

<b>Committee(s)</b>	<b>Dated:</b>
Barbican Centre Board	2 February 2022
<b>Subject:</b> CEO Report by the Barbican's Directors	<b>Public</b>
<b>Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?</b>	<b>1,2,3,4,5,7,8,9,10,12</b>
<b>Does this proposal require extra revenue and/or capital spending?</b>	<b>N</b>
<b>If so, how much?</b>	<b>n/a</b>
<b>What is the source of Funding?</b>	<b>n/a</b>
<b>Has this Funding Source been agreed with the Chamberlain's Department?</b>	<b>n/a</b>
<b>Report of: Claire Spencer Chief Executive Officer</b>	<b>For Discussion</b>
<b>Report authors: Chief Executive Officer and Directors, Barbican Centre</b>	

### Summary

- The CEO Report comprises current updates under six sections authored by Barbican Directors.
- Updates are under the headlines of:
  - Chief Executive Officer Update
  - Arts Programming
  - Creative Learning
  - Operations and Buildings
  - Business and Commercial
  - Development
  - Marketing
  - Communications and Press
  - Finance
  - Retail

### Recommendation

Members are asked to:

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

## **Main Report**

### **1. REPORT: CHIEF EXECUTIVE OFFICER UPDATE**

It's been a busy period at the Centre – both on and off the stages.

We finalised our new Purpose and Values in December 2023 – these are provided at Agenda Item 7 in full. As we shape the next layer of our strategic framework we will be working across the following priority areas:

- People
- Place
- Audience
- Creative Ambition
- Business

The next layer in the framework will be discussed at the March Board. In the meantime, this report will adopt that structure.

#### **People**

Our Equity, Diversity and Inclusion work continues to develop with two key milestones reached since the last meeting. Firstly, our Zero Tolerance Training (in support of the Zero Tolerance Framework) has rolled out across the business with 273 team members (39%) of the team now trained to date. Feedback so far (from both participants and trainers) has been positive. We will share these results once the main body of the programme concludes in March.

Secondly, our EDI Strategy is presented to the Board in this meeting for approval. This Strategy is focused on systemic change at the Barbican and is structured around a current state assessment and structured approach to change.

#### **Place**

The state of the built asset continues to prove very challenging for the team at the Centre, with ongoing issues around water ingress, electricity supply, sewerage systems and Concert Hall Lift the issues most impacting the team, audiences and artists most notably on a day to day basis. Our Capital Works Programme continues to attempt to keep pace with this but it is not a sustainable strategy.

We have two very visible major works project underway – the main staircase on the Lakeside and the Level 4 Frobisher Rooms for heating and flooring. Whilst there is some disruption to the operation of the centre, the teams have worked together across the board to minimize this impact.

Barbican Renewal is now approaching its one year anniversary in terms of Design Team engagement and consultation and we are shaping a strategy that will enable both short to medium term asset refresh but also a longer term strategic interventions that will support both the growth and sustainability of the Centre and the Destination City strategy.

We anticipate a submission to Policy and Resources in late February. What is clear is that this is substantial piece of work that will most likely be delivered through a masterplan approach over an extended period of time.

### **Audience**

Building on our report from November, we continue to look at our audience data. This month we look at new audiences coming to the Barbican, Membership Programmes and Social Media. Whilst we continue to welcome our loyal customers to the Centre, we are always focusing on welcoming new ones and understanding the product that drives new visitors. For 2022/23 so far, the top events for new visitors are: Conservatory Visit, My Neighbour Totoro, Our Time on Earth and Anything Goes.

We have kicked off a number of initiatives in the audience space that cover both pricing and access. These include:

- Pay What You Can initiative being expanded from Cinema into Visual Arts with promising results thus far with Friday night audiences doubling since the launch
- Some technical development to automate sales analytics and dynamic pricing with our ticketing system provider Spectrix
- A review of our membership programme
- Joining a scheme called Ticket Bank ([theticketbank.org](https://theticketbank.org)) which is for charities and community organisations who want to improve access to the arts. They work with groups and communities that are less likely to have engaged in cultural activities. This is aligned to our purpose and we will track engagement with this scheme in the coming months.

### **Creative Vision**

The new contract with between the London Symphony Orchestra and the Barbican Centre is submitted for approval at Agenda Item 17 (non-public). This sets this important relationship on a new ground and should enhance the connection between the Centre and the LSO whilst enhancing the efficiency and effectiveness of the arrangement. We thank the Corporation for legal assistance provided in this exercise.

