

Committee(s)	Dated:
Barbican Centre Board	21 July 2021
Subject: Management Report by the Barbican's Directors	Public
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	1,2,3,4,5,7,8,9,10,12
Does this proposal require extra revenue and/or capital spending?	N
If so, how much?	n/a
What is the source of Funding?	n/a
Has this Funding Source been agreed with the Chamberlain's Department?	n/a
Report of: Managing Director, Barbican Centre	For Decision
Report authors: Directors, Barbican Centre	

Summary

- The Management Report comprises current updates under seven sections authored by Barbican Directors.
- Updates are under the headlines of:
 - Strategy and Culture Mile
 - Programming, Marketing and Communications
 - Barbican Creative Learning
 - Innovation and Engagement
 - Operations and Buildings
 - Business and Commercial
 - Development.
- Reported activity is marked, where relevant, against our Barbican Centre strategic priority areas. For reference, the full list of strategic priorities is attached at Appendix A.

Recommendation

Members are asked to:

- Endorse Management's approach to the future activities of the Centre.

Main Report

1. REPORT: STRATEGY AND CULTURE MILE

The Centre re-opened successfully from Monday 17 May with a visit from the Lord Mayor and Lady Mayoress, the Chair of Policy and Resources, and the Sheriffs. The Dubuffet exhibition was finally opened in the Gallery (see Programming) and a gradual re-opening of venues allowed the Curve to open its Claudia Andujar exhibition to open from 17 June.

a, b, c, d, e, f

The Lord Mayor also attended the first live LSO concert on Tuesday 18 May conducted by Simon Rattle, and on 27 May the Secretary of State for Digital, Culture, Media and Sport attended the concert by the LSO, and he was welcomed to the Barbican by the Chair.

The varied *Live from the Barbican* programme continued both live and streamed, Cinema relaunched the Family Film Club as well as presenting new releases, and Theatre prepared for the presentation of *Anything Goes* (see Programming). Further lifting of restrictions is anticipated from 19 July, and these will be reported on at this meeting.

On 10 June the Managing Director was invited to give the annual Sir Thomas Gresham lecture on 'The Barbican, past, present and future' which was delivered virtually, exploring the origins and development of the Centre as a background to the forthcoming Barbican Renewal Project.

We welcomed the arrival of Will Gompertz as Director of Arts and Learning at the beginning of June, and he will be presenting his vision for the future of our arts, learning and communities work at this meeting.

The publication in June of Barbican Stories, citing experiences of racism at the Centre, led to the establishment by the Board of an Independent Review in order to understand the experiences reported and to make recommendations for the way forward; this was welcomed by the Centre.

Following the core Corporation funding for Culture Mile, the application to the Community Infrastructure Levy Neighbourhood Fund was approved in principle for three years, an application handled through the Barbican, providing significant stability to the Culture Mile operation as it progresses its BID application project.

On 23 June the Managing Director announced that he would be stepping down in September after 14 years to take up appointments in writing, research and criticism. This is therefore his last Board meeting, and a farewell occasion is being planned for the beginning of September.

2. REPORT: PROGRAMMING, MARKETING AND COMMUNICATIONS

Strategic
Priority

a, b, c, d

Update on Digital

The *Jean Dubuffet: Brutal Beauty* public programme has continued successfully online. We have delivered talks from [Rose Wylie, Lindsey Mendick and Julie Mehretu](#). An [activities video for young people](#), encouraging children to get creative in response to the exhibition and an [exhibition tour](#) with curator Eleanor Nairne, connecting the exhibition to our audiences at home and around the world. Our [trailer for the Claudia Andujar exhibition](#) had 68,433 YouTube views at 5 July. Supporting the exhibition is an [interview with the show's curator Thyago Nogueira](#). The *How We Live Now* installation on Level G, was supported by an [online discussion on queering domestic spaces](#).

Barbican Cinema on Demand hosted the Oscars® Live and Animated Shorts online for the first time. These programmes, which are usually part of the in-venue Oscars® week screening, continued our engagement with AMPAS at a time when in-venue screenings were not possible. One of our most successful digital titles, the new release film *Minari*, was a hit with both our members and new customers as our previously reported cinema awareness campaign came to an end, driving significant traction to our digital platform.

