



## Barbican Centre Board

**Date:** WEDNESDAY, 22 OCTOBER 2025

**Time:** 11.00 am

**Venue:** FROBISHER ROOMS, LEVEL 4, BARBICAN CENTRE, SILK STREET, LONDON, EC2Y 8DS

**Members:**

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

**Enquiries:** Kate Doidge  
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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.

## **Part 1 - Public Report**

### **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 17<sup>th</sup> July 2025.

**For Decision**  
(Pages 7 - 10)

### **4. SUB-COMMITTEES**

#### **a) Finance and Risk Committee**

To receive a verbal update on the public section of the Finance and Risk Committee of the Barbican Centre Board meeting held on 30<sup>th</sup> September 2025.

#### **b) People, Culture & Inclusion Committee**

To receive a verbal update on the public section of the People, Culture & Inclusion Committee of the Barbican Centre Board held on 23<sup>rd</sup> September 2025.

### **5. PUBLIC CEO REPORT**

Report of the Interim CEO, Barbican Centre.

**For Information**  
(Pages 11 - 22)

6. **ANNUAL REVIEW OF TERMS OF REFERENCE**

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

**For Decision**  
(Pages 23 - 28)

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 Reports**

10. **NON-PUBLIC BOARD MINUTES**

To agree the non-public Minutes of the Barbican Centre Board meeting held on 17<sup>th</sup> July 2025.

**For Decision**  
(Pages 29 - 32)

11. **SUB-COMMITTEES**

a) Finance and Risk Committee

To receive a verbal update of the non-public section of the Finance and Risk Committee of the Barbican Centre Board held on 30<sup>th</sup> September 2025.

b) People, Culture & Inclusion Committee

To receive a verbal update on the non-public section of the meeting of the People, Culture & Inclusion Committee of the Barbican Centre Board held on 23<sup>rd</sup> September 2025.

12. **NON PUBLIC CEO REPORT**

Report of the Interim CEO, Barbican Centre.

**For Decision**  
(Pages 33 - 66)

13. **MUSIC DEPARTMENT UPDATE**  
Report of the Interim CEO, Barbican Centre.  
**For Information**  
(Pages 67 - 78)
14. **LONDON SYMPHONY ORCHESTRA - ANNUAL REVIEW FOR 2024/25**  
Report of the Managing Director of the London Symphony Orchestra.  
**For Information**  
(Pages 79 - 86)
15. **BARBICAN IMMERSIVE UPDATE AND FUTURE PLANS**  
Report of the Interim CEO, Barbican Centre.  
**For Decision**  
(Pages 87 - 112)
16. **BARBICAN RENEWAL QUARTERLY REPORT**  
Report of the Interim CEO, Barbican Centre.  
**For Decision**  
(Pages 113 - 124)
17. **BARBICAN RENEWAL PROGRAMME - CHANGE CONTROL (SCOPE INCLUSION)**  
Report of the Interim CEO, Barbican Centre.  
**For Decision**  
(Pages 125 - 132)
18. **COMMERCIAL DEEP DIVE**  
Report of the Interim CEO, Barbican Centre.  
**For Information**  
(Pages 133 - 210)
19. **\*PROGRAMMING & EVENTS RISK REGISTER**  
Report of the Interim CEO, Barbican Centre.  
**For Information**
20. **NON PUBLIC QUESTIONS RELATING TO THE WORK OF THE BOARD**

21. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT AND WHICH THE BOARD AGREE SHOULD BE CONSIDERED WHILST THE PUBLIC ARE EXCLUDED**

**Part 3 - Confidential Reports**

22. **CONFIDENTIAL MINUTES**

To agree the confidential minutes of the meeting held on 17<sup>th</sup> July 2025.

**For Decision**

## BARBICAN CENTRE BOARD

Thursday, 17 July 2025

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Thursday, 17 July 2025 at 10.30 am

### Present

#### Members:

Alderman Sir William Russell (Chair)	Mark Page (External Member)
Tobi Ruth Adebekun (Deputy Chair)	Anett Rideg
Munsur Ali	Jens Riegelsberger (External Member)
Stephen Bediako (External Member)	Jane Roscoe (External Member)
Deputy Jaspreet Hodgson	Despina Tsatsas (External Member)

### In Attendance

Brendan Barns

### Observers

Michael Asante

### Officers:

David Farnsworth	- Interim CEO
Ali Mirza	- Barbican Centre
Jackie Boughton	- Barbican Centre
Natasha Harris	- Barbican Centre
Shanay Jhaveri	- Barbican Centre
Devyani Saltzman	- Barbican Centre
Philippa Simpson	- Barbican Centre
Beau Vigushin	- Barbican Centre
Sarah Wall	- Barbican Centre
Cindy Vallance	- People & Human Resources
John Cater	- Clerk to the Board

### 1. APOLOGIES

In advance of the meeting, formal apologies for absence were received from Tijs Broeke, Michael Asante, Aaron D'Souza, Zulum Elumogo, Alderman Sir Nicholas Lyons, and Irem Yerdelen.