The Royal Shakespeare Company's My Neighbour Totoro closed in the Barbican Theatre last weekend. It has been a joy to have this show in residence and the sold out season reflects the quality and broad appeal of this production.

We have had two exceptional pieces of theatre in the Pit since our last meeting – Highrise Entertainment with the UK Drill Project and Zoo Co with The Perfect Show for Rachel. Both of these companies partnered with the Barbican under the Oxford Beckett Theatre Trust Award. The evaluation reports completed by each company is attached at Appendix 1 and Appendix 2. Each speaks of the level of support provided by the Barbican team – across Producing, Technical and Stage Teams and Marketing.

This paragraph from the ZooCo report particularly jumped out at me in the context of our purpose as London's Creative Catalyst for arts, curiosity and enterprise:

“We are now in conversation with Barbican, National Theatre, Young Vic, Royal Court and regional UK venues about the development of Perfect Show For Rachel, and other work we do. This show has raised the scale of work we are able to create, and proved that this level of resource can lead to us achieving our ambitious creative vision successfully. This opportunity will, we are certain, prove a huge landmark for Zoo Co’s ongoing success. I am certain that it contributed to the case for us achieving NPO status, alongside High Rise, and that we will continue to realise the value of this opportunity for many years to come.”

We are thrilled to have our Barbican Young Changemakers programme up and running. This programme sees 8 extraordinary young people work with us between now and July. As well as a personal development aspect they are working with us in exploring some of our main strategic change programmes from a very different perspective - our Creative Vision and Barbican Renewal. The group will be presenting some recommendations to us at the conclusion of the first programme in July.

If Board Members would like to meet and engage with the Young Changemakers as part of their programme, please let us know - they would certainly welcome it and it will add an additional depth to the programme. The session dates are:

- Session 4: Tuesday 21 February –6pm – 9pm
- Session 5: Saturday 11 March – 2pm -5pm
- Session 6: Tuesday 4 April - 6pm – 9pm
- Session 7: Saturday 13 May - 2pm – 5pm
- Session 8: Tuesday 6 June – 6pm – 9pm
- Session 9: Tuesday 11 July – 6pm – 9pm

All sessions are held at the Barbican Centre.

## **Business**

As members of several industry bodies, it has been helpful to understand the broader industry context in which we operate. The pre-Christmas report from ALVA was particularly useful, and some highlights are included below:

- On average UK visitor attractions are still hosting 25% fewer visitors than they received in 2019
- Significant growth in memberships during lockdown. 82% average membership retention rate amongst ALVA members in 2020, 86% in 2021. Now fallen to pre-pandemic ALVA average of c.80%
- There was a significant increase in secondary spend in retail, and especially in F&B up to August 2022. Now spend is decreasing.
- Strong retail spend for temporary exhibitions but it has fallen for permanent stock.
- Over 1/3 of ALVA members have been working with pricing agencies in the last year to look again at pricing and membership models; nearly all are introducing premium pricing.
- Attractions and cultural spaces are being recognised, and used, as social spaces where you can breathe, heal, and reunite with friends and family. Deliberate memory-making.

- On average 35% of 2019 audiences of performance spaces (especially for classical music / orchestras) have not yet returned, some never will, and some are disinclined to return. Habits have changed and muscle memory has not kicked-in.
- Forward bookings have reduced considerably, at some places by up to 50%. Very short lead times for bookings now, days rather than weeks.
- Incentivise and monetise memory-making
- People still want memorable, special experiences, with special people, in special places.

As we come towards the end of 2022/23 we are reviewing our financial performance expectations in 23/24 based on emerging trends we are seeing in all parts of our market place.

Claire Spencer  
CEO, Barbican Centre

## 2. REPORT: ARTS PROGRAMMING

### Programming

In the Theatre, both productions from the winners of the Oxford Samuel Beckett Theatre Trust Award received several 4 & 5 star reviews. *The UK Drill* Project from High Rise and *Perfect Show for Rachel* from ZooCo were exceptional winners of the prize. Discussions continue with both companies about how we plan to support their future and present them again in our programme.

Mset's sensory adventure for the very young, *To the Moon and Back* was first shown in the Pit theatre in 2019 and at that time was nominated for an Olivier Award. The show was revived for a sold-out three-week run in December 2022 with babies and their adults expressing their delight at the show.