Music has delivered live streams with Moses Boyd, BBC Symphony and Alpesh Chauhan, LSO / Rattle, Paul Weller with the BBC Symphony (including special guests Boy George, Celeste and James Morrison, Shirley Collins, This is the Kit, George the Poet, Sheku & Isata Kanneh-Mason and Errollyn Wallen's *Dido's Ghost*. We set a new streaming record with 4373 streamed sales for Paul Weller, a show whose live stream was broadcast on BBC 2 in June. Online publication *The Upcoming* ends its review of the show with "*The Live from the Barbican season continues through to July. If other artists match this performance, it will be, without doubt, the strongest season of contemporary music the Barbican has commissioned*".

Theatre's co-commission of the film of *Downtown* by Rhiannon Faith Company was seen by over 200 households and the company has also received two nominations in the National Dance Awards.

BIE's newest exhibition *Virtual Realms* opened to the public at ArtScience Museum, Singapore on 12 June. ArtScience Museum hosted a virtual press conference with over 100 guests. The press conference was supported by a 'making of' video as well as [virtual video tour](#), given by Patrick Moran, Acting Co-Head of BIE. The exhibition has attracted interest from Japan and we have presented to a partner to continue the Asian tour into 2023.

In Culture Mile, the Imagine Fund, our pilot participatory grant-making scheme in the City, culminated in a community led online sharing session, [Ideas Feast](#),

showcasing some of the grantees' projects and followed by a Q&A. All 10 short films are available on [Mural Board](#). As part of the Guildhall's [Disrupt Festival](#), our community collaborator, Headway East London, has been commissioned to create a series of podcasts *ART BRUTAL* which will be released quarterly. Members will use their own unique experience as artists living with a brain injury to ask bold questions about the current state of the art world to speak with people connected to the Barbican.

Reopening

Welcoming our much-missed audiences on 17 May, distancing at 1 meter, has allowed us to increase our capacity across venues by up to 50% on the previous opening. In the first month of reopening we received 30k total visits. Weekly surveys have ranged from 92-96% of audience members saying they felt safe or very safe during their visit, demonstrating continued audience confidence in the safety measures we've put in place.

Jean Dubuffet: Brutal Beauty opened on 17 May in the main gallery, the show has been received extremely well, earning many five-star reviews. Visitor numbers are encouraging with 25% of target reached after 32% of day open. Andujar opened in the Curve and the Pit on 17 June to a well-attended in person preview (attendance 193), with significant coverage generated across national, arts and specialist media. Toyin Ojih Odutola's *A Countervailing Theory* closed at the Kunsten Museum of Modern Art in Aalborg, Demark, after a short but successful showing that attracted well above average numbers, many of whom visited twice. The show has now transferred to Washington DC, USA where it will open in November at the Hirshhorn Museum and Sculpture Garden. *Masculinities* is being installed now at the LUMA Foundation in Arles, France, and will open on 4 July.

Cinemas reopened with a successful new release programme and welcomed our first curated programme at the end of the opening week, with the return of *Architecture on Film* to a nearly sold-out Cinema 1. In June, more of our curated programmes returned to the venues with Chronic Youth (programmed by our Young Programmers) and the rescheduled *Return to the City*, and a special preview screentalk of the acclaimed *The Filmmaker's House* with the director and writer of the film attending in person. We have restarted our Family Film Club offer and have sold out every screening. It is a delight to have our young audiences back in the cinema for the first time since we closed in March 2020. To address reduced capacity we added a second showing to each of these programmes and continued to sell out. We were also delighted to resume our Parent & Baby screenings, becoming one of the very few London venues to offer a film programme for parents and carers.