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

Jaspreet Hodgson declared an interest in Items 6 and 6a, namely the Barbican Renewal Update Report and the Barbican Renewal Programme Milestones Report. As a Member of the Planning & Transportation Committee, Ms Hodgson recused herself from these items and Barbican Renewal matters in general at Barbican Centre Board meetings going forward.

3. **BOARD MINUTES**

**RESOLVED**, that – the public minutes and non-public summary of the meeting held on 8<sup>th</sup> May 2025 be approved as an accurate record.

4. **BOARD APPOINTMENTS**

The Board considered a Report of the Town Clerk concerning appointments to the Board.

In addition to Michael Asante's re-appointment, the Chair highlighted Brendan Barns' interest in restoring the role of Chairman of the Culture, Heritage and Libraries Committee to ex-officio status on the Barbican Centre Board.

The Chair indicated his support for this change and several Members welcomed the move as a helpful and logical step. One Member did raise a concern that this would result in elected Members of the Board being in a majority; the Chair acknowledged this concern and suggested that the Board look again at the composition when it carried out its annual review of its Terms of Reference in the autumn, in advance of the Board being formally re-appointed for the 2026/27 civic year at the Court of Common Council in April.

**RESOLVED:** - that the Board:

- Approved the reappointment of Micheal Asante for a further three-year term, ending in July 2028.
- That the Board endorsed the restoration of the role of the Chairman of the Culture, Heritage and Libraries Committee to sit as an ex-officio Member of the Board, pending a Report being submitted to the Policy & Resources Committee to agree to this change in the Board's composition. In addition, the Board will consider its options over the autumn with regards to maintaining the balance on the Board between elected and non-elected Members.

5. **PUBLIC CEO REPORT**

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

**RESOLVED:** - that the Board noted the Report.

6. **BARBICAN RENEWAL UPDATES MAY - JULY 2025**

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

**RESOLVED:** - that the Board noted the Report.

a. **Barbican Renewal Planning**

The Board considered a Report of the Interim CEO, Barbican Centre concerning the first Milestone in the promotion and delivery of the Barbican Renewal Project.

**RESOLVED:** - that the Board authorise the submission of the Planning Application summarised in Appendix 2 in July 2025.

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

There were no public questions.

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

On behalf of the Board, the Chair thanked the departing Despina Tsatsas for all her support during her time as a Member of the Board. Despina had made a significant contribution to the Centre's activities and would be fondly remembered by her fellow Board Members and officers alike.

9. **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.

10. **NON-PUBLIC BOARD MINUTES**

**RESOLVED**, that – the non-public minutes of the meeting held on 8<sup>th</sup> May 2025 be approved as an accurate record.

11. **NON-PUBLIC CEO REPORT**

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

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

The Board considered a Report of the Interim CEO, Barbican Centre concerning a drawdown of funds for Barbican Renewal.

13. **BARBICAN COMMERCIAL DEEP DIVE**

This item was deferred.

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

The Board received a Report of the Interim CEO, Barbican Centre concerning Visual Arts at the Centre.

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

The Board received a Report of the Interim CEO, Barbican Centre concerning the Centre's Cyclical Works Programme and Capital Projects.

16. **\*HEALTH AND SAFETY UPDATE**

The Board received a Report of the Interim CEO, Barbican Centre concerning Health and Safety at the Centre.

17. **BUSINESS REVIEW - MARCH - PERIOD 12**

The Board received a Report of the Interim CEO, Barbican Centre concerning the Centre's Business Review for Period 12 (March 2025).

18. **BARBICAN BUSINESS REVIEW: MAY 2025 (PERIOD 2)**  
The Board received a Report of the Interim CEO, Barbican Centre concerning the Centre's Business Review for Period 2 (May 2025).
19. **QUESTIONS RELATING TO THE WORK OF THE BOARD**  
There were no non-public questions.
20. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**  
There was no other urgent (non-public) business.
21. **CONFIDENTIAL MINUTES**  
**RESOLVED:** - that the confidential minutes of the meeting held on 8<sup>th</sup> May 2025 be approved as an accurate record.

**The meeting ended at 12.30 pm**

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Chairman

**Contact Officer: John Cater**  
**[john.cater@cityoflondon.gov.uk](mailto:john.cater@cityoflondon.gov.uk)**

## City of London Corporation Committee Report

<b>Committee(s):</b> Barbican Centre Board	<b>Dated:</b> 22 October 2025
<b>Subject:</b> CEO Report	<b>Public report:</b> For Information
<b>This proposal:</b> <ul style="list-style-type: none"><li>• <b>delivers Corporate Plan 2024-29 outcomes</b></li></ul>	Diverse Engaged Communities Dynamic Economic Growth Leading Sustainable Environment Vibrant Thriving Destination Providing Excellent Services Flourishing Public Spaces
<b>Does this proposal require extra revenue and/or capital spending?</b>	No
<b>If so, how much?</b>	-
<b>What is the source of Funding?</b>	-
<b>Has this Funding Source been agreed with the Chamberlain's Department?</b>	-
<b>Report of:</b>	David Farnsworth, Interim CEO
<b>Report author:</b>	David Farnsworth, Interim CEO

### Summary

Below reports on July, August, September 2025, in line with our six Shared Goals.