Casting has been announced for two important Spring 2023 shows; Kathryn Hunter will play the main protagonist in Complicite's much awaited *Drive Your Plow Over the Bones of the Dead*. Actor Lydia West, well known from tv's *It's a Sin* and *Years and Years* makes her stage debut in our co-production with Headlong Theatre, *A Play for the Living in the Time of Extinction*, directed by Katie Mitchell. The show speaks to us about urgent climate issues and is structured in such a way that its blueprint will be able to tour around the UK in an original and sustainable way without personnel travelling with it.

Carolee Schneemann: *Body Politics* closed on 8 January in the Barbican Art Gallery. Visitor numbers were lower than expected at just over 50% of target. To support wider access to the show and in response to greater price sensitivity in the sector we introduced Pay What You Can days to Schneemann which were very successful with ticket sales for Fridays 5-8pm doubling from 11 November when the offer went on sale.

Soheila Sokhanvari: *Rebel Rebel* in the Curve continues to be popular and has already achieved double the visitor targets. *Noguchi* closed at Zentrum Paul Klee, Bern Switzerland on 8 January and will transfer to the Lille Métropole Museum of Modern, Contemporary and Outsider Art on 17 March 2023, the last venue for this exhibition.

Classical music highlights in November/December included two packed performances by the Royal Concertgebouw Orchestra with star violinist Leonidas Kavakos, and John Wilson's Sinfonia of London featuring never-before-heard material from Gershwin's *An American in Paris*.

This period also highlighted classical's cross-arts productions including Mendelssohn Quartets with excerpts from the play *Felix and Fanny* by Myla Lichtman Fields, performed by actors from the RSC and the Carducci Quartet, Pianists Samantha Ege and Artina McCain showcasing black composers with readings by renowned actor Adjoa Andoh, and *A Winter's Journey* featuring baritone Allan Clayton, pianist Kate Golla, and Musica Viva Australia's staging and projections of paintings by Fred Williams.

November/December contemporary music highlights included a sold-out performance by Senegalese singer Youssou N'Dour and Julia Holter's dual orchestral and cinematic project with the Chorus of Opera North, *The Passion Of Joan Of Arc*. November also marked the 30th anniversary of the EFG London Jazz festival with live performances from a host of international musicians in both our Concert Hall and free performances in

our foyer spaces as well as the Milton Court Concert Hall; highlights included a tribute to jazz trumpeter, Don Cherry, sound experimentalist and mixed-media practitioner, Matana Roberts and the LSO's performance with saxophone star Jess Gillam conducted by conductor Gianandrea Noseda.

Attendances were high for Cinema's partner festivals during November, including sell-out screenings of the Palestine Film Festival, Doc 'n' Roll Film Festival and the London International Film Festival which ran into December. In mid-November, we hosted a screening of work by young SEND filmmakers in collaboration with the local organisation Mouth That Roars, including a neurodiversity in film quiz and Q&A with neurodiverse TV producer Yasmin Godo.

The latest iteration of Cinema's Emerging Curators series was launched on 1 December, with a sold-out screening of *Rolling in the Deep*, fully accessible to D/deaf and HoH audience members. The series received brilliant press coverage and will continue into March 2023. Other box office successes include a guided meditation through the streets of North London in Ogmios *School of Zen Motoring* and a screening of *Film Farsi* as part of the Soheila Sokhanvari Curve exhibition. Cinema hosted its second free event in December within our Senior Community Screening strand who enjoyed a screening of *A Bunch of Amateurs*.

Barbican Immersive's *AI: More than Human* continues its successful run at Sede Afundación A Coruña in Spain with gallery opening hours extended to accommodate visitor demand. The show will continue its tour in Spain at the Centre de Cultura Contemporània de Barcelona opening in October 2023. As a commitment to Barbican's sustainability agenda, the installation *Wither* by Thijs Biersteker in the Barbican foyers (originally commissioned for *Our Time on Earth*) has been extended until the end of the year.

### Digital

As part of our Spring 2023 Theatre season, we will welcome Kakilang I (formerly Chinese Arts Now) for the first time in the Pit theatre. HOME X is a virtual world that connects performers in Hong Kong and London in real-time using depth-sensing cameras that capture 3D video. Exploring themes of roots and belonging, destruction and renewal, this ground-breaking show features a virtual land inhabited by magical creatures will be revealed through an impressive 270-degree projection. The live performance will run in parallel with an online experience that can be watched from home.