In Theatre our own promotions this summer have included two innovative headphone walking shows, around the Barbican area. The first being Shubbak Festival *The Land's Heart Is Greater Than It's Map*, followed by Pan Pan Theatre from Ireland, who will present Samuel Beckett's radio play *Cascando*. *Flight*, our co-presentation with the Bridge Theatre opened on 17 May and played for 3 weeks to 94% financial capacity, and 99% attendance. It was reviewed very strongly with some critics arranging for their favourable, pre-lockdown reviews to be re-printed. Due to an injury, Megan Mulally has

withdrawn from the lead role in *Anything Goes*. Sutton Foster, who won the Tony Award for her original creation of the role on Broadway, will star in the Barbican run.

We launched the autumn 2021 music season with our family of associates and partners, which attracted press coverage including an extended news piece in the Guardian on the upcoming world premiere of *Up For Grabs* – a concert celebrating Arsenal’s victory over Liverpool in 1989 by composer Mark Anthony Turnage piece about football which also contained a quote by Huw Humphreys. The Music spring/summer offer will close with in person and live streamed performances from Go Go Penguin and Nadine Shah.

Creative packs for older people at risk of isolation have been shared with local communities via AgeUK and the City Library Service. These packs include a bookmark weaving activity from Rezia Wahid, poetry activities from Kit Finnie connected to Moor Lane Garden, and artworks by Saffa Kahn inspired by messages from local elders. Barbican Shop has launched a [product range](#) featuring the work of four artists from [Submit to Love Studios](#), the onsite art studio of our community collaborator Headway East London.

Communities in Residence partners [Accumulate](#), the art school for people who have experienced homelessness, will host an end of project showcase in Cinema 1 celebrating the members’ work. [Age UK](#) is currently hosting a series of IT workshops for local older people who have struggled to get online during the pandemic; encouraging attendees to access online Barbican content such as the Online Community Views and *Live from the Barbican* free community stream passes. Age UK East is also piloting a monthly coffee morning in the Fountain Room for isolated local older people, between June and September. [Key Changes](#) has hosted weekly progression sessions for musicians experiencing problems with their mental health. Recently the project has also included staff with members collaborating with our Music team on the *Live at the Barbican* programme providing questions for Q&As with the performers which form part of the concerts.

The Public Programming team launched *How We Live Now: Reimagining Spaces with the Matrix Feminist Design Co-operative* successfully, with more than c. 100 visitors a day and significant press coverage including an [Oliver Wainwright piece](#) in the Guardian, which at one point was the fourth most viewed and most-shared article on the newspaper’s website.

There was a pause in some marketing and communications activity as the teams worked to support the Barbican’s internal and external response to the publication of *Barbican Stories* which details staff experiences of racism within the organisation. Sales are behind projections in many areas of the programme, the gallery, and especially the Curve, being particularly challenging. Outdoor media, the biggest single area of spend for large campaigns - for the key elements of the programme was intentionally planned a little later than usual to coincide with the original planned easing of Covid restrictions on 21 June and will hopefully now deliver an uplift in the coming weeks. Digital activity is being optimised.

Future Planning

Noguchi opens in the main gallery on 30 September, followed by Post-war Modern in February 2022. A commission by Shilpa Gupta will open in the Curve on 7 October. Masculinities will transfer from Arles to Antwerp where it is due to open in October. We are currently in discussion with the Pompidou in Paris regarding a collaboration to present the work of artist Alice Neel at the Barbican in spring 2023.

The classical and contemporary autumn season was announced in June. It is the first time, other than for *Live from the Barbican*, that a season with the full spectrum of the Barbican's music offer has been announced. Highlights include recitals from Joyce DiDonato, Lang Lang and Nicola Benedetti, a visit from the Jazz @ Lincoln Center Orchestra, the London Jazz Festival and Darbar Festival of Indian Classical Music. Plans are advanced for January to July 2022, with a view that these will be launched in the autumn.

July sees Cinema's response to the *Jean Dubuffet* exhibition: *Scratch! Splash! Dunk!* a programme exploring an alternate history of experimental film making, made entirely by hand and without a camera channelling the spirit of Dubuffet into the cinemas.

We are also incredibly pleased to be hosting the SAFAR Film Festival with a diverse programme celebrating the best of Arab cinema from the past, present and future, part of Shubbak cross arts festival. An outdoor Cinema offer will be presented in August.

