sept). Over 20,000 visitors saw the show. In the press, [The Guardian](#) ran a major preview, including an interview with Francis Alys and exclusive images of the exhibition. Highlight previews elsewhere included [The Art Newspaper](#), [Apollo](#) and *Art Quarterly*. The exhibition garnered sparkling reviews, including 5*s from [The Guardian](#) and [The Observer](#), and a 4* review from [Time Out](#). Additional highlight reviews were published in [Wallpaper*](#), [Art Review](#) and [Frieze](#). Our star piece of Marketing content was a film partnership with NOWNESS: [PRIVATE VIEW](#), directed by Cat Hyland, featured interviews with both Francis Alys and Rafael Ortega, and starred school children playing inside the Art Gallery. The film was cut down into short cuts for socials and posted collaboratively on Instagram by NOWNESS and the Barbican. Across social media we saw: 132,552 impressions from Francis Alys content and the NOWNESS collaboration had a total watch time 202 hr 33 mins with 51,599 replays, and over 4,000 likes.

A number of Visual Arts projects were also successfully concluded during this period:

Soufiane Ababri: *Their mouths were full of bumblebees but it was me who was pollinated* closed on 30 June having been extended so that it could be open for London Pride weekend. In total just under 30,000 visitors attended. During the closing weekend we collaborated with the City Belonging Project to enable an [after work party](#) on Friday 28 June at the Barbican including a private view of the exhibition, drag performances and a DJ set. The closing weekend also saw 3 dance performances on the final Sunday to mark the end of the exhibition – choreographed by the artist and in collaboration with Guillaume le Pape, this site-specific performance followed a group of people who'd been denied entry to a nightclub. Exploring the politics of queer nightlife, it examined the duality of clubs as both safe spaces and places where certain privileges and oppressions are perpetuated, culminating in an explosion of sound and movement which emphasised the tension between inclusion and exclusion, safety and vulnerability within these spaces.

Ranjani Shettar's *Cloud Songs on the Horizon* closed on 18 July and Ibrahim Mahama's *Purple Hibiscus* was de-installed by the end of the month. Both were intended to celebrate the building and to attract new audiences. In total almost 200,000 people saw *Cloud Songs on the Horizon* and it raised £37,000 in public donations. *Purple Hibiscus* had an estimated reach of over 1,370,872 (this was comprised of 983,233 digital and an estimated footfall of 387,639).

Unravel: The Power and Politics of Textiles in Art closed in Barbican Art Gallery on 26 May having attracted an audience of 58,308.

We continue to work in partnership with international venues. *Unravel: The Power and Politics of Textiles in Art* is due to open at the Stedelijk in Amsterdam on 14 September and *Francis Alys: Ricochets* will open at Serralves in Porto on 18 October.

Barbican Immersive continues to develop the exhibition *Music 2025* to open next summer, with many international partners and collaborators confirmed and it will tour to the Co-Producer in Tokyo in 2026. Immersive is also developing a new version of the touring VR headset experience *In Pursuit of Repetitive Beats* for the Pit Theatre next summer.

Our *Game On* exhibition continues to sell out to record audiences at the National Museums of Scotland, delighting visitors 20 years after it was first shown at the same venue. It is then confirmed to travel to ZeelandHallen in the Netherlands. *AI: More than Human* is concluding its most recent tour to Telus Spark Science Centre, Calgary, Canada and is now confirmed to travel the Frost Science Centre in Miami, USA. Asian

Comics (Formerly Mangasia) will also be travelling to MoPOP (Museum of Pop Culture), After finishing it's current run at Bowers Museum in Santa Ana, USA.

The Bloomberg Digital Accelerator Programme, moves into the next stages of development to inform the direction and programming of Immersive. The first set of research findings and information from OxyInsights was presented across the Centre.

INVEST IN OUR PEOPLE AND CULTURE

People and Leadership

Claire Spencer officially stepped down from her position as CEO in July 2024. The leadership team, Members and City colleagues are reflecting on her departure and will review how best to move forward ahead of plans for recruitment. David Farnsworth will continue as Interim CEO and Ali Mirza as Interim Deputy CEO.