### Recommendation

Members are asked to Note the report

### Main Report

#### Current Position

#### EXCITE AND ENGAGE OUR AUDIENCES AND COMMUNITIES

##### Audience Engagement

##### *Autumn Season Marketing*

Our Marketing efforts can be viewed across three tiers of campaigns:

- Barbican Brand Campaigns
- Themed Campaigns, based on audience needs / motivations or seasons
- Event specific Campaigns

At the Seasonal tier, throughout the Autumn period we are supporting three themes:

- The natural world/environment
- Fashion, sustainability and ethics
- Dystopia is not our Future

The aim of the Seasonal tier is to offer audiences a window into real-world topics, and encourage exploration into a range of content across art forms, as articulated in the Artistic Vision. Audiences can create their own journey and explore at their own pace, ranging from light touch to deep dive exploration. We are meeting people where they are at.

### *Audience Diversification*

In August we welcomed visiting Australian Academics from Deakin University (Melbourne) on their research into how [arts orgs can lead change in diversifying their audiences](#).

Many of the Barbican team, members from the Corporation's Culture Strategy team, London Symphony Orchestra and Shakespeare's Globe joined us.

The workshop explored the 8 steps of change identified in the research and what leading or avoiding change behavior looks like.

The following were identified as key focus areas in order to implement our audience strategy:

- Researching audiences and their barriers to participation
- Programming being responsive to target audiences
- Undertaking evaluation and reflective practice
- Changing the organisations usual way of operating.

### *Barbican Residents Summer Party*

The Director for Audiences alongside members of the Comms Team attended the Barbican Residents' Summer Party. The Centre had a stall where residents could find out more about our offer, and it was wonderful for us to continue growing our relationships and visibility within the local community. The response from residents was very positive and we enjoyed an opportunity to network and connect more deeply with those living closest to us.

### *Retail Highlights*

July (Period 4) was a great month of trading in the Barbican Shop. We exceeded the period target by 14%. Average Transaction Values (ATV) were consistently higher than our target average over the period by 15%.

August (Period 5) was another strong month, achieving 97% of budget and again our ATV over the period was 10% higher than our target average.

Both our updated Kids collection and our Feel the Sound inspired offer performed very well over the summer. A selection of the Feel the Sound music inspired range will remain over the seasonal gifting period.

The team prepared for the re-opening of the Gallery, with a new range of products sourced and developed for Dirty Looks and seasonal gift deliveries are arriving thick and fast in advance of our biggest trading period over Q3. Please pop in and check them out!

And finally, we held our first retail Press Event on 4 September. Supported by the Comms Team, we invited selected press to come and preview products launching in both the Gallery Shop and Foyer Shop this A/W 2025. This should secure some press, with the goal of a feature in a Christmas Gift Guide.

### *Audience Feedback and Experience Insights*

Feedback is critical to the success of our organisation, and we continue to welcome audience feedback through various channels.

During this reporting period, we received an average Welcome Score of 8/10 and a Net Promoter Score (NPS) of 45.5, indicating strong customer satisfaction. Themes impacting NPS are related to the condition of building amenities and public spaces, as well as service recovery when expectations are not met.

Of particular note are our Barbican Architecture Tours. Attendees scored the Barbican, on average, 9.2/10 for our Welcome and a very pleasing NPS score of 89.

During the previous reporting period (April–June), we recorded a Net Promoter Score (NPS) of 46.6 and an average welcome score of 8.1. These metrics have remained consistent in the subsequent period, with an NPS of 48.6 and the welcome score holding steady at 8.1.

## **FUEL CREATIVE AMBITION**

### **Theatre**

Throughout August *Goodnight, Oscar* continued to play to full houses and standing ovations and closed on 21 September. Following this is our own Autumn programming - *Lacrima* and *Rohtko* (Mainhouse), and in the Pit, an array of innovative small scale work - Dance Umbrella's double bill featuring work by

Australian and Spanish choreographers (plus dance programmes in the Hall and Cinema) Transpose Pit Party returns with an evening of music, performance and poetry by transgender artists; Prayers for a Hungry Ghost is a play that started life through our Open Lab artist development programme; and the year rounds off with a festive show for babies and their adults from Spain. Creative Collaborations will also be presenting a range of events in the Pit for two weeks in October.

2025 will end with the RSC's much-loved productions of *Wendy & Peter Pan* and *Twelfth Night*.

Working closely with the Renewal team, we are making preparations for the essential repair work and theatre closure period of mid-January 2026 until the end of April 2026.