We are thrilled that our companies have received several nominations in the National Dance Awards these include:

- Boy Blue Entertainment and Rhiannon Faith Company - Best Independent Company
- Kenrick H20 Sandy - Outstanding Male Modern Performance for REDD
- Begoña Cao for Outstanding Female Classical Performance for Five Brahms Waltzes in the Manner of Isadora Duncan in Isadora Now
- Rhiannon Faith for Best Digital Choreography for Drowntown Lockdown

The RSC launched the winter season of *The Comedy of Errors* in June and in early September we will be launching our autumn Pit season, that will run alongside the RSC's residency to the end of this year.

Leytonstone Loves Film will run from 15 – 19 September, celebrating the magic of movies and stories that help us feel connected, and showcasing the work of local filmmakers and organisations, supporting experimentation in film exhibition and encouraging local audiences to enjoy film-led experiences right on their doorstep.

The exhibition *Game On* will be opening at Forum Groningen this Autumn. It is currently being adapted to celebrate 50 years of videogames, through key moments in each of the past 5 decades. Forum Groningen was a co-Producer of *AI: More than Human* and is collaborating with BIE for the second time as part of our ambition to forge long term partnerships. *Game On* has developed serious interest from venues in South Korea. Options are being explored to take the exhibition to these venues.

The development of our next exhibition to open at the Centre, *Our Time on Earth* (working title), is expanding as we confirm more content collaborators.

Content is being finalised with commissions confirmed by Thijs Biersteker and collaborations between Julia Watson and Maria Smith, Institute of Digital Fashion and Brigitte Baptiste, George Monbiot and Holition as well as new works with XL Records, Etta Madete and Wallmakers architecture practice. We are finalising the signing of a Co-Producer contract with a Canadian partner and have interest from two additional North American venues.

AI: More than Human is developing future contacts in UK and Europe to develop the tour. It will travel to Madrid in summer 2023 and has interest to then tour to China. BIE continues to explore opportunities to develop our Agile Commissioning and Consultancy work, which will begin in 2022 as well as working on the long-term plan for BIE programming both on-line and in the Centre.

The Public Programming team is in sustained dialogue with collaborators on future projects in the programme. In recent weeks, this includes discussions with the Indigenous Leadership team at the Banff Centre for Arts and Creativity in Canada who are one of our partners in *Can we talk about Power?*

Our Communications and Marketing teams are working across the centre, future planning towards the Barbican's 40th anniversary season in 2022 and the Barbican Renewal project.

3. REPORT: BARBICAN CREATIVE LEARNING	
	Strategic Priority
<p>Audio Trail Recruitment: In May 2021, Creative Learning held an open call out for a Creative Writer and Sound Artist to produce a family audio trail for the Barbican's Conservatory, funded by Wellcome Trust. The recruitment process explicitly welcomed applications from those with protected characteristics. Additionally, the roles were advertised on a variety of online platforms to ensure the widest possible reach. As a result, we received 270 applications – of which, 35% were from individuals who described themselves as under-represented. Ten artists were interviewed, 60% of whom identified as a person of colour, mixed race, disabled or from a lower socio-economic background. The free audio trail opens to the public on 26 July 2021.</p>	a, b, c, e, f
<p>Norfolk Primary Box with Michael Rosen, funded by Esmée Fairbairn: Our National Development Programme has been continuing in five Norfolk primary schools with Michael Rosen's Barbican Box. Feedback from teachers has been hugely positive, with many of them tweeting about their involvement in the project. Approximately 180 KS2 pupils have taken part - writing poetry, learning how to make prints and creating soundwave art, supported by in school sessions with a local artist. The project culminated in an online showcase of the students' artwork on 29 June 2021, attended by Michael Rosen himself.</p>	f
<p>Live from the Barbican Streaming Codes: Creative Learning has collaborated with the Music and Communities & Neighbourhoods teams to produce streaming codes for community groups. This scheme guarantees free access to those who are unable to attend the concerts for financial or health reasons. So far, users have accessed concerts from string orchestra 12 Ensemble, classical singer Errollyn Wallen and Britten Sinfonia.</p>	b, f
<p>Dubuffet Family Activity: For the first time, Creative Learning has collaborated with the Digital team to produce an online version of a Gallery family activity sheet for the <i>Brutal Beauty: Jean Dubuffet</i> exhibition. The video takes the viewer through the essential concepts of Dubuffet's practice and encourages participation using simple, animated creative prompts.</p>	a, b, e, f
<p>Barbican Box Research & Development: Creative Learning have been meeting regularly to redevelop our flagship schools project, Barbican Box. The ten-year old programme was paused in the 20/21 academic year due to the pandemic and we have used the time to research what the next phase of the programme could be, particularly as schools and young people recover from interruptions to their education. We will be closely evaluating the outcomes of our National Development Programme, currently running in Manchester and Harlow, to see what lessons can be learned from those regions and hope to bring Barbican Box back to London in spring 2022, funding dependent.</p>	b, f