With a recently fully resourced Directors' Group we are working on a leadership team development programme to ensure a strategic, high performing and effective team and develop the team's purpose, leadership ethos, behaviours and ways of working. The programme will empower the Management Team and engage. the wider colleague community.

We are further committed to building a sustainable leadership practice and actions will subsequently follow the reflections and review period.

Management Development

We have worked with the City of London Corporation Learning and Organisational Development team who delivered the People Management Programme (PMP) to groups of Barbican managers.

PMP started on 6 June and was completed on 24 July and 18 Barbican managers attended various modules. Overall, the feedback was positive and highlights the importance and value of training our cohort of managers. In September, we will complete the process with an evaluation workshop with all those who participated. The aim will be to ensure transfer of learning, including how we can use this programme to embed further our Values and Behaviours and our wider People and EDI priorities.

Skills for the future – Apprenticeships

We are collaborating with the City of London Corporation and 'Multiverse', a Digital and Data skills training provider to upskill Barbican colleagues with a focus on those skills that are key for our transformation. The first cohort of 17 colleagues was launched nine

months ago. Participants undertake qualifications in Business Transformation and Data and Insights for Business Decisions. An initial evaluation shows that 85% of learners agree that this programme is contributing to their personal career goals and 100% of learners agree that this programme is contributing to the Barbicans organisational goals.

We will be launching our second cohort with Multiverse at the Barbican in September. We will be adding the newly developed “AI for Business Value” programme. The AI for Business Value programme will cover AI fundamentals, understanding the risks and needs for AI, and identifying opportunities to implement AI safely, responsibly and ethically. We will continue to monitor feedback, how we can support the cohort and further how we can best utilise these developed capabilities, to help us through our transformation journey.

Barbican Creative Academy

Barbican Creative Academy (BCA) will be a new, targeted apprenticeship programme investing in young people from disadvantaged backgrounds and help support a creative sector workforce that better reflects the diversity of London. It is envisaged that the BCA will start in May 2025 with a 3-month pre-apprenticeship Foundation course to equip young people with study and employability skills. Participants will be supported to apply to one of the two new apprenticeship pathways: ‘Creative Producing’ and ‘Creative Technical Skills’. These pathways will launch in September 2025 and will include placements across the Barbican’s Music, Theatre, Visual Arts, Immersive, and Creative Collaboration departments. The pathways will prepare the apprentices for creative decision-making roles such as producer, programmer, sound / lighting designer.

We are currently finalising our plans and working with the City of London on how we can use the Apprenticeship levy to support costs.

Ambition 25 Project

Korn Ferry, who have been commissioned by the City of London, have completed the first stage of the project which has determined the “as-is” situation on roles across the Corporation, including confirming ‘hierarchies.’

REVITALISE OUR PLACE

The Barbican Renewal design team has been re-engaged from July 2024 to begin work on RIBA Stage 3 on a series of projects that will form the first phase of the Renewal programme. Projects being taken forward currently focus on the Conservatory, Foyers,

Lakeside and Catering Block, alongside future phases of the building MEP infrastructure replacement programme. This design stage is planned to run until May 2025.

Co-design will be an integral part of the design development of the Conservatory and Foyer projects, and we're currently undertaking a procurement process to appoint an expert facilitator to work with us on this process. This co-design approach aims to ensure current and future audiences are at the heart of shaping proposals for these key areas of the Barbican site, with a particular focus on engaging with the target audiences identified in the Centre's audience strategy.

BUILDING AN ENTERPRISING BUSINESS

Growing Our Income Streams

Development

The Barbican continues to receive support from a wide range of companies, individuals and foundations whose generosity enables our arts and learning programmes to flourish.

