



Barbican Centre Board – Main Agenda

Date: THURSDAY, 17 JULY 2025
Time: 10.30 am
Venue: COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

Members:

Alderman Sir William Russell (Chair)	Deputy Jaspreet Hodgson
Tobi Ruth Adebekun (Deputy Chair)	Alderman Sir Nicholas Lyons
Tijs Broeke (Deputy Chair)	Mark Page (External Member)
Munsur Ali	Anett Rideg
Michael Asante (External Member)	Jens Riegelsberger (External Member)
Stephen Bediako (External Member)	Jane Roscoe (External Member)
Aaron D'Souza	Despina Tsatsas (External Member)
Zulum Elumogo (External Member)	Irem Yerdelen
Robert Glick, Interim Barbican Centre Trust representative (Ex-Officio Member)	

Enquiries: John Cater
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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 8th May 2025.

For Decision
(Pages 5 - 10)
4. **BOARD APPOINTMENTS**
Report of the Town Clerk.

For Decision
(Pages 11 - 12)
5. **PUBLIC CEO REPORT**
Report of the Interim CEO, Barbican Centre.

For Information
(Pages 13 - 24)
6. **BARBICAN RENEWAL UPDATES MAY - JULY 2025**
Report of the Interim CEO, Barbican Centre.

For Information
(Pages 25 - 32)
7. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
8. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**

9. **EXCLUSION OF THE PUBLIC**

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

For Decision

Part 2 - Non-Public Agenda

10. **NON-PUBLIC BOARD MINUTES**

To agree the non-public Minutes of the Barbican Centre Board meeting held on 8th May 2025.

For Decision
(Pages 33 - 36)

11. **NON-PUBLIC CEO REPORT**

Report of the Interim CEO, Barbican Centre.

For Information
(Pages 37 - 54)

12. **BARBICAN RENEWAL – DRAWDOWN JULY 2025-JULY 2026**

Report of the Interim CEO, Barbican Centre.

For Decision
(Pages 55 - 58)

13. **BARBICAN COMMERCIAL DEEP DIVE**

Report of the Interim CEO, Barbican Centre.

For Information
(Pages 59 - 88)

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

Report of the Interim CEO, Barbican Centre.

For Information
(Pages 89 - 102)

15. ***BARBICAN CYCLICAL WORKS PROGRAMME AND CAPITAL PROJECTS - UPDATE REPORT**

Report of the Interim CEO, Barbican Centre.

For Information

16. ***HEALTH AND SAFETY UPDATE**

Report of the Interim CEO, Barbican Centre.

For Information

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

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

Part 3 - Confidential Agenda

19. **CONFIDENTIAL MINUTES**

To agree the non-public Minutes of the Barbican Centre Board meeting held on 8th May 2025.

For Decision

BARBICAN CENTRE BOARD

Thursday, 8 May 2025

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Thursday, 8 May 2025 at 10.30 am

Present

Members:

Alderman Sir William Russell (Chair)	Zulum Elumogo (External Member)
Tobi Ruth Adebekun (Deputy Chair)	Alderman Sir Nicholas Lyons
Tijs Broeke (Deputy Chair)	Mark Page (External Member)
Munsur Ali	Anett Rideg
Stephen Bediako (External Member)	Jens Riegelsberger (External Member)
Farmida Bi (Ex-Officio Member)	Jane Roscoe (External Member)
Aaron Anthony Jose Hasan D'Souza	Irem Yerdelen

Observers

Deputy Jaspreet Hodgson
Despina Tsatsas

Officers:

David Farnsworth	- Interim CEO, Barbican Centre
Ali Mirza	- Interim Deputy CEO & Director of People, Culture and Inclusion
Jackie Boughton	- Barbican Centre
Cornell Farrell	- Barbican Centre
Emma Green	- Barbican Centre
Toni Racklin	- Barbican Centre
Devyani Saltzman	- Barbican Centre
Eve Scott	- Barbican Centre
Philippa Simpson	- Barbican Centre
James Tringham	- Barbican Centre
Beau Vigushin	- Barbican Centre
Sarah Wall	- Barbican Centre
John Cater	- Clerk to the Board

1. APOLOGIES

At the outset of the meeting, Alderman Sir Nicholas Lyons was moved into the Chair for the first three Items on the Agenda.

Apologies for absence were received from Michael Asante.

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

There were no declarations.

3. **ORDER OF THE COURT OF COMMON COUNCIL**

The Board received the Order of the Court of Common Council dated 25 April 2025.

4. **ELECTION OF THE CHAIR**

The Board proceeded to elect a Chair in accordance with Standing Order No. 28.

Alderman Sir William Russell, as the only Member expressing their willingness to serve, was duly elected as Chair for the ensuing year.

The Chairman thanked the Board for its ongoing support, and took the opportunity to thank Deputy Randall Anderson, who had departed the Court of Common Council at the March elections. He welcomed Aaron D'Souza who had joined the Board at the April Court of Common Council.

RESOLVED, that – Alderman Sir William Russell be elected Chair of the Board for the ensuing year.

5. **ELECTION OF THE DEPUTY CHAIRS**

The Board proceeded to elect two Deputy Chairs (elected and external) in accordance with Standing Order No. 29.

Tijs Broeke and Tobi Ruth Adebekun, as the only two Members expressing their willingness to serve, were duly elected as Deputy Chairs (elected and external) for the ensuing year.

6. **BOARD MINUTES**

RESOLVED, that – the public minutes and non-public summary of the meeting held on 29th January 2025 be approved as an accurate record.

7. **APPOINTMENT OF SUB-COMMITTEES**

RESOLVED, that - the Board approved the compositions and Terms of References for the Finance and Risk Committee of the Barbican Centre Board and the

People, Culture and Inclusion Committee of the Barbican Centre Board and, after requesting expressions of interest, the following appointments were approved:

Finance and Risk Committee of the Barbican Centre Board for 2025/26:-

- Tijs Broeke (Chair)
- Mark Page (Deputy Chair)
- Aaron D'Souza
- Robert Glick (Barbican Trust representative)
- Alderman Sir Nicholas Lyons
- Anet Rideg
- Alderman Sir William Russell

People, Culture and Inclusion Committee of the Barbican Centre Board for 2025/26:-

- Tobi Ruth Adebekun (Chair)
- Alderman Sir William Russell (Deputy Chair)
- Zulum Elumogo
- Deputy Jaspreet Hodgson (subject to Deputy Hodgson's appointment to the Board at Policy & Resources Committee on 8th May)
- Jens Riegelsberger
- Jane Roscoe
- Irem Yerdelen

In addition, the Committee noted the other appointments to the Senior Remuneration Sub-Committee for 2025/26:

- Policy & Resources Committee Chairman: Deputy Christopher Hayward
- Policy & Resources Committee Deputy Chair: Deputy James Thomson
- Finance Committee Chairman: Deputy Henry Colthurst
- General Purposes Committee of Aldermen Chairman: Alderman Sir William Russell

The Board noted that the Chair of the Board (or their nominee) will be appointed to the Digital Services Committee for the year ensuing.