4. REPORT: INNOVATION AND ENGAGEMENT	
	Strategic Priority
<p>Future ways of working</p> <p>A cross-departmental Future Working Project Group has been formed to make recommendations about how we operate for the future. The group is looking at areas including flexible working, use of our building and IT systems to agree what needs to change (informed by an all-staff survey) to reflect the likely longer-term shifts in working practices that have been accelerated by the pandemic. Members of the Digital Products team and the Strategic Unit have set up a pilot project to test some of the ideas. Five teams are taking part in the pilot, with a co-design process being delivered throughout July to decide how the teams can best utilise spaces and systems to deliver a more flexible and collaborative way of working. The Project Group will evaluate and report back to the wider organisation as the pilot develops as we look to learn about how this can inform how the Barbican operates in future, including how it could inform the development of the Barbican Renewal Project.</p> <p>Digital Products</p> <p>The Digital Products team are currently working within four goal areas; continuous improvement of our digital products based on user feedback, widening access to the Barbican, reducing reliance on legacy systems and allowing customers to engage with the Barbican from home. Recent progress includes delivering the first paid-for video from our Theatre programme and an improved customer experience on the online shop. Research and discovery is also underway for a new Access ticketing scheme (to assist disabled customers booking tickets online) and should launch this in the next few months, alongside pilots for online courses integrated into our website and a new staffing rota system to replace Artifax. We will also be focusing on a draft service design framework for the organisation, improvements to our ecommerce journey (focusing particularly on donations) and facilitating online festivals. We demonstrate new work, and work in progress, to the organisation every two weeks. If you'd like to join, please contact Matt, Andrew or Katia.</p> <p>Barbican Resident Engagement</p> <p>This is a crucial time for engaging with our neighbours on the Barbican residential estate as we gradually increase our reopening activity. This includes some outdoor Theatre events in July and the upcoming return of the Outdoor Cinema on the Sculpture Court in August. Our collaboration with the Barbican Association has been invaluable in consulting with Residents, and a sub-group has been working with residents on the Outdoor Cinema to ensure we benefit from their local knowledge to ensure the event goes ahead with as little disruption as possible. We also recently held our latest termly meeting with the Barbican Association reps on 30th June, chaired by the Barbican Centre Board Chairman, which helps inform our broader relationship and collaboration.</p>	<p>a, b, c, d, e, f</p>