Since May we have been thrilled to receive Patron renewals from Louise and James Arnell, Matt Astill and Leigh Astill, Richard Bridge, Richard Hardie, Christina and Ben Perry, Mary Tapissier, Richard Williams, and Lynn Biggs who kindly uplifted her generous support. Our gratitude to Barbican Centre Board Members William Russell and Mark Page for renewing their Patron support, together with Trustees Farmida Bi, and Cas Donald. We have also welcomed six new Patrons into the Barbican family: Graham and Joana Barker, Elizabeth and Michael Corley, Susan Lim, Simon and Siobhan Morgan, Bina von Stauffenberg, and Beatrice Schlumberger who re-joined our patron family. Our Patrons have enjoyed a varied programme of special events including a Pre-show Reception for *Mary Said What She Said*, Pre-Concert Reception for Los Angeles Philharmonic and Gustavo Dudamel, *Kiss Me Kate* Press Night as well as a special Patrons Evening and Backstage Tour, and a Special Preview for the Francis Alÿs' *Ricochets* Exhibition.

Pamela Phatsimo Sunstum's upcoming Curve Commission *It Will End in Tears* has been generously supported by Mr Harry G David and Goodman Gallery to help ensure the project is delivered without compromise. We are thankful to Clore Wyndham for their donation towards next year's Noah Davis exhibition and are delighted to have secured our first pledges towards Citra Sasmita's Curve Commission *Into Eternal Land* from the Bagri Foundation, the Henry Moore Foundation and the MENÆEA Collection.

In August we delivered our new Outdoor Cinema 2004, partnerships with Mastercard and Culture Mile BID to engage their respective audiences with the programme. We are

thrilled at the success of these new partnerships and look forward to continuing to work with both organisations.

On their return to the City, long term supporters of the arts Deutsche Bank have joined as new Corporate Members, we look forward to engaging their staff in the Centre's broad cultural offering.

We are also delighted that both Norton Rose Fulbright and Standard Chartered have renewed their Corporate Memberships for another year.

The long-term commitment of our Partners is invaluable to the Barbican, and we would like to thank all our supporters.

Business Events

It's been a busy period for Business events since the last report in March, and despite challenges, as appetite for hosted events reduced around the General election, we delivered over 160 events over the past 6 months.

Several repeat events included the annual week-long Yellowstone Tech Media 'SDD Conference' utilising all of Frobisher level 4 event spaces. White October Events hosted their 'Lead Dev London 2024 Conference' in the Barbican Hall attended by over 1300 attendees.

Qualtrics hosted one of Business Events largest events with the 'X4 – The Experience Management Summit', helping 1600 leaders of the world's most successful organisations unlock the value in experience management for their employees and customers.

We also delivered graduation ceremonies in the Barbican Hall for nine different universities. This included utilising one of the car parks for photography for one university to enable the ceremonies to continue to be hosted at the Barbican, due to the Fountain Room being used for alternative purposes, highlighting the creativity of the teams to deliver for our clients and maintain these important relationships.

Looking ahead to September, planning continues for the Council on Tall Buildings and Urban Habitat (CTBHA) 2024 International Conference. A globally renowned gathering of architects, engineers, urban planners, developers, and industry experts who are passionate about shaping the future of cities. This premier event is known for its rich exchange of ideas, showcasing innovative designs, and exploring sustainable urban solutions. The Barbican was selected as the host venue due to its exceptional architectural heritage and its prime location within the City of London. The venue's

unique design and cultural significance aligns perfectly with the mission of CTBUH, making it an ideal setting for the conference.

WORKING IN LINE WITH OUR VALUES

Equity, Diversity and Inclusion

The PCI subcommittee received the regular six-monthly update on EDI Strategy progress in July – please refer to the paper for more details.

Additionally, the Access and Adjustments Report and Action Plan has been drafted and submitted for discussion at the PCI subcommittee. The report and actions have been developed in partnership with staff across the Barbican, including the Disability Network, and using recommendations from external stakeholders. This report and action plan follows the recent launch of the Anti-Racism action plan, as part of the wider EDI Strategy.

We have selected a supplier to support us in delivering anti-racism training to all staff, and will be working with them over the next six to 12 months. There will be standard sessions for all staff, and sessions for line managers. We expect the first sessions to be delivered in Autumn. We will announce the provider once final contracts are signed in the next few weeks.

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