The Board also approved that the frequency of Barbican Centre Board meetings, namely, a minimum of four formal meetings across the civic year, be maintained for the year ensuing.

8. **BARBICAN RENEWAL GOVERNANCE**

The Board considered a Joint Report of the Interim CEO, Barbican Centre and the City Surveyor concerning the proposed governance arrangements for the

Members and officers stressed the importance of ensuring that those with the right skill sets were recruited to the Working Group and that a strong broad layer of project management expertise was built into the programme team to ensure effective delivery of Renewal. It was highlighted that the in-house project management team had been strengthened and that this team worked closely with the Corporation's PMO and the Programme's external project and cost management consultant's Gardiner & Theobald.

Officers confirmed that the proposed names of the external Members of the Working Group would be submitted to the Board to endorse.

It was clarified that whilst the Working Group would be the initial forum for discussion, in the event a major issue on the Programme arises (e.g. a contractor becoming insolvent), escalation would follow to the Board.

It was clarified that the Deputy Chair of the Board that would sit on the Group would be the elected Deputy Chair; the external Deputy Chair of the Board would be kept regularly updated as the Programme progressed.

A Member asked that the reserved areas for Policy & Resources Committee and Finance Committee were made clearer. Some issues would rest solely under the remit of Policy & Resources, and it was important that this was flagged going forward in order to avoid confusion about governance responsibilities.

It was confirmed that the Corporation's PMO office would administer the work of the Group.

RESOLVED, - that Noting the Court of Common Council's decision on 5 December 2024 to grant oversight of the BRP to the Barbican Centre Board (in place of the Capital Buildings Board) that the Barbican Centre Board (in its capacity as the service committee) and the Policy and Resources Committee (with responsibility for matters of significant strategic or policy implications and governance including matters relating to the creation of sub-committees), be invited to consider and approve:

1. The appointment of the City Surveyor and CEO of the Barbican Centre as joint SROs for the undertaking of the BRP.
2. That the joint SROs be granted the authority to make decisions with a cost implication of up to £5m, noting that the City Surveyor already holds signatory authority up to £15m, for the approval and signature of contracts only (in consultation with the Commercial Director), as detailed in paragraph 15.
3. The creation of a Barbican Renewal Working Group (BRWG) that will be consulted monthly, or as needed, by the SROs for scrutiny and council over the exercising of decisions within these delegations, noting that the Working Group itself would have no decision-making authority over the programme.
4. That the CEO of the Barbican Centre be authorised to confirm the role of Director of Building and Renewal as Delivery Director for the Barbican Renewal Programme. In doing so, Members are invited to note the intention to appoint the Barbican Centre's Director for Buildings and Renewal, and to agree the delegations to the Director, also outlined in paragraph 15.
5. Note that, in keeping with the decision taken by the Court of Common Council in December 2024, funds required beyond the agreed budget envelope of £231m, but within the Optimism Bias contingency of £57m, must be brought to the Policy and Resource Committee and Finance Committee for their consideration and approval before any part of it is utilised.
6. Note that, subject to approval this day, an Options Analysis on use of the Exhibition Halls is to be reviewed by Resource Allocation Sub-Committee, and Barbican Centre Board to note, before presentation to Policy and Resources Committee, and therefore excluded from the remit of the proposed BRWG.

7. Note that a 10-year business plan (in conjunction with the City of London Corporation's wider approach to culture and service provision) has been commissioned, setting out options for a sustainably funded arts and cultural offering at the Barbican Centre, supported by the tax-payer, commercial income generation, and support from the corporate sector, to be developed by no later than the 2026/27 tax year. The 10-Year Business Plan will be managed as a separate programme, and updates will not be provided through the governance arrangements outlined in this paper.

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

The Board received a Report of the Interim CEO, Barbican Centre comprising updates from across the Centre.

In response to a query, officers confirmed that when it came to ensuring diverse audiences were being engaged, the Centre was currently examining its data and metrics to see how these can be aligned this with the Corporation's corporate objectives.

RESOLVED, that – the Board noted the Report.

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

There were not questions.

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

There was no other urgent 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**

RESOLVED, that – the non-public minutes of the meeting held on 29th January 2025 be approved as an accurate record.

14. **NON-PUBLIC CEO REPORT OF THE BARBICAN'S DIRECTORS**

The Board received a Report of the Interim CEO, Barbican Centre comprising non-public updates from across the Centre.

15. **BARBICAN FIRE SAFETY PROJECT - DELEGATED AUTHORITY REQUEST**

The Board considered a Report of the City Surveyor concerning the Fire Safety Works Project.

16. **FINANCE UPDATE**

The Board received a verbal update concerning the Centre's finances.

17. DEVELOPMENT UPDATE

The Board received a Report of the Interim CEO, Barbican Centre concerning Development.

18. DIRECTOR FOR ARTS AND PARTICIPATION VERBAL UPDATE

The Board received a verbal updated from the Director for Arts and Participation.

19. THEATRE AND DANCE ANNUAL REPORT

The Board received a Report of the Interim CEO, Barbican Centre concerning Theatre and Dance programming.

20. PROGRAMMING RISK REGISTER

The Board received a Report of the Interim CEO, Barbican Centre concerning Arts Programming & Business Events Risk and Ethics Registers

21. QUESTIONS RELATING TO THE WORK OF THE BOARD

There were no non-public questions.

22. ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT

There was no other urgent non-public business.

23. PEOPLE, CULTURE & INCLUSION STRATEGY

The Board considered a Report of the Interim CEO, Barbican Centre concerning the Barbican's People, Culture & Inclusion (PCI) Strategy.