5. REPORT: OPERATIONS AND BUILDINGS	
	Strategic Priority
<p>PSDS - Public Services Decarbonisation Scheme (Investment towards Climate Action Strategy): As agreed, the PSDS project board is being managed centrally by the City Surveyor on behalf of our Alliance Chief Officers. Two elected members, Jamie Ingham-Clerk (Chairman) and James De Sausmarez (Deputy Chairman) have delegated authority to represent our member and Alliance board interests (Barbican and GSMD) and attend the regular PSDS project update meetings.</p> <p>Site lighting surveys have been undertaken and are nearly complete. Asbestos surveys will be undertaken next. Gateway papers are being drafted and submitted via City process and committees. An application is being made to move the 'practical completion' date to 18 March 2022, and subject to approval via PSDS, this means that projects are on track to be delivered. That will mean an investment of UK Gov funding of c£6.5M across our Alliance estate, expected to be 90-95% complete by Jan 2022.</p> <p>This UK Gov investment is in addition to the City CWP and Capital funding already awarded and being delivered as part of other similar environmental/ climate action projects. It is our intention to continue to work with the City to apply for additional UK Gov funding of this nature, not least post COP26. This will have a positive impact on the environment that we offer our customers (including visitors, students and staff), our business models, and the environment. It means that we can focus future City capital and CWP bids and investment on other areas of priority life-critical or business-critical areas of need.</p> <p>General Update: Our buildings remain safe and compliant. The teams have continued to work well together to ensure that we reopen safely, delivering a c96 % 'I feel safe or very safe' from our public, and very good anecdotal feedback from our staff and contractors.</p> <p>Operations and Security: The rollout of our Barbican Protect training has continued, alongside a review of our policies and procedures. We have had a very good uptake from our staff and contractors across the organisation. 89% of frontline staff have now completed SCaN training (276 people), with 94% (310) casual and contracted partners having completed the SCaN training. 94% of Barbican employees and 92% of our casual workers and contracted partners have completed the e-ACT training, and 249 staff have undergone our 'One Team' customer care and brand refresher training. All shifts complete fire safety training, in addition to the rollout of evacuation training. The Barbican was given a 'gold star' at a recent City Strategic Security Board by Commander Richard Woolford.</p> <p>Next Steps and Horizon: We will continue to work to ensure a safe Step 4 UK Gov reopening; we continue the rollout of our training. We are working across the Centre to establish a project group to review and deliver change for Item 8 of our EDI plan, reviewing our casual community and its part in the Barbican one team.</p>	a, b, c, d, f, S/E

6. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Priority
<p>Business Events: Following the 14th June announcement, many Commercial Events elected to remain in place under the existing social distancing regulations. A few events who were planning to go ahead despite the restrictions are attempting to reschedule to the Autumn, post 19th July, with one main casualty. Overall, the pent up demand to hold events continues. Our catering partner, Searcys are starting to slowly and cautiously remobilise the operations teams, in order to take on the anticipated increased activity levels.</p> <p>Filming and photography continues to be buoyant and has been a pillar of the Business Event delivery over the past year. Recent filming included a major production being filmed in May in the Centre and a number of recognisable brand names running photoshoots throughout Spring. Domestic business event confidence is growing and our booking patterns are following industry trends which include short lead times for enquiries, resulting in renewed discussions on operational delivery throughout the Centre in order to enable the enquiries to convert. Conference organisers are keen to commit to contracts however they are looking to government guidance before planning their events in full, which is creating a protracted sales process.</p>	a, d
<p>Retail: We were pleased to be able to re-open our Foyer Shop and Gallery Shop on May 17th. Since then we have seen a steady flow of customers, with over 2400 transactions in the Foyer Shop and over 3,000 in the Gallery Shop, achieving consistent in the first 5 weeks of being open again.</p> <p>As part of the Dubuffet product range we worked with Headway East London, a local charity supporting brain injury survivors and the Barbican's first Community Collaborator, working with artists from their Submit to Love Studio to create a range of product. Looking forward, we are preparing for the next Gallery exhibition, Christmas and our 40th anniversary.</p>	a, d
<p>Catering & Bars: Benugo re-opened the Barbican Kitchen and Cinema Cafe & Bar on Beech Street on the 17 May. Both are offering a reduced menu until visitor numbers warrant increasing the menu. They are both offering an 'at seat' ordering system alongside counter service until restrictions are lifted. Despite the challenges of the last 18 months, Benugo have supported our sustainability agenda by removing single-use plastic water bottles and all single-use plastic cups from sale. Barbican Bars have re-opened the pop-up Conservatory Bar on public opening days between Thursday-Sunday and the Circle Bar on Level G is now offering an 'at seat' service in the summer Picnic Garden and on the Lakeside terrace tables when the weather allows. Our Performance Bars continue to open for all Hall performances in addition to an advance booking 'at seat' drinks service, to help minimise congestion at the bars. Bonfire by Searcys is also now open, with a slightly reduced menu and open 12-9pm daily - extending the offer and hours of operation to our visitors. Osteria and the Martini Bar will be opening in from 20 July, in time for Anything Goes in the theatre.</p>	a, d