## **Music**

July was an exceptionally active month for Music with Serious Summer Jazz, a collaborative endeavour with Barbican, including 3x Herbie Hancock shows, a full classical season, including a knock-out *Salome* from the LSO (5x 5-star reviews) and culminating in a sell-out CBSO/Orchestral Qawaali with Abi Sampa show, shared by the Mayor of London on his instagram account.

The hall was closed in August for thorough-going maintenance while our artistic associates performed at the Proms and other major summer festivals, and opened again for Ganavya, the fast-rising Indian vocalist and a string of high-profile guests, who attracted a notably broad audience in age, gender and ethnicity.

A vibrant contemporary programme ranged widely over September from the indigenous Australian Hand to Earth collective with Shabaka Hutchins to Balimaya Project's new collaboration with the Columbian group Discos Pacifico All Stars: Balimaya Project is a great example of artists who we have nurtured over several years of their creative development, and this is their first international collaboration.

The Classical programme hosts the Kanneh-Mason family for a talk and concert in support of Music Masters, the charity dedicated to helping children from a global majority background into instrumental training. Our Fragile Earth season kicked off with Anna Meredith's dazzling VA show, ANNO, with the Scottish Ensemble.

## **Creative Collaboration**

Through the summer Creative Collaboration engaged with school students, communities and new audiences to the Barbican collaborating with an eclectic range of artists, facilitators and colleagues.

## **Schools**

We welcomed City of London Academy Highbury Grove secondary school students for a week-long creative careers work experience programme. Students had the opportunity to work as Arts Gallery Invigilators and as Theatre Front of House

alongside learning about various roles across the centre. 70% of students agreed with the statement “I am more interested in pursuing a career in the creative industries,” We also welcomed students from the Sydney Russell School who took part in Backstage Tour sessions, led by the Barbican Theatre production team.

### **Young Creatives**

Barbican Young Poets, had the opportunity to record selected poems of the upcoming Barbican Young Poets anthology, working in partnership with Audible sound engineers, producers and voice directors in the second year of this partnership.

### **Communities**

#### ***Play Make Do - Family Intergenerational Festival***

July and August delivered ‘*Play, Make, Do* families Festival, building on our exhibition and public program in summer ‘24 *Our Street*. This year activities took place across the centre for three weeks including Father and Daughters ‘Fiddler on the Roof’ Drama Workshop to Animation Film and Drama Camps for young people, Tai Chi on the Lakeside to Assemble Play Works: Colour Forest, Queer Folk: Family Ceilidh Dance Party to Circus Flavours Aerial performances and workshops in the conservatory with Upswing.

### **Public Program**

In July we also kicked off our monthly Young Barbican members offer with Pick & Mix: Beginnings curated by 3 Barbican Young Film Programmers and attended by 140 audience members followed by social /networking event. In August we hosted Shai Space Listening Session with Kojay & Jianbo in the Rebel Radio Listening Hub. And in September we hosted Master Classes with Hand to Earth collaborating with our colleagues in Music.

The Rebel Radio Hub engaged audiences throughout the summer in listening to our podcasts series Gaps in the Dial, recordings of the Re-present radio broadcasts, talks series and selective archive material while sharing their precious memories of pirate radio good times with us.

### **Barbican Immersive**

*Feel The Sound* closed over the last weekend in August with a live activation hosted in the car parks with dancers and DJs as part of the Temporary Pleasure *Joyride* installation. Use of the car parks has been praised for opening up new spaces and

possibilities at the centre. This is something that we will be looking to continue with the future programming in 2026.

*In Pursuit of Repetitive Beats*, the Virtual Reality experience hosted in the Pit has been a critical success and sold out from the second week in July. This was the premiere of the multi-player version of this work that will then go on to tour.

The Immersive touring programme continues to engage significant international audiences. *AI: More than Human*, which has just closed in Miami at the Frost Science Centre, where it has been seen by more than 170,000 visitors. *Asian Comics: Evolution of an Art Form* continues to delight audiences at the Museum of Pop Culture in Seattle where the current running total of visitors is 70,000 and it will be on until January 2026. *Game On* is confirmed to travel to Tampere Hall in Finland for summer 2026.

## Visual Arts

On 3 September 'Encounters: Giacometti x Mona Hatoum' opened in our Level 2 space to critical acclaim. The second in a series of three exhibitions from three women artists responding to the sculptures of the Swiss master Alberto Giacometti, it continued to receive notable coverage in the lead up to and following opening day. In a review by The Guardian's Jonathan Jones it received 5\* and was described as "a meeting of marvellously macabre minds". The first stage of Barbican Renewal has now been completed in the Art Gallery, where the Autumn exhibition 'Dirty Looks: Desire and Decay in Fashion' opened to the public on 25 September.

The Curve will open 'Lucy Raven: Rounds' on 9 October. In Los Angeles, the 'Noah Davis' exhibition has closed at the Hammer Museum where it has been seen by 37,000 visitors. It will now be stored securely before being installed at the Philadelphia Museum of Art in January 2026. 'Beatriz Gonzalez' which has been co-produced with the Pinacoteca in Sao Paulo opened there on 30 August ahead of opening at the Barbican in February 2026.