The meeting ended at 12.50 pm

Chairman

Contact Officer: John Cater
john.cater@cityoflondon.gov.uk

City of London Corporation Committee Report

Committee(s): People, Culture & Inclusion Committee of the Barbican Centre Board Barbican Centre Board	Dated: 23 rd June 2025 17 th July 2025
Subject: Board Appointments	Public report: For Decision
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
Report author:	Kate Doidge, Town Clerk's Department

Summary

The current term of the Barbican Centre Board ('the Board') Member Micheal Asante (who has completed one three-year term) shall come to an end in July 2025. He is eligible for a further term, and his re-appointment is recommended.

Recommendation(s)

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

- to consider and endorse the reappointment of Micheal Asante, with a view to making a recommendation to the Board at its next meeting.

Members of the Barbican Centre Board are asked:

- to approve the reappointment of Micheal Asante for a further three-year term, ending in July 2028.

Main Report

Background

1. Under its terms of reference, the Barbican Centre Board may appoint up to eight External Members, for up to three three-year terms.
2. External Member Micheal Asante was originally appointed to the Barbican Centre Board in July 2022, for a three-year term. With this term now at an end in July

2025, Members are asked to give consideration as to whether or not it would like to reappoint Micheal Asante 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

3. Members are asked to consider whether they wish to recommend the reappointment of Micheal Asante.

Appendices

- Appendix 1 – Barbican Centre Board Current Terms.

Kate Doidge

Town Clerk's Department

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City of London Corporation Committee Report

Committee(s): Barbican Centre Board	Dated: 17/07/2025
Subject: CEO Report	Public report: For Information
This proposal: <ul style="list-style-type: none"> delivers Corporate Plan 2024-29 outcomes 	Diverse Engaged Communities Dynamic Economic Growth Leading Sustainable Environment Vibrant Thriving Destination Providing Excellent Services Flourishing Public Spaces
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:	David Farnsworth, Interim CEO
Report author:	David Farnsworth, Interim CEO

Summary

The following is a summary of activity across our Strategic Framework and Shared Goals from April to June 2025.

Recommendation

Members are asked to Note the report.

Main Report

Current Position

EXCITE AND ENGAGE OUR COMMUNITIES AND AUDIENCES

Audience Experience

Audience Strategy implementation

In 2023 the Board endorsed the Barbican Audience Strategy, which aims for us to:

- increase and diversify our audiences, while retaining existing audiences.
- be data informed in our audience-related decision making.
- build the capability and culture of the Barbican to ensure audiences are at the heart of what we do and why we do it.
- be enterprising in our approach, building revenues from our venues and customer businesses to reinvest in our programme and customer experiences.

We are now in the process of setting key performance indicators (KPIs) and our roadmap of work to deliver on the outcomes above.

The Visitor Experience Plan mentioned in previous reports will demonstrate the role that the Audiences directorate plays in delivering this strategy and the shifts needed for the Barbican to grow audience satisfaction and engagement. We look forward to sharing this with the Board in October 2025.

Spotlight: Retail

The Barbican's retail team is exceeding targets and income to date is ahead of last year.

In this year's first quarter, we saw the continued positive reaction to the Noah Davis offer in the Gallery Shop. The catalogue sold just over 3,000 copies during the show (1,300 in the final 6 weeks, April to mid-May).

The ten best performing items by sales value included seven of our own Barbican developed products and three publications (one being the Noah Davis catalogue). A t-shirt, developed in-house featuring the work *40 Acres and a Unicorn*, sold out and over 400 units of the Noah Davis exhibition tote bag were sold.

The Foyer Shop has had a great start in the first quarter of this financial year, benefitting from the last few performances of *The Seagull* ending in early April, with over 370 'Cate Blanchett' t-shirts sold in the final few days, and over 1,000 t-shirts in total across the run. We worked closely with the supplier, *Girls on Tops*, to ensure

that 'name' t-shirts were available throughout the run, however, there were occasions when demand for 'Cate' outstripped supply.

There have been some changes to the shop floor layout including our Rough Trade concession moving to the ground floor, where it is now joined by a co-branded Rough Trade x Barbican photobooth. This move supported the *Feel the Sound* inspired retail offer, and the photobooth has generated interest and footfall into the shop since it was introduced in late May. *Feel the Sound* products include a mix of publications, gift items and apparel. Popular items include: a portable Theremin; retailing for £130; music-related t-shirts; and a selection of products featuring the ubiquitous 'acid house smiley' in a nod to the *In Pursuit of Repetitive Beats* virtual reality (VR) experience.

Audience Engagement

Summer Brand Campaign – Frequencies

The Barbican's summer campaign *Frequencies: the sounds that shape us* has been an exciting opportunity to drive young people to the Centre across a range of programming including *Feel the Sound*, *Rebel Radio* and *In Pursuit of Repetitive Beats*.

The marketing campaign has leaned heavily on lesser utilised digital channels for the Barbican including TikTok, Pmax and Google Things to Do, a matrix of partnerships with industry leaders, Sonar Festival, Crack Magazine, Dezeen and Trippin' and the launch of a new email newsletter, Barbican Dispatch. The newsletter already has over 15,000 new subscribers driven via a lead-generation campaign on social media targeting young people.

Engagement with this campaign has improved compared to our Spring *Concrete Garden* campaign, demonstrating that audiences will engage more heavily in concepts that are more relatable to who they are and what they care about.

Communications Highlights: Telling our Story

- Launched Art for All, which is a City of London Corporation (CoL) Culture Mile BID report. This featured Karena Johnson, Head of Creative Collaboration, at a panel discussion, supported by Devyani Saltzman, Director for Arts and Participation, opinion pieces in City AM and the Standard.
- National media coverage for Simon Armitage's Freedom of the City, which took place in the Barbican Conservatory.
- We welcomed Marie Colangelo, our new External Affairs Manager, and are beginning a more strategic approach to stakeholder engagement.
- Phillipa Simpson, Director for Buildings and Renewal, represented the Barbican at a DCMS roundtable, the Clerkenwell Design Festival, and the

Future Cities Forum. Devyani took part in a panel discussion on leadership at Oxford University.