Art Gallery continue to support Carolee Schneemann with digital content across the Barbican website and social channels. A recent partnership with Nowness resulted in over 400k views across Instagram, YouTube and the Nowness website. A collaboration with the Polyester community on film content and a panel discussion resulted in a reach of 65k and 2k likes. The *Rebel* trailer film has achieved nearly 6k views.

In Music, The Live from the Barbican series 2022/23 season continues into early 2023 with live streams in January from the National Youth Orchestra of Great Britain including a performance of Benjamin Britten's *Four Sea Interludes*, conducted by Alexandre Bloch and BBC Symphony Orchestra's – *Our Precious Planet*, conducted by Dalia Stasevskia with live illustrations and animations by Grégoire Pont .

### **Future Planning**

*Alice Neel: Hot off the Griddle* will open in the main Art Gallery on 16 February 2023. The exhibition is based on the exhibition currently at Pompidou in Paris where it has been very well attended. Resolve's new commission in the Curve will open on 30 March 2023.

New productions featuring in the 2023 Theatre and Music programmes will be announced in phases throughout the Spring.

Barbican Immersive continues the development of *Fundamentals of Music* to open at Barbican in 2025 as well as confirming *Mangasia: Wonderlands of Asian Comics* exhibition to go to three venues in North America. The team is also in the initial stages of planning for *Game On* to visit the National Museum of Scotland in summer 2024.

The cinema team has been reviewing their partnerships portfolio and workload in view of making modifications to programme priorities in the next 12-18 months. The notable success of the Pay What You Can initiative will be expanded, as a trial and with a capped ticket allocation, to Human Rights Watch Film Festival to be hosted in March 2023.



### 3. REPORT: CREATIVE COLLABORATION

#### Creative Collaboration

The department name has changed from 'Creative Collaboration and Learning' to 'Creative Collaboration'; this was done in consultation with the department and the Artistic Director. The Barbican was unsuccessful in our National Portfolio Organisation application, but is eligible to apply for up to c.£285k Transition Funding to support the delivery of and wind down of committed activity from the current funding, which is primarily led by this department. A decision will be received within 8 weeks of submission and if successful, the funding period will be April to October 2023.

- **Barbican Young Changemakers** – After receiving over 250 applications, we are pleased to announce the first cohort of Barbican Young Changemakers. Eight young people aged 18-29 who identify as being under-represented in the arts, due to a protected characteristic (e.g. gender, ethnicity, being D/deaf, disabled or neurodivergent) and/or other identity (e.g. socio-economic background), are participating in the programme from November 2022-July 2023. The group had the first two sessions in November and December, and is due to meet our CEO, Claire Spencer and Artistic Director, Will Gompertz, in late January.
- **Calouste Gulbenkian Foundation (UK Branch) grant** – we have worked with external consultants Cornish and Grey to create a draft Theory of Change and outcomes chain to help develop a clear understanding of the role projects play in helping the Creative Collaboration department deliver its goals and the overall purpose of the organisation. We also conducted a consultation session to provide an opportunity for the wider department to feedback and feed into the creation of the model. This funding concludes in March.
- **Creative Careers** - On 8 December we hosted a very well attended session of Creative Careers, which concluded this year's season of the programme. Counting a total of 124 attendees across four sessions, Creative Careers presented a broad range of speakers and industry experts who shared their experience and thoughts around the challenges and opportunities of working in the Creative Industries. The sessions were co-curated with the Creative Careers Young Researchers and found that 97% think that projects like Creative Careers can contribute to improve the diversity, inclusion and equity of the creative industries.
- **Future Producers** - Phase 2 research continues to focus on the co-creation of the curriculum, with workshops to be held early in the year with young people, Barbican staff and potential employers. Internal conversations are also underway about the transition from our current apprenticeship set up and the timescales.
- **Imagine Fund and Leytonstone Loves Film Community Fund** - We launched our two participatory grant making projects in December, focusing on film projects and people based in Leytonstone. £80,000 will be distributed across the two funds

by groups of local people according to principles of decentralising power and democratised decision making.