## Cinema

Barbican Outdoor Cinema, reached 98% of the capacity. Mastercard returned as the sponsor and Barbican Bars team delivered an expanded offer, driving further income generation and enhanced experience for the audience. The Cinema Restored series sold well and highlighted the importance of preservation and showcased rarely seen works, with several screenings accompanied by expert introductions that were well received.

The special screening of *Penda's Fen* in September was a standout event, drawing a full house. The post-screening ScreenTalk with actor Spencer Banks and writer Ian Greaves generated thoughtful discussion and positive audience feedback,

demonstrating the value of one-off events focused on landmark British film and television.

We hosted a sold-out preview screening of *Steve* followed by a ScreenTalk in Cinema 1 in partnership with Netflix. The ScreenTalk with Tim Mielants, Cillian Murphy, Max Porter and stars Tracey Ullman and Jay Lycurgo was a wide-ranging conversation about collaboration, improvisation and creating work dedicated to the teachers and public workers that inspire us.

From June-July we travelled back to the Queer 70s, when, in the decade following the 1969 Stonewall Riots in New York, LGBTQ+ lives were shown on screen with an unapologetic gusto unthinkable a decade before.

The season embraced a variety of genres, from comedy, melodrama and experimental, to a Roman epic with rarely screened movies from Australia, Belgium, India, Japan, the Netherlands, UK and the USA. Many of the screenings sold out, including our opening night Barbara Hammer extravaganza, sponsored by Queer Brewing, and an stage post-screening Q&A with 85-year-old Nouchka van Brakel, the director of *A Woman Like Eve*, who travelled from Amsterdam, with support from the Dutch Embassy.

Our regular strand celebrating brilliant filmmakers who deserve to far better known by UK audiences, Hidden Figures, continued with one of our most successful yet, a selection of films by exploitation filmmaker Stephanie Rothman, who brought a feminist eye to grindhouse cinema. This included new restorations of her films, showing in the UK for the first time.

The programme saw multiple sold out screenings, including two Q&A events with Rothman, now 88, herself. The season received substantial press attention, including articles and interviews in *The Guardian*, *Sight & Sound*, *aNother* magazine and BBC Radio London.

Gabriela Yiaxis, costume designer of *The Ballad of Wallis Island*, joined us for a ScreenTalk with Rógan Graham for our jam-packed free Senior Community Screening. Gabriela brought in her sketches and entertained with stories of shrinking cardigans and trying to dry many wet suits. The event introduced many new members of the community to Barbican cinema.

As part of the wider cross-arts programme of Barbican events exploring humanity's relationship with the natural world, we kicked off a season of Japanese monster movies with two sold out screenings of Godzilla films in our largest cinema for *All Kaiju Attack: Earth SOS!* The audiences included many families, keen to take advantage of the rare opportunity to see these films on the big screening, in their original Japanese with English subtitles. The season continues throughout the rest of 2026, with introductions by kaiju experts, artists and film historians.

**BUILD AN ENTERPRISING BUSINESS**

## **Business Events**

Since July 2025, the business events sales team have handled enquiries worth over £10.5m, of that £6.6m of this was in room hire. Included in the £10.5m are enquiries for 25/26, 26/27 and 27/28, however, due to lack of availability or Barbican Renewal, we had to refuse £875k. Where possible, we referred this business to other City of London venues.

Over recent months, we have seen an increase in the number of enquiries for filming and photography: from July, we have received £125k worth of enquiries for filming and photography, for projects with the BBC, ITV and British Vogue. In August and September, we hosted photoshoots with String Furniture, ASOS and New Balance.

The sales team have also converted over £953k since July for events taking place in July 2025 through to July 2027, including repeat bookers such as Product Con, Overbury, talks with Fane Production and graduations. Our pipeline for the remainder of 25/26 looks strong. We have a healthy Q4 in 2025, with October being one of our busiest months of the year and the team will now focus on driving business into the months of January, February and March 2026. In addition to our inbound enquiries, the sales team attended M&I Forum in August: a forum where we meet buyers from UK and European event agencies. The team met with American Express, BCD Meetings & Events and Strata Group (to name a few).

We delivered 37 Business Events delivered during July, a record number. 15 of these events took place in the Barbican Hall, including 13 graduation events, welcoming over 26000 visitors to the Barbican,. We welcomed Overbury (the UK's leading office fit out specialists) for the first time in the Barbican Hall, successfully delivering their event and securing a rebooking for next year. We also hosted the European Premiere of Disney+ 'Alien Earth'. This event commenced on the Sculpture Court, with Episode 1 screening in Cinema 1 and an after-show party in the Garden Room and Conservatory. These spaces were transformed into a futuristic, Dystopian world for the audience of 280 people and it was featured on Instagram, ahead of its release.