- The second round of Renewal consultation closed with 93% approval and coverage in Time Out, BBC News, among other key outlets.
- We marked, with deep thanks, the departure of Chair of the Barbican Trust, Farmida Bi and other Barbican Trustees on our LinkedIn channel.
- We were pleased to host the City of London Corporation Town Clerk Live in Cinema 1, presenting a wonderful opportunity for internal engagement with the wider Corporation team.
- Our LinkedIn has grown to nearly 90k followers, ranking 4th in engagement among global peers.

FUEL CREATIVE AMBITION

Theatre

Our spring season consisted of four exciting own promotions; the return of the participatory dance show *The Black Saint and the Sinner Lady*; a groundbreaking reimagining of *Hamlet* by Teatro la Plaza from Peru; Stephen Rea's beautiful study of solitude in *Beckett's Krapp's Last Tape*; and a jubilant showcase of talent by the young people of Boy Blue.

The summer season is underway with *Fiddler on the Roof*. This classic musical transferred from Regent's Park Open Air Theatre, where it won the Olivier Award for Best Musical Revival, and has received myriad of 4- and 5-star reviews since opening at the Barbican. This will be followed by Tony-award winning actor Sean Hayes in his play *Goodnight, Oscar*, opening on 6 August. Both productions are produced by Trafalgar Entertainment in the second year of our three-year relationship.

We have now launched our autumn season and are proud to present two extraordinary international productions from France and Latvia in the main Theatre, and offer an array of innovative gems in the Pit, including an immersive show for babies that hails from Spain. The Royal Shakespeare Company winter season will be announced in July.

Barbican Immersive

The summer season began with the launch of *Feel the Sound*, our new multi-sensory exhibition taking place throughout the Centre from the Silk Street entrance to The Curve, Foyers, Lakeside, and, for the first time ever, Car Park 5. Alongside the exhibition, we worked with East City Films to deliver the UK's biggest VR experience, *In Pursuit of Repetitive Beats* in the Pit Theatre.

The exhibition has been well received. We have also listened customer feedback and have responded to some of the more technical challenges of the exhibition, altering staff levels and opening times in order to ensure a cost-effective operation and a smooth customer experience, which has been well received.

Across our touring programme, May saw the opening of *AI: More than Human* at the Frost Science Museum in Miami, Florida, USA, where over 11,200 visited the exhibition during its first week. The show will remain there until September. *Asian Comics: Evolution of an Artform* welcomed 35,030 visitors in its first three months at the Museum of Pop Culture (MOPOP) in Seattle, Washington, USA, with positive reactions from press, audiences, and on social media. The exhibition is open until January 2026, and we are working on the next steps of its tour following significant interest from other venues.

We also publicly announced our partnership with ORION, sharing news that Barbican Immersive will curate new content for a hi-spec digital screen open to the public as part of the St. Paul's Panorama development.

Cinema

Queer East, now in its sixth year, returned with its biggest film offering yet, including LGBTQ films from Cambodia, Japan, the Philippines, Singapore, Taiwan and Thailand. This included rare, sold-out screenings of featurettes by Taiwanese female filmmaking pioneer Jo-Fei Chen and a ScreenTalk with Japanese director Akihiro Suzuki.

New East Cinema, our regular strand celebrating new films from post-Communist and post-Soviet states across Eastern Europe and Central Asia, continued with a sold-out screening of *Toxic*, a Lithuanian drama about teenage models, which won the top prize at the Locarno Film Festival. Director Saulė Bliuvaitė joined us on stage for a ScreenTalk after the film.

As part of the 2025 *Open City Documentary Festival*, we hosted a series of standout screenings and events. Highlights included the UK premiere of Maeve Brennan's *Siticulosa*, an exploration of antiquities trafficking, and *Available Light*, a special programme of new UK artist documentaries followed by a ScreenTalk. The season also featured international retrospectives, including Ogawa Productions' *Sanrizuka – Heta Village*, and a selection of politically charged and experimental works, amplifying the Barbican's role in championing innovative non-fiction film.

In April, as part of *Cinema Restored*, we screened a 4K restoration of Bachtar Siagian's neorealist film *Turang*, tracing a freedom fighter's refuge in an occupied village which was introduced by the director's daughter.

The *Fashion in Film Festival* returned after eight years with an ambitious programme exploring the relationship between fashion and nature through the lens of cinema. We partnered on four screenings, including two tying in with Cinema's regular programming series for families (FFC) and silent film and live music. The silent

screening was one of the most ambitious ever mounted in our screens, involving a bespoke programme of 20 early silent short films (or excerpts of films) on the theme of women and flowers, accompanied by a new score from a 26-strong avant-garde choir, Musarc.

May saw the second in our *Animation at War* series take place with a packed screening of *When the Wind Blows* in Cinema 1. Children's literary critic Nicolette Jones and BFI National Archive curator took part in a panel chaired by curator Michael Leader, unpicking the medium and the conditions that made the film possible.

ScreenTalks for *The Salt Path*, and *The Ballad of Wallis Island* both sold out. *The Salt Path* ScreenTalk was presented in collaboration with Reclaim the Frame, a UK-based initiative that aims to champion films made by women and non-binary filmmakers, and to build audiences for these films. In attendance were Raynor Winn, the author of the memoir the film is based on, and screenwriter Rebecca Lenkiwicz. The talk was hosted by Melanie Iredale, the director of Reclaim the Frame. *The Ballad of Wallis Island* ScreenTalk was with comedians and co-writers Tom Basden and Tim Key, plus director James Griffiths.

Creative Collaboration

In this season our learning programs partnered with *Right to the City: Youth Design Challenge* to support students from Haggerston School imagine how spaces in the City could be made safer and more joyful for young women and non-binary young people. The school has been selected as one of the winners of the 11-15 age category and will receive their prize at an award ceremony in July. We also presented Refugee Week Schools Screening including a presentation and discussion led by Ali Ghaderi from Babylon Migrants.

In April the *Chronic Youth Film Festival* celebrated its 10th anniversary with a program called *Against All Odds: Resilience, community, and memory on screen* curated by 25 young film programmers. Screenings, workshops and discussions were attended by 1,341 people over three days.

Two of our *Barbican Young Poets* performed at the Poet Laureate Simon Armitage Freedom of City Award ceremony event which was held at the Barbican.

The refocus of community work on participation began with visual arts workshops inspired by the work of Noah Davis with the *Home Community Exhibition*. Participants aged from 3 to 79 contributed over 200 artworks to the exhibition presented in a maximalist flat in the lakeside foyer.