- **Library Lates** – Events continue to sell out every event with a hugely successful visit from cartoonist and writer, Tom Gault in November; two winter walks between Christmas and New Year from the Gentle Author of *Spitalfields Life*; and in January, the launch of Colin Ward's book *I'm Black So You Don't Have To Be* in conversation with Gary Younge.
- **Schools TeachMeet** – In November 2022 we delivered a TeachMeet event to share learnings from our COLPAI partnership, delivered in partnership with Newham-based Creative Schools. The session was attended by 31 teachers, the majority of which are 'established' (64%). 50% of attendees had never engaged with the Barbican Creative Learning programme before and would like to be offered more events such as TeachMeet in the future.

#### 4. REPORT: OPERATIONS & BUILDINGS

**Purpose:** Create an environment that enables and inspires others to achieve their best. To be achieved through:

**Plan:** Providing services that are 1. compliant 2. efficient and 3. appropriate.

**Priorities:** Life-critical, business-critical, other.

**Renewal Strategy:** 1. Stop the decline (structure, process, audits, and continual improvement). 2. Reverse the decline (maintain momentum via CWP and Capital etc.). 3. Act strategically (Barbican Renewal).

**General:** Our buildings remain safe and compliant. We have continued with our audit regime, both internal and external, with results demonstrating further improvement. We continue to deliver training including security, fire safety and customer care.

Our audit regime has returned a Green rating for both security and fire safety, and an Amber for FM. The rollout of the IFM (Integrated Facilities Management) contract, starting in April, will provide us with the contractor processes that we need to achieve a Green in this audit area. Green puts us in the top 25 % of audits across the City. We thank the audit team for working with us over recent years, including during the pandemic.

We continue to deliver our CWP and capital projects, the Capital Review now having been completed. Delivering much needed projects during the busy winter period has added an extra layer of complexity, but the teams have performed superbly well and are thanked for their efforts. Our recent CTSA (Counter Terrorism Security Adviser) review is now complete, leading to an improvement of ca. 40 % over the past few years. This has been due to the investment in our assets and our people, i.e., projects and training, plus our processes and policy reviews.

Our one-team training strategy continues; it includes staff, casual workers and contractors, and has led to a ca. 20 % improvement in customer satisfaction at the Barbican (30 % for the NSS at GSMD) over recent years. This training will continue as we review our structures and priorities.

We continue to work closely with the Barbican Renewal team in line with our renewal strategy.

## **5. REPORT: BUSINESS AND COMMERCIAL**

### **Business Events:**

2022/2023 continues to perform well for Business Events. The number of weddings booked for 2023 have already overtaken those which took place in 2022 and the Christmas party season is upon us. Based on demand, we have extended our festive offer to include Christmas Lunches, along with making both packages available through to the end of January 2023.

The Autumn and early Winter period has seen a variety of events taking place, including University of Law graduations, and Fane Productions continued their run of successful 'in person' conversations with Dolly Alderton, Sam Heughan and Monty Don evening events in the Barbican Hall. Conference and Meetings were well represented over the past few months, with TeDex, SP Global and Mind the Product all choosing the Barbican as their venue of choice in which to hold their events.

The team were delighted to win accolades for the Barbican at the London Venue Awards with 'Bronze in both the 'Sustainability Award' & 'Best Event Venue Over 750 Attendees'.

Work has begun on the recarpeting and heating works in the Level 4 Frobisher Spaces and corridors and looking further ahead, the Garden Room will be closed in February as all the external glazing is replaced.

## 6. REPORT: DEVELOPMENT

The Trusts and Grants team are delighted to have secured a grant of £49,250 from the Kusuma Trust UK towards the pilot of Barbican Curriculum over 22/23. Barbican Curriculum forms a key part of the Centre's new Creative Vision.

Work continues growing and developing our Patrons programme, and we are working closely with Trustees to reach new supporters. We have hosted a series of cultivation & stewardship events, and have more planned for the next quarter including the special preview of upcoming exhibition *Alice Neel: Hot off the Griddle*. As activity and visitor numbers increase across the Centre, we are seeing a healthy increase in visitor giving and gift with ticket donations towards unrestricted income.

Two new Corporate Members, law firms Osbourne Clarke and Bolt Burdon Kemp. Sotheby's have widened their relationship with the Barbican to an annual partnership, supporting our Art Gallery and Creative Collaboration work.

## 7. REPORT: MARKETING

### New bookers

*Anything Goes* and *Totoro* attracted high numbers of new bookers, month on month, to the Barbican.

