

Committee(s)	Dated:
Barbican Centre Board	12 th July, 2023
Subject: CEO 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: Claire Spencer, Chief Executive Officer	For Decision
Report authors: Chief Executive Officer and Directors, Barbican Centre	

Summary

The CEO Report comprises current updates from across the Centre.

Recommendation

Members are asked to:

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

1. Chief Executive Officer Report

It has been a busy period at the Barbican Centre, with our summer show, *A Strange Loop*, opening in the Theatre, Carrie Mae Weems *Reflections for Now* in the Gallery and a full programme for music and cinema.

Organisationally, we are pleased to present our final version of our Strategic Framework to the Board for approval today. This framework has been co-created with our Management Team in the period from December 2022, when we launched our purpose and values.

In summary:

Our Purpose:

We are London's Creative Catalyst for arts, curiosity and enterprise. We spark creative possibilities and transformation for artists, audiences, and communities – to inspire, connect and provoke debate.

We are the place to be in this Destination City, where everyone is welcome. Our impact is felt far outside our walls and ripples beyond the experiences we offer – locally, nationally, and internationally.

Our Values:

Inclusive, Connected, Daring, Sustainable, Daring, Joyful

Our Strategic Framework Goals:

Excite and Engage audiences and communities.

Fuel creative ambition.

Be true to our values*

Invest in our people and culture.

Revitalise our place.

Build an enterprising business.

*this is a new goal area that pulls out our commitments to inclusivity and sustainability and how we undertake our work in a way that is connected, daring and joyful

Underpinning these goals are 24 programmes which are to be delivered over the next 3-5 years. This is an ambitious plan for transformational change and it will take time to build momentum. We have commenced the deeper engagement of the Management Team (the 29 most senior leaders in the organization) and will have launched this to the broader Barbican Team by the time we meet. All our future activities will be framed by this.

It should also be stated that both the purpose and values