The *Barbican Community Choir* completed their first spring term with a sharing; 49 members performed for friends and family after only 10 weeks.

During the Easter holidays, the Communities team, in partnership with the Cinema team, delivered a weeklong *Film Club Animation Workshop* for 11–16-year-olds.

creative project. Using 16mm film participants made their own short animations with multidisciplinary artist Nia Fekri.

In public programming we concluded the Concrete Garden series with *Black Worlding* featuring Alberta Whittle, Phoebe Boswell and Julian Knox.

Another sold out ClubStage event this spring featured *Wu-Lu, Denzel Himself & SHEIVA*. In June we launched *Rebel Radio* with a live broadcast from Reprezent Radio featuring giants of pirate radio Daddy Ernie, DJ spoony and Skinny Man. We paired this with our podcast commission launch, *Gaps in the Dial*, in our bespoke listening hub.

Visual Arts

Encounters: Giacometti x Huma Bhabha is now open in a new temporary exhibition space on Level 2 of the Barbican. We created the space in response to opportunities enabled by Barbican Renewal which has allowed us to try a new model of a smaller, lower cost exhibition offer. The opening hours of this show are Tues – Sat 12noon - 6.30/7pm pm allowing a pre-Theatre crowd to attend the exhibition, although these may be adjusted once we have reviewed audience visiting patterns. Members visit for free and we continue with our commitment to key ticket concessions in line with audience development priorities, as well as introducing a 'bolt on' offer of a £5 ticket when purchased the same day as another ticketed event at the Barbican.

The programme in this space was developed in partnership with the Giacometti Foundation in Paris, allowing our audiences to access this incredible collection in an intimate gallery space. *Encounters* is also a partnership with Kiran Nadar Museum of Art, Delhi (KNMA), our third collaboration with them.

The forward programme in this space until the end of 25/26 will be:

Encounters: Giacometti x Huma Bhabha – 8 May to 10 Aug 2025, Level 2

Encounters: Giacometti x Mona Hatoum – 3 Sept to 11 Jan 2026, Level 2

Encounters: Giacometti x Lynda Benglis – 5 Feb to 24 May 2026, Level 2

Touring and co-production work has continued during this period with *Noah Davis* opening at the Hammer Museum in Los Angeles on 8 June. This exhibition will also tour to Philadelphia Museum of Art in spring 2026.

Music

Seasonal cross-arts programming included US pianist Jason Moran, who gave two outstanding recitals/talks as part of the Concrete Garden in May as well as new commissions from Belinda Zhawi. The Music programme for our Frequencies season included a focus on Warp Records, artists Moin, Suzanne Ciani, Actress, Ligeti Quartet and Jeff Mills with the London Symphony Orchestra (LSO).

A string of major performances drew 5 star reviews this spring including: Handel's *Jephtha with Il Pomo d'Oro*; Michael Spyres and Joyce di Donato; Louise Alder starring in Handel's *Giulio Cesare*; Simon Rattle's *Excursions of Mr Broucek*; and Gustavo Dudamel's explosive debut with the LSO.

The National Open Youth Orchestra for young musicians who are pioneering adaptive instruments gave a moving performance in Milton Court. This is a collaborative project connected to the Guildhall School of Music and Drama, Creative Collaboration, and our own Music team.

Our newest associate, Darbar, brought over 2,000 people to the first of their special focus days, this one on Guru Nanak. We also marked Terry Riley's 90th birthday with *Bang on a Can* and a diverse range of London musicians. Canadian-Sudanese musician and poet Mustafa drew a sell-out new young audience (55% new bookers), while pianists Lang Lang and Seong-Jin Cho also drew new audiences, (40%, 44% new bookers respectively).

INVEST IN OUR PEOPLE AND CULTURE

Following approval at May's Board meeting, our new People, Culture and Inclusion (PCI) strategy is now in place. Our people are central to realising the Barbican's ambitions—from creating exceptional audience experiences to driving innovation, impact, and belonging in every interaction.

The PCI Strategy was co-designed and is built around three strategic pillars and supported by three strategic enablers, designed to drive meaningful and measurable transformation:

Strategic Pillars:

1. Develop a Connected, High-Performing Culture
2. Attract and Retain the Best Talent
3. Create Inclusive Experiences for All

Strategic Enablers:

1. Excellent Business Partnering Services - Trusted people support, advice, and employee relations
2. Building Brilliant Basics - Streamlined processes, better systems, and insightful people data
3. Contribution and Reward - Fair pay, benefits, and recognition aligned with Ambition 25

Implementation of this strategy will achieve our strategic goal of Investing in Our People and Culture. It will work in collaboration with the ambitions of the wider City of London People initiatives and People strategy.

REVITALISE OUR PLACE

Design development for Barbican Renewal continues to progress well, with RIBA Stage 3 design completed on the major projects being delivered during this phase of the programme (Conservatory, Foyers, Lakeside, Catering Block, infrastructure).

A planning application is now being developed for submission in July 2025, which will mark a major milestone for the programme.

In advance of planning submission, the latest round of public consultation took place from 19 May to 2 June. This consultation again demonstrated a very high level of public support for proposals, with approval rates for projects within the programme ranging from 92-95%.

Gardiner & Theobald have started work as Project Management Consultants on the Barbican Renewal programme. Early work included holding a series of meetings with Barbican Heads of Departments to help inform the development of a master programme for delivering this first phase of Renewal works. This programme will be consulted on internally through the autumn before being finalised by the end of 2025.

A soft market testing exercise recently launched to explore potential future uses for the currently vacant Exhibition Halls. This exercise is being run in collaboration with the City Surveyor and Chamberlain to understand potential market interest and future possibilities to fully utilise these unique spaces.

Expressions of interest will be reviewed to assess the social, commercial and environmental impact of different options before a recommendation on next steps is made to Members later in 2025.

BUILDING AN ENTERPRISING BUSINESS

Commercial

Restaurants and Bars

Our work in the Barbican Kitchen to improve customer service continues and we are working with Benugo to deliver measurable statistics and KPI's in 2025.

Improvements to the counters and seating area continue, with some new chairs, refurbished tables, warmer lighting and repainting. This is further enhanced by new bench seating to separate the seating area from the drinks collection station, to improve the customer experience and flow.