The benchmark for new customers across our programme this year was 18%

For *Anything Goes* it was 34%

And *Totoro* 35%

	Jun-22	Jul-22	Aug-22	Sep-22	Oct-22	Nov-22	Dec-22	Jan-23
	16,44	16,75	20,81	14,46	23,72	16,90	11,86	
Total new	1	1	8	3	7	5	8	2,292
% Marketable	21	20	18	24	24	26	25	26
Total	198,3	199,9	200,4	202,8	209,0	215,8	219,6	220,0
marketable	37	68	92	96	50	88	50	15

Since the introduction of GDPR in 2018, when we stopped using a pre-ticked opt-in to marketing (which had been around 45%), the percentage of marketable customers has inevitably dropped. The data above would suggest that *Totoro*/RSC bookers are more likely to want to hear from the Barbican in future than audiences for *Anything Goes*.

### New booker demographics

#### *Anything Goes*

64% female

75% above 55

89% white

19% identifying as having a disability

NPS score of 36

#### *Totoro*

63% female

74% under 55

74% white

18% identifying as having a disability

NPS score of 57

The average NPS across all attenders is 55

It's less for new attenders 49

And even less for those with a disability 38

There could be a correlation between age and low NPS from *Anything Goes* attenders (36). *Totoro* had a similar number of new and disabled attenders but the NPS is higher

than the benchmark (57), which could reflect the lower average age and reflect how delighted audiences have been by the show.

Cautionary note: It's worth remembering that the demographics above (coming from the post-event email survey) represent bookers, so won't represent children or young people who attended as part of a family group.

Furthermore, younger bookers are less likely to engage with emails, so they are less likely to be represented in these statistics. We are currently investigating what alternative ways of surveying audiences may offer a solution to this.

### **Other events that drew new audiences**

The events that delivered the highest number of new attenders over the last six months were:

1. Conservatory Visit
2. My Neighbour Totoro
3. Our Time on Earth
4. Anything Goes
5. London Symphony Orchestra
6. Postwar Modern: New Art in Britain 1945-65
7. Carolee Schneemann: Body Politics
8. Architecture Tour
9. BBC Symphony Orchestra
10. Squish Space
11. Havasi
12. The Staves
13. Nils Frahm
14. Fazıl Say "Şarkılar"
15. Drive Your Plow/Complicite
16. Max Richter: Ambient Orchestra
17. Horrible Christmas
18. The Wedding
19. Rupi Kaur
20. Everything Everywhere All At Once

And attributed to art forms:

1. Theatre 34%
2. Contemporary 22%
3. Gallery 18%
4. Classical 19%
5. Cinema 7%

## Membership

Membership has recovered post-pandemic from a low of around 12,000, but, allowing for the usual seasonal fluctuations, this has since plateaued at around 15,000.

Current renewal rate is 63% (It's been as high as 70% in 19/20 and low as 53% in 20/21)

	Jun-22	Jul-22	Aug-22	Sep-22	Oct-22	Nov-22	Dec-22	Jan-23
Expiring	992	1,126	1,844	1,162	1,264	1,298	1,023	1,545
Renewing	735	753	1,200	867	942	1,001	763	157
New	407	284	281	270	448	365	381	83
Total base	15,173	15,086	14,747	14,683	14,811	14,900	15,013	14,985
Movement		-87	-339	-64	128	89	113	-28

## Young Barbican

Similarly, Young Barbican acquisition tends to follow the general popularity of the programme and, importantly, availability of Young Barbican tickets, and continues to increase nicely post-pandemic.

Over the summer and autumn, Cinema accounted for 44% of Young Barbican tickets sold, followed by 36% in Gallery. What has been noticeable over time is the decrease in Theatre tickets sold to Young Barbican members, as more of our main house performances are rentals.