September saw us hosting the World Design Congress, and this month sees the return of Opticon and Playgrounds: In Motion Festival to name but a couple of highlights.

## **Commercial Development (Restaurants/Bars/Car Parks)**

### *Catering*

Our restaurants ended summer, with commission income 7% above budget year to date as of the end of August, Both the Barbican Kitchen and Bar and Grill had record sales in July.

This October, Benugo is teaming up with Darbar and award-winning Indian fusion restaurant Jikoni and chef, Ravinder Bhogal, for a festival takeover of the Barbican Kitchen. Together, we are crafting a bespoke menu to complement the week-long celebration of music and culture. It is the first time the Barbican has partnered so

closely with a music festival to create a tailored food experience, designed with the audience in mind.

### **Bars**

July was steady overall, with *Fiddler on the Roof* in the Theatre bringing an interval but not a strong drinking crowd. On the other hand, the hot summer weather drove excellent results in our destination bars, with guests flocking to the Lakeside for cold beers and cocktails.

*Good Night, Oscar* did not generate much secondary spend at the bars, as it had no interval and guests tended not to stay for drinks afterwards. However, Outdoor Cinema generated £40k in revenue with a 51% contribution. The food offer proved very popular, and we are already planning to widen the range for next year. A decision was also made to open the Conservatory bar exclusively for Outdoor Cinema daytime service (12–5pm), with both the bar and coffee point performing very well. Alongside this, we ran a successful trial of a new POS (Point of Sale) system during Outdoor Cinema. Negotiations are now underway to secure terms that will deliver a reliable offline-ready POS, as well as integration opportunities for scanning, loyalty, and improved performance tracking for both Marketing and Membership.

As we enter the busier autumn season, Hall events have begun to lift activity across performance bars and destination bars are again proving popular, particularly the Martini bar. The cinemas are also expected to see stronger performance in the coming months, driving additional secondary spend.

### **Car Parks**

Car Park 5 reopened to customers on 15th September, following our *Feel The Sound* installation. The extended closure has had a noticeable financial impact, particularly on hourly drive-up income. During peak periods, such as graduation ceremonies and combined Hall & Theatre performances, some customers were turned away due to capacity constraints. A detailed analysis of the financial and operational implications of closing the car park for such a prolonged period is currently underway.

The EV chargers in Car Park 3 will be permanently decommissioned imminently due to fire safety concerns. The installation of replacement income-generating EV chargers will be delayed until fire safety infrastructure improvements are completed. These upgrades are now expected to be incorporated into the Barbican Renewal programme.

### **Development**

In August, we successfully delivered the second year of our *Outdoor Cinema Partnerships* with Mastercard and Culture Mile BID. We are grateful for their ongoing commitment to enriching arts and culture in the Square Mile.

Bank of America, Macfarlanes, and Standard Chartered have renewed their Corporate Memberships. We look forward to engaging their teams in the rich and diverse Barbican programme over the coming year.

Audible has renewed its support for *Barbican Young Poets* for a second year. This continued partnership will enable more emerging writers to develop their craft and build sustainable creative careers.

Over the summer we welcomed new members to the Beatriz González Exhibition Circle and further donations in support of Encounters x Giacometti. SHM Foundation have continued their generous support of the Barbican, including a dedicated grant towards our commissioning strand for work by Global Majority composers. We were also thrilled to receive renewed support from the CHK Foundation with a 3-year pledge towards our backstage programme for schools.

### **Organisational Efficiency, Data and Knowledge**

There are several updates to actions within this programme, including:

#### *Embed digital ways of working*

Since completing a SharePoint migration project earlier this year, ensuring appropriate comms and conducting barbican-wide training sessions,

we are evaluating the full Microsoft Copilot AI product. Staff have the opportunity to attend City AI-week presentations and training sessions, understanding that the use of Generative AI tools can deliver significant administrative operational efficiencies to businesses.

#### *IT alignment with the City of London*

We continue to align our systems, policies and processes where appropriate, examples being the imminent implementation of the 24/7 Security operations Centre cyber monitoring service. We are also in conversations with the City Enterprise architecture team and are included in their ‘Future network’ project discussions, assessing how we can align our network topologies moving forward.

We’ve also just completed our laptop rollout to the business, distributing nearly 500 new laptops to staff, deploying the HP devices the entire corporation agreed upon, allowing for significant cost efficiencies due to purchasing at scale. This allowed all City departments and institutions to provide high performance, feature-rich and future-proof devices to all of our colleagues.

## **REVITALISE OUR PLACE**

### **Barbican Renewal**

The Planning application for the first phase of Barbican Renewal capital works was submitted on programme in July 2025. This was validated by the City of London Planning Department in August, with public consultation taking place from 1-28 September. We are expecting the application to be determined in October 2025. Supportive letters have been received from Historic England and the 20th Century Society, who are statutory consultees for the application.

RIBA Stage 4 (Technical Design) has begun on the major projects due for delivery up to 2030 (Conservatory, Foyers, Lakeside, Catering Block, infrastructure) and this design stage remains on programme for completion in May 2026.