The Barbican Bar & Grill refurbishments are now complete and the terrace is open with new furniture. May has been a challenging month with reduced Theatre activity in the Centre (*Fiddler on the Roof* opened in late May), but early indications suggest it will be a successful summer, thanks to strong interest in *Fiddler* and good weather – the terrace doubles our capacity. We launched a new menu in mid-May, focusing on dishes that can be prepared quickly.

In collaboration with Barbican Immersive and Verdant Brewing Co, a new *Feel The Sound* branded lager launched in our Bars. The can is fully wrapped in the exhibition design and selling well, especially during contemporary music events. We will also be selling on selected hot days on the Lakeside throughout the summer.

Business Events

Over 70 events have been delivered since May. These included the eagerly awaited Inaugural South by Southwest London Festival (SXSW). We were one of 34 London venues who hosted events during this week-long festival, seen as the launchpad for game-changing innovation and ideas.

Other highlights include: the world premiere red-carpet screening of *Deep Cover* in the Barbican Hall; a further seven world and UK premier screenings of other titles in Cinema 1; and a red carpet and screening for Netflix's *Squid Games* season 3 and *Too Much*.

We also delivered 13 events in the Hall including: seven graduation ceremonies; three in-conversation events with Fane Productions (Guenther Steiner, Niall Harbison and Gillian Anderson); The Wine Society returned for their Annual General Meeting; and two major corporate conferences.

Development

Deutsche Bank renewed their Corporate Membership for a second year. We are delighted to continue to engage their people with the wealth of the Barbican's cultural offer.

We continue to welcome new Patrons and are proud to have received commitments from two new major donors pledging six-figure support. We are also grateful to the new supporters joining our giving circles for the Gallery's upcoming *Beatriz González* exhibition and *Encounters: Giacometti x Mona Hatoum*. Additionally, we received a generous major gift made in memory of our former Trustee and long-time supporter, John Murray.

We received further Grant pledges towards the Giacometti series and continue to work with Embassies and Cultural Institutes to support international programming.

Pending applications include proposals towards our public space commissioning series and key learning programmes.

WORKING IN LINE WITH OUR VALUES

Sustainability

Ying Seow has joined the Barbican as the new Head of Sustainability. Ying brings a wealth of experience, having previously led the development of the sustainability strategy for the Restoration and Renewal Programme at the Houses of Parliament. In her new role.

Ying will also work in close partnership with the City of London Corporation's Climate Action Strategy team to deliver impactful energy and carbon reduction initiatives at the Barbican. Current projects include upgrading pumps and ventilation systems for improved energy efficiency and replacing outdated lighting with modern, energy-saving LED systems.

These efforts will mark an important step forward in supporting the City of London's net zero targets and advancing Barbican's role as a sustainable arts venue.

Equity, Diversity and Inclusion

For a full update please see the [most recent EDI Strategy progress report received by PCI subcommittee in June](#). The paper outlined the key progress of the Barbican's EDI Strategy and associated action plans since the full [annual update in January 2025](#). Anti-racism training for all line managers was completed in July. Our next full report and maturity assessment is due in January 2026, where we forecast we will be meeting 29 of the 35 competencies outlined in our strategy, bringing us toward the end of the initial package of work which was outlined to lift the Barbican from crisis point to a relatively confident standing in EDI practice. The most recent report marks two and a half years since the launch of the strategy and although there is certainly more to be done (and further levels of maturity to be met in order to be 'world class'), the overarching headline is that there has been considerable return on investment for this area so far. The main dependency for the delivery of the final stages of the EDI Strategy is now the successful implementation of the upcoming PCI Strategy.

Corporate & Strategic Implications

Strategic implications – The Barbican Centre Shared Goals align with the Corporate Plan 2024 - 9

Financial implications – none

Resource implications –none

Legal implications – none

Risk implications – none

Equalities implications – within report

Climate implications – within report

Security implications – within report

Appendices

None

David Farnsworth
Interim CEO

Committee(s): Barbican Centre Board	Dated: 17/07/2025
Subject: Barbican Renewal Updates May – July 2025	Public
This proposal delivers Corporate Plan 2024-29 outcomes	Leading a sustainable environment
Does this proposal require extra revenue and/or capital spending?	N
If so, how much?	NA
What is the source of Funding?	NA
Has this Funding Source been agreed with the Chamberlain's Department?	N
Report of: Philippa Simpson	For Information
Report author: Philippa Simpson	

Summary

This report provides an update on the Barbican Renewal project for the period May-July 2025, highlighting significant progress, with all critical milestones archived. Key developments include completion of Riba Stage 3 design, submission of the Planning Application following extensive consultation, and a revised cost plan for the Foyers that now aligns with the overall budget. The report also notes the appointment of key personnel, the launch of new design workstreams (including Wayfinding and Furniture Design), and the formation of an Access and Inclusive Design Advisory Panel.

Members are asked to approve the continued quarterly submission of written updates alongside CORA-generated dashboards, with onward submission to Policy and Resources Committee and Court of Common Council in line with the agreed governance structure.

Recommendation(s)

Members are asked to:

- Note the report.

Main Report

Barbican Renewal updates May – July 2025

Since this Board last met excellent progress has been made on the project, and all critical milestones met. Below are headlines from the period, with additional detail. This report can be read alongside the ‘dashboard’, generated by the City of London’s newly implemented project management system CORA, also included in the papers. However, to note, this is the first of the reports generated through this system and as such is not yet as detailed or as accurate as members might expect moving forward.

It is proposed that these ‘dashboards’, as they develop, are generated and submitted to this Board on a quarterly basis, along with a written report. These papers, if approved, will then be submitted to Policy and Resource Committee, as per the agreed governance structure, reviewed at the May Board meeting and approved at Court of Common Council in May.

Programme

Our appointed Project management consultants Gardiner and Theobald have developed a draft programme of works which will be reviewed and revised with all Barbican teams over the next few months, to produce a final fixed programme and procurement strategy by the end of the year. Initial meetings with all key departments have already been held to inform this early work, but more detailed analysis is needed to produce a plan that minimises disruption and enables continued function of the site as far as possible.

Design (RIBA 3)

RIBA stage 3 design was completed and submitted on programme in June, and has been rigorously reviewed by the project team and relevant departments across the organisation. Following submission of the Planning application (see below) the design team will now move straight into Stage 4 design, with a view to completing within a year (see related funding drawdown request). We will at this stage move into contract tenders and delivery on site.