	May-22	Sep-22	Nov-22	Jan-23
Total base	66,687	68,970	70,899	71,007
Movement		2,283	1,929	108

(note that once Young Barbican members join, they're members until they drop off the perch at 26), so no renewals)

## Cross arts attendance

Overall 20% of our audience has attended more than one art form, but notably:

Members 66%

Young Barbican members 28%

Non-members 16%

## Key Digital engagements

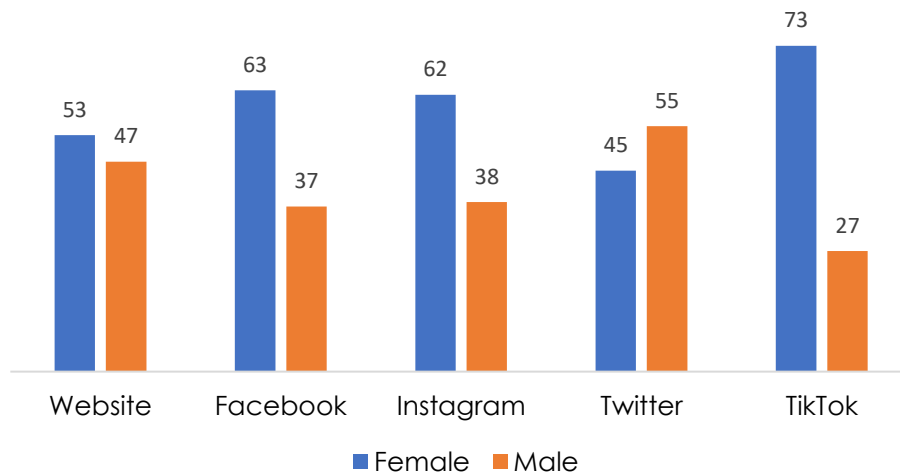
Barbican Website unique visitors (6 months) 1,762,000

Social followers:

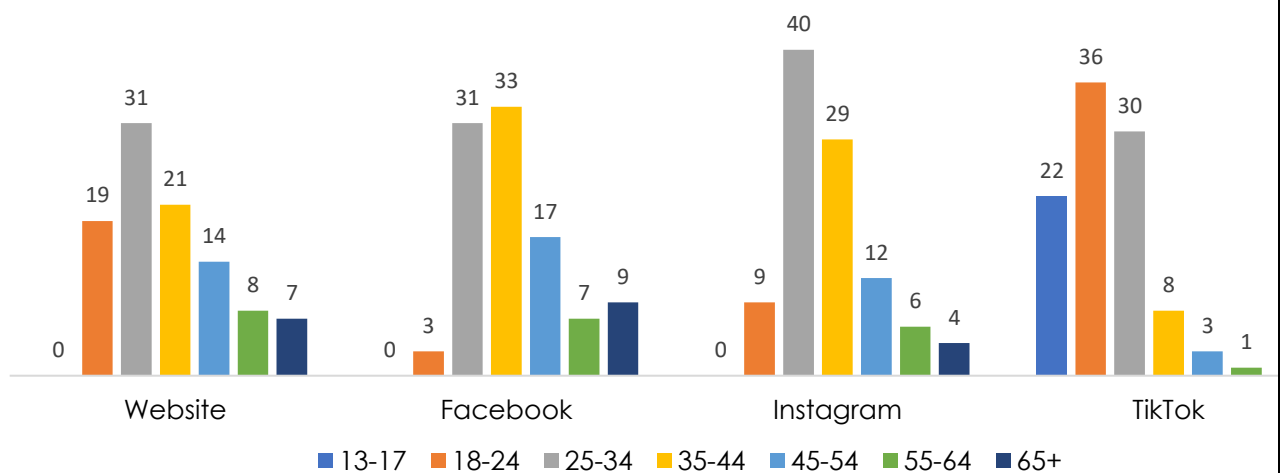


Twitter 996,000  
Facebook 293,000  
Instagram 338,000  
TikTok 5,000

% gender of visitors/followers



% age of visitors/followers



Note that only TikTok shows data for 13-17 year olds

Note also that Twitter age information is not available for Barbican account

## 8. REPORT: COMMUNICATIONS & PRESS

Highlights of achievements during the last quarter of 2022, plus priorities for the next quarter. Feedback is welcomed on how these updates can be made more useful for the Board.