Project Management consultants Gardiner & Theobald continue to develop the master programme for the delivery of Renewal works up to 2030. This programme development work has involved consultation with Barbican Centre internal departments and key stakeholders, with the master programme on track to be finalised by December 2025.

The Barbican Centre has recently been classified as a Higher Risk Building (HRB) under the Building Safety Act. This is currently our biggest risk, currently being mitigated and projected to be manageable within existing budgets and programme.

The soft market testing exercise exploring potential future uses of the Exhibition Halls closed on 1 September, with 20 expressions of interest questionnaire submissions received. These submissions are currently being reviewed by the Barbican, City Surveyor and Chamberlain's departments to assess the social, commercial and environmental impact of different options, within the strategic contexts of the Barbican, the City Corporation and the cultural quarter, before a recommendation on next steps is made to Members.

## **WORKING IN LINE WITH OUR VALUES**

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

The six-monthly EDI strategy update was submitted as part of the People, Culture and Inclusion Subcommittee of the Barbican Board in July. For more information and updates on this, please see previous PCI committee papers, or visit our website for headlines EDI Updates | Barbican.

In the last period, as part of our action plan, we have:

- completed our first pay gap reports for gender, ethnicity and disability (applicable to the last available data snapshot - 31 March 2024).. The headlines of the report will be published alongside an action plan to all staff in the next month
- completed the final in-person sessions for our anti-racism training programme, having trained just under 500 staff including leadership and Board members.

We are currently piloting the final stage which is an online learning module that will run for the coming year or so

- finalised and are about to launch reasonable adjustments guidance for staff and line managers
- managed an increase in active users of our Headspace (meditation) app membership offer to 250. The top courses used by staff here are prioritisation, letting go of stress, and managing financial stress
- worked alongside the Renewal team to support the public consultation and associated access advisory group
- worked with the City of London Corporation EEDI team in the development of the new EEDI strategic framework.

### **Staff Culture Engagement and Wellbeing**

On 31 July, we launched 'The Barbican Way: Values and Behaviours' as part of the inaugural Barbican Awards. This marks a significant milestone in our cultural transformation journey. Colleagues nominated peers across the organisation that exemplify our Values and Behaviours. An impressive 106 nominations were received, reflecting the dedication, creativity, and collaborative spirit of our teams. Awards were presented in alignment with our five values, showcasing the real impact of our people and the culture we are building together.

### **Corporate & Strategic Implications**

Financial implications – within report

Resource implications – within report

Legal implications – within report

Risk implications – within report

Equalities implications – within report

Climate implications – none

Security implications – within report

### **Appendices**

None

**David Farnsworth, Interim CEO, Barbican Centre**

## City of London Corporation Committee Report

<b>Committee(s):</b> Barbican Centre Board	<b>Dated:</b> 22 <sup>nd</sup> October 2025
<b>Subject:</b> Annual Review of Terms of Reference	<b>Public report:</b> For Decision
<b>This proposal:</b> <ul style="list-style-type: none"> <li>• provides statutory duties</li> <li>• provides business enabling functions</li> </ul>	<b>Vibrant Thriving Destination</b>
<b>Does this proposal require extra revenue and/or capital spending?</b>	No
<b>If so, how much?</b>	N/A
<b>What is the source of Funding?</b>	N/A
<b>Has this Funding Source been agreed with the Chamberlain's Department?</b>	N/A
<b>Report of:</b>	Town Clerk and Interim CEO, Barbican Centre
<b>Report author:</b>	Kate Doidge, Governance Officer

### Summary

This report calls for the annual review of the Board's own Terms of Reference.

No changes are proposed at this time; however, Members may wish to make suggestions and provide feedback to be incorporated and approved either at its next meeting (28 January 2026) or, if uncontentious, by the Town Clerk under Delegated Authority.

Any amendments to Grand Committee terms of reference require the approval of the Policy & Resources Committee and the Court of Common Council.

### Recommendation(s)

Members are asked to:

- Consider the Board Terms of Reference set out at Appendix A and agree whether they sufficiently encapsulate the responsibilities of the Board;
- Consider the Board Composition, also set out at Appendix A, and agree whether the Membership is appropriate for the exercising of these duties; and
- If amendments are required, agree that Delegated Authority be given to the Town Clerk in consultation with the Chair and Deputy Chairs, to consider the final wording of the revised terms of reference, for consideration by the Policy & Resources Committee and Court of Common Council

## **Main Report**

1. The Court of Common Council considers and re-appoints committees/Boards to discharge its various responsibilities on an annual basis each April.
2. In anticipation of this, each Grand Committee (i.e. a committee/Board directly appointed by the Court of Common Council) is, invited to consider whether its own terms of reference sufficiently capture and reflect the work of their relevant work areas.
3. Typically, this annual review provides an opportunity for officers and Members to suggest any administrative amendments (such as the updates of names of any Departments, or Committees/Boards) alongside any more substantial revisions that are considered necessary to facilitate strategic change.