Planning

A Planning Application is being submitted on 11th July. All related documentation has been submitted to the project team in draft and is currently being reviewed in detail. This follows nine pre-app briefings, extensive consultation with relevant authorities (including Historic England and 20th Century Society) and wide-reaching public consultation. The final round of this generated an equally positive response of over 90% approval for the plans. We expect a decision in September, but given the positive engagement of the planning team to date, we feel confident to progress design work across the summer.

Cost and budget

Cost Consultants Aecom have generated cost plans for all projects in the programme based on Stage 3 design information. All were on or around budget, with the exception of the Foyers, which was significantly over the estimated envelope. Given the scale of this change, a third party was engaged (Pulse Consult, who have extensive experience in heritage and performing arts capital projects) to undertake a clean slate exercise, reviewing and costing the drawings. This new cost plan showed a disparity of £12m with the original, and sat within the allocated budget figure. This has been interrogated by the consultant team, and appears to be robust.

We are therefore moving ahead with plans as they stand at this stage, with a degree of confidence. We are also mid-tender for a new Cost Consultant for the remainder of the programme to 2030. When this team is appointed they will also undertake their own exercise to cost the various projects from scratch, which should act as a check and balance on the two disparate cost plans we have received in this instance.

Governance

The paper approved at last quarter's Board Meeting was approved by Policy and Resource Committee and Court of Common Council, allowing this Board full delegated authority for deployment of the £231m budget envelope for Barbican Renewal phase 1 (2025-30). Please refer to that paper for further details.

Appointments and team

Since last meeting we have appointed two new colleagues who are working directly on Barbican Renewal:

Ying Seow - Head of Sustainability: Ying's role covers far more than just capital work, but she is a critical voice in the development of designs, ensuring we are reaching the most ambitious targets for sustainability in all our plans

Aksel Nichols – Project Manager, infrastructure: Aksel is working with consultants and internal teams to coordinate major and complex MEP work across the site.

Wayfinding: a new design team have now been appointed to work on a new, coherent and coordinated wayfinding scheme.

Assemble Architects are a prize winning practice based in London, with a particular focus on Social Value, Co-design and Sustainability

Designers Unit are a Paris based graphic design and wayfinding studio, who have delivered major schemes at complex sites such as the Musee d'Orsay

Access and Inclusive Design Advisory Panel: Having selected 12 participants from 350 applications, we have now established an expert panel, with professional knowledge of design and the built environment and lived experience of a range of disabilities. This panel will be advising and challenging us on how to demonstrate best practice in

inclusive design across the site, looking at the architectural plans but also Wayfinding and Furniture design.

Furniture Design: We plan to launch an open competition for designers in October to develop a suite of furniture for all public spaces at the Centre. This will cover all Foyers and the Conservatory but not the catering block, which will be fitted out by operators.