### Communications capacity and capability

- We continued **restructuring and recruiting** to the team, following the previous departure of several longstanding members. Key appointments include a **Senior Corporate Comms Manager**, a **Senior Comms Manager for Arts and Learning Programming**, and **Managers for Music, Theatre & Dance** and (for the first time ever) **Internal Comms**
- Priorities for early 2023 are to recruit a **Visual Arts Comms Manager**, and to **fill gaps at more junior levels** of the team. We will also assess requirements for skills development

### Barbican corporate communications

- Working with the Barbican's Renewal team and London Communications Agency we have delivered a series of **engagement and listening activities to support the development of the Renewal business case**, including a public survey (900+ responses) two public workshops and two breakfast briefings for CoL Members
- We produced and published the latest **quarterly EDI update**, in an engaging video format
- We produced and published the **Annual Review for 2021/22**, using the medium **of film** for the first time, creating an engaging asset with wide applicability, e.g. for development
- We handled reactive **comms for a broad range of emerging issues** including the death of Queen Elizabeth II, the Theatre generator, and December's sewage pump breakdown
- We supported a range of **speaking engagements for Claire Spencer**, including the City Architecture Forum's Annual Dinner, the Lord Mayor's Banquet, and discussion panel events
- Priorities for early 2023 are: to develop a refreshed Barbican **core corporate narrative** to ensure we are consistent in how we talk about ourselves; to support the **approval of the Renewal business case** and to plan for the project's next stage; to develop a **more proactive approach to corporate media**; and to begin developing an **external affairs strategy**

### Arts and learning programming

- We successfully **launched our spring 2023 artistic programmes**, securing positive preview media coverage. We followed up with **an event for c.60 culture**

**journalists** on 4 November to meet our curators and programmers, and sample the breadth of our programming

- We organised the **media opening of *Rebel Rebel*** by Soheila Sokhanvari, securing extensive coverage for this timely show, and prompting a **visit by the US Ambassador and Senator**
- We facilitated **extensive preview and review coverage** for events as diverse as the Royal Concertgebouw Orchestra and the *UK Drill Project*. We ran 28 music **press desks**
- Priorities for early 2023 are: to successfully open our spring Gallery/Curve exhibitions (*Alice Neel: Hot Off The Griddle* and *them's the breaks* by Architectural practice RESOLVE); and launch this autumn's theatre/music programme and the forward visual arts programme.

### **Internal communications**

- We facilitated a range of **activities to improve visibility of and connection with senior leadership**, including 'Coffee with Claire'; meet-the-Board breakfasts; drop-in sessions on the new creative vision; and workshops to shape Purpose & Values and the EDI Strategy
- We launched **major internal initiatives**, including the Staff Surveys Action Plan (Oct), Zero Tolerance Statement (Nov) and new Purpose & Values (Dec).
- We continued development of a **new internal communications** strategy, with a focus on ensuring equity across all Barbican staff – including casual team members
- The main priority for early 2023 is to start delivering against the new strategy, including embedding **Purpose & Values**, better **access to information** for casual team; and continuing to **break down horizontal and vertical barriers** and blockages

## 9. REPORT: FINANCE

In a post-pandemic world, it was expected that audience numbers would steadily increase and re-establish as the year progressed, however, this has not been the case. With the cost-of-living crisis upon us, we recognise the challenge ahead of us to build footfall and capacities back to the same levels as 2019. We are continuing to work with Directors and the Management Team to find a solution with regards to the current financial year deficit, and every effort is being made to reduce this.

We are continuing our work on the 23/24 budget and the longer-term plan. Financial targets and wider initiatives continue to be worked through, to help ensure the Barbican's financial sustainability. Work also continues on Barbican renewal financial modelling, and its impact on the longer-term financial plan.

## 10. REPORT: RETAIL

The Foyer Shop has continued to trade extremely positively across the 3<sup>rd</sup> quarter, exceeding our KPI's for average transaction value, conversion and net sales. Boosted primarily by Theatre audiences for My Neighbour Totoro as well as benefiting from the Christmas gifting season. The footfall from Theatre was directly responsible for the overall increase in retail spend as well generating a positive contribution from commission on merchandise sales which exceeded expectations. This positive trend looks to carry on in January, until the Theatre production ends on the 21st.

The current Gallery Shop will be de-installed after the 8<sup>th</sup> Jan when Carolee Schneemann ends. Despite lower than anticipated visitor numbers, sales were relatively strong and conversion was above our target, however there due to the lower numbers catalogues sold there is some risk in the number left over. Preparation for the next Gallery exhibition is well underway, ready for delivery in time for the opening in mid Feb.

As we enter the 4<sup>th</sup> quarter, a review of retail performance over the previous 3 months and Christmas period will be undertaken for future planning purposes. Sourcing and buying for Spring/Summer product refreshes, as well as new developed lines and collaborations being explored.