7. REPORT: DEVELOPMENT	Strategic Priority
<p>The Trusts & Grants team are now largely focusing on developing proposals for the 2021/22 academic year with Creative Learning, along with exhibitions in the Barbican Art Gallery and Curve Gallery. An application to the Esmée Fairbairn Foundation towards reopening plans was unfortunately unsuccessful, faced with continued high levels of competition for arts funding. However, we were successful in our application to the Great Britain Sasakawa Foundation in support of the upcoming Noguchi exhibition.</p> <p>The Corporate team continue conversations with potential sponsors for <i>Our Time on Earth</i> including Norton Rose Fulbright, introduced by the Barbican Centre Trust Chair Farmida Bi and a strand of work by female artists including the exhibition in the Art Gallery of Carolee Schneemann in '22. A potential funding opportunity for Creative Learning by American Express Foundation, brought to us by BCT Vice-Chair Robert Glick unfortunately no longer looks viable due to change in personnel and strategy at the Foundation, but we are exploring other opportunities with the brand. Now the Centre is reopening and more staff from corporate organisations are returning to their offices, we also hope to reinvigorate conversations with potential Members.</p> <p>The Individual Giving team are continuing to work on growing and developing the Patrons programme with the help of our Trustees. As restrictions lift, we are working to develop a programme of in person stewardship events in the Autumn. We have received a generous pledge from the Bagri Foundation towards the 2022 Curve commission by Soheila Sokhanvari. Audience Giving is currently in line with the forecast, with positive results in the Gift with Ticket area. Conversations with our colleagues in Marketing continue to ensure support messaging is consistent and present throughout the Centre and online.</p> <p>New Trustees to the Barbican Centre Trust were formally appointed in May. This includes Farmida Bi CBE as Chair with Robert Glick OBE in the newly created role of Vice Chair, alongside four new trustees: Tom Bloxham MBE, Tracey Harrison, Jeff Holland and David Kapur joining existing Trustees Tony Chambers, Sir Nicholas Kenyon, Kendall Langford, Alasdair Nisbet, John Porter and Tom Sleigh. The press release announcing their appointments can be found here We are delighted to have convened such a strong group of advocates to help cultivate and grow our community of major supporters, corporate sponsors and grant makers.</p> <p>We are indebted to the incredible work of outgoing Chair, Emma Kane, who has stepped down after 9 years of service. We also extend deep gratitude to outgoing Trustees, Professor Dame Henrietta Moore DBE FBA, Richard Bernstein and John Murray. We also want to pay tribute to Sir Roger Gifford, who sadly passed away in May 2021. Sir Roger served as an invaluable Trustee for 7 years, until his death, generously supporting the Barbican as a Patron and staunchly advocating for our work. His passion and commitment to the Barbican will not be forgotten and our thoughts remain with his family and friends.</p>	a, b, d

Appendix A: Strategic Plan

We believe in: Creating space for people and ideas to connect

We're committed to: Arts Without Boundaries

We are:

- **Brave** - breaking new ground, doing the things others wouldn't
- **Open** - striving to be inclusive, by, with and for all
- **Connected** – reflecting today's world, building meaningful partnerships
- **Sustainable** – Being smart about doing business, embracing the future ways of working

Our Strategic Priorities are:

- a. Destination** – deliver an exceptional experience
- b. Audiences** – build lasting relationships
- c. Artists** – enable artists to realise their vision
- d. Income** – create sustainable growth
- e. Culture Mile** – be a lead partner
- f. Learning** – develop creative skills for life

We support the aims of the City Corporation's Corporate Plan to:

- 1) contribute to a flourishing society
- 2) support a thriving economy
- 3) shape outstanding environments

Staff & Efficiency (S/E)

Underpinning these we also have a commitment to operate efficiently, and to employ and develop skilled staff within the appropriate management structure