Appendices

- Appendix 1 – 04 Barbican Renewal Dashboard – July

Philippa Simpson

Director for Buildings & Renewal

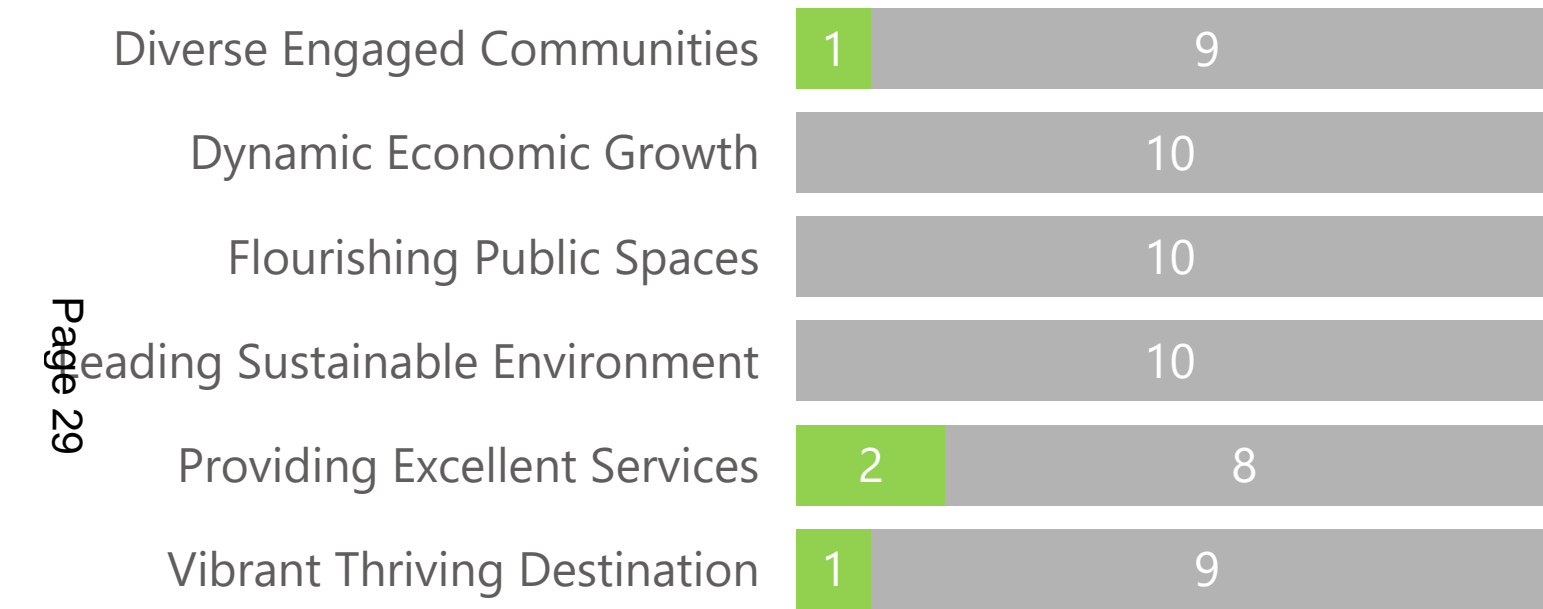
E: Philippa.Simpson@barbican.org.uk



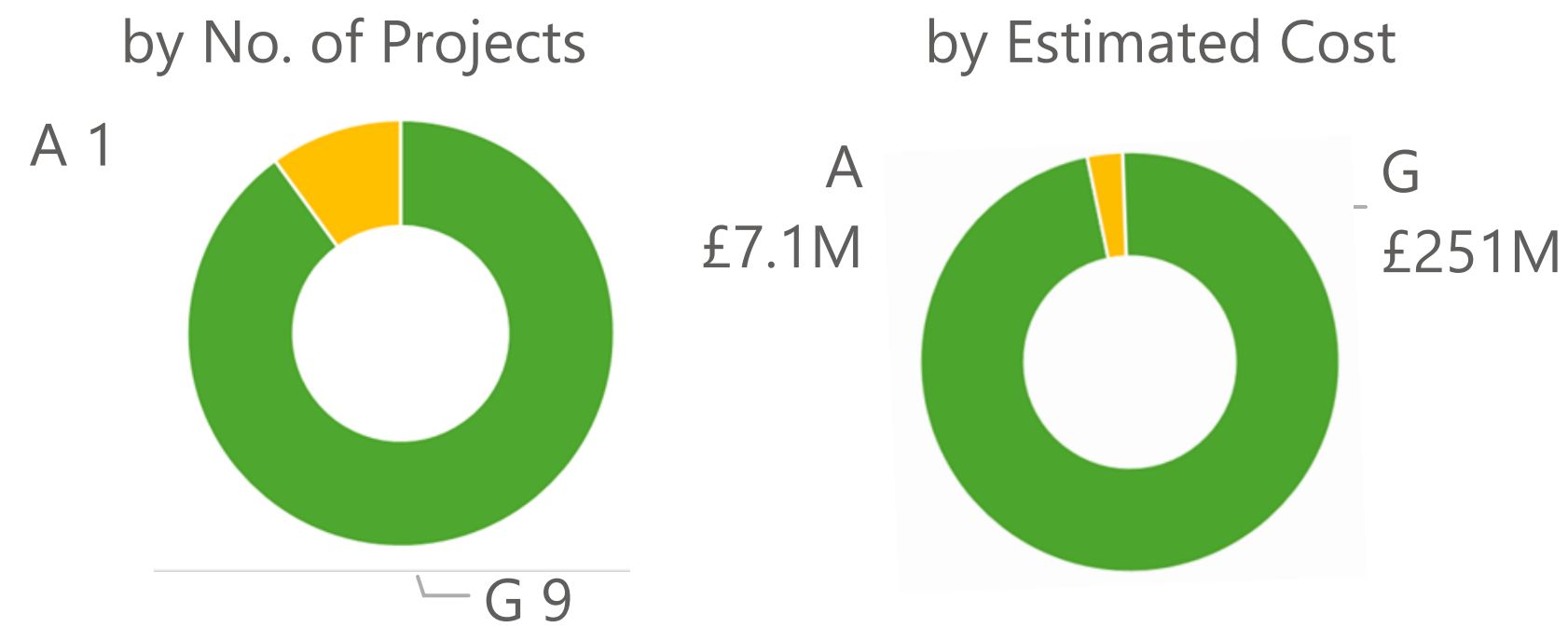
Portfolio Update

Cost planning being undertaken on RIBA Stage 3 design, Planning application materials being developed for submission in July 2025 Recent round of public consultation completed - c.1,400 responses with 91% approving/strongly approving proposals Art Gallery infrastructure works onsite. Cost consultant procurement for upcoming RIBA stage now live.

Strategic Alignment



Projects by RAG



Financials

Total Estimated Cost	£258M
Costed Risk	£57M
Actual Spend to Date	£17M
Approved Budget	£258M

Portfolio Level Risks

ID	Description	Lik	Imp	Risk	Mitigation Actions	Owner
703	Barbican Centre (BC) defined as a High Risk Building under the Building Safety Act which delays progress.	3	4	12	Confirm Barbican Centre status as not a High Risk Building (with exception of Frobisher Crescent areas) with Ministry of Housing, Communities and Local Government.	PS
702	Proposed scope of works exceeds initial budget estimates. Value Engineering required.	2	4	8	Agree new Governance procedures Brief and consult with Members on the proposals prior to decision making points through agreed governance routes	PS
1210	Opposition from stakeholder groups.	2	4	8	Ensure sustained and engagement with stakeholders (particularly Barbican Estate residents and Heritage Groups), will be required throughout the project. Run comprehensive public consultation process.	PS



Project & Programme Risks

Total: 8 Red: 1



Upcoming Reports

Project Name	Date

Costed Risk

Total: £0.00 Red: £0.00

Project Pipeline

Project Name	Start Date

Project & Programme Narrative Updates

Project Name	Tier	SRO	RAG	Headlines				
BRP Phase 1	0	PW	A ↗	Catering block toilet works progressing well, Art Gallery infrastructure works onsite.				
BRP Phase 0	0	PW	G →	Catering block toilet works progressing well, Art Gallery infrastructure works onsite.				
01. Foyers, Lakeside, & Catering	0	PW	G →	Design work completed to RIBA Stage 3. Latest round of public consultation completed with 91% approving/strongly approving proposals.				
02. Conservatory	0	PW	G →	Design work completed to RIBA Stage 3. Latest round of public consultation completed with 91% approving/strongly approving proposals.				
03. Wayfinding	0	PW	G →	Design work progressing (at earlier stage of design).				



Project & Programme Narrative Updates (cont.)

Project Name	Tier	SRO	RAG	Headlines		£		
04. Infrastructure	0	PW	<div>G</div> <div>→</div>	Design work completed to RIBA Stage 3. Latest round of public consultation completed with 91% approving/strongly approving proposals.				
05. Maintenance & Refurbishment	0	PW	<div>G</div> <div>→</div>	Prioritisation process for maintenance and refurbishment projects completed.				
06. Barbican Library Refresh		DF	<div>G</div> <div>→</div>	Project handed over for delivery within BRP team.				
07. Sculpture Court (BC & GS Roof, Expansion Joints ...	3	CF	<div>G</div> <div>↘</div>	Project handed over to deliver within the BRP team				
08. Optioneering Exhibition Halls	0	PW	<div>G</div> <div>→</div>	Exhibition Hall soft market testing process about to launch.				
Design- Barbican Infrastructure Renewal	0	P S	<div>G</div> <div>→</div>	Design for future projects completed to RIBA Stage 3 with cost planning being undertaken				

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