## **Current Position**

4. The Board's Terms of Reference document (also known as the 'Court Order') is set out at Appendix A. The named Membership listed was correct as of April 2025 and has since changed and should be disregarded for the purpose of this report.
5. No changes are proposed at this time; amendments have been made via Tracked Changes in the document which are visible for Members' consideration.
6. If Members feel that updates are necessary, caution should be exercised if attempting to draft wording in the meeting as it can have unintended consequences/implications. Therefore, should the need arise, it is recommended that Officers would be instructed to draft proposed amendments and report back to the Board at its next meeting or, alternatively, via the Delegated Authority arrangements.
7. By bringing this Report to the October meeting of the Board, there is a good amount time to ensure any amendments are settled for the Court of Common Council to re-appoint its Committees/Boards in April.

## **Options**

8. Members have two options:
  - a) To determine that no changes are required; or
  - b) Make further proposals which can be discussed and approved at the Board or via Delegated Authority.

## **Corporate & Strategic Implications**

- **Strategic implications** – Any changes should facilitate efficiencies in the delivery of the City of London Corporation Strategy.

- **Financial and Resource implications** – None, providing no additional changes are required. Financial and Resource Implications will need to be considered should the Board seek to make amendments of this nature.
- **Legal implications** – any changes proposed will change internal organisational administrative procedures at the City of London Corporation.
- **Risk implications** – None, providing no changes are required. Risk Implications will need to be considered should the Board seek to make amendments.
- **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** - The proposals included in this paper do not carry any significant implications for the Climate Action programme.
- **Security implications** – None

## Conclusion

9. It is recommended that this Board consider its terms of reference and decide whether the document accurately reflects the nature of its work and suitably supports the City Corporation in the exercising of its various duties.

## Appendices

- Appendix A – 2025/26 Barbican Centre Board Court Order (Terms of Reference)

**Kate Doidge**

**Governance Officer**

**Town Clerk's Department**

E: [kate.doidge@cityoflondon.gov.uk](mailto:kate.doidge@cityoflondon.gov.uk)

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KING, Mayor	<b>RESOLVED:</b> That the Court of Common Council holden in the Guildhall of the City of London on Friday 25 <sup>th</sup> April 2025, doth hereby appoint the following Committee until the first meeting of the Court in April, 2026.
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## **BARBICAN CENTRE BOARD**

### 1. **Constitution**

A Non-Ward Committee consisting of,

- Seven Members elected by the Court of Common Council for three-year terms, at least one of whom shall have fewer than five years' service on the Court at the time of their appointment.
- Up to eight non-Common Council representatives appointed by the Board, of which at least two should be drawn from the arts world
- a representative of the Policy & Resources Committee
- the Chair of the Barbican Centre Trust (ex-officio)

The Chair of the Board shall be elected from the City Corporation Members.

The Board shall elect a Deputy Chair from the Members and the Board shall also elect a second Deputy Chair, appointed from the External Membership of the Board.

There is a maximum service limit of nine years, which shall apply to all Members (including ex-officio) not counting service as Chair or Deputy Chair.<sup>1</sup>

### 2. **Quorum**

The quorum consists of any five Members, provided that Common Councillors are in the majority for the approval of the Budget, the appointment of External Members and the appointment of the Chief Executive Officer.

### **Membership 2025/26**

- 6 (3) Munsur Ali
- 1 (1) Aaron Anthony Jose Hasan D'Souza *for one year*
- 6 (2) Tijs Broeke
- 2 (2) Sir Nicholas Stephen Leland Lyons, Alderman
- 2 (2) Anett Rideg
- 7 (1) Sir William Anthony Bowater Russell, Alderman
- 4 (1) Irem Yerdelen

Together with the Members and ex-officio Members referred to in paragraph 1 above, and:-

Tobi Ruth Adebekun	)	
Micheal Asante	)	
Stephen Bediako	)	
Zulum Elumogo	)	Up to eight non-Common Council Members
Mark Page	)	appointed by the Board
Professor Jane Roscoe	)	
Dr Jens Riegelsberger	)	
Despina Tsatsas	)	

#### **4. Terms of Reference**

To be responsible for:-

- (a) the strategic direction, management, operation and maintenance of the Barbican Centre, having determined the general principles and financial targets within which the Centre will operate;
- (b) the appointment of the Chief Executive Officer of the Barbican Centre;
- (c) the Centre's contribution to the City of London Corporation's key policy priority, 'Increasing the impact of the City's cultural and heritage offer on the life of London and the nation', viz.:-
  - i) the provision of world-class arts and learning by the Centre for the education, enlightenment and entertainment of all who visit it, particularly through the delivery of its creative and cultural learning programmes; and
  - ii) the provision of access to arts and learning beyond the Centre;
- (d) the creation of enterprise and income-generating support for the Centre.

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A  
of the Local Government Act 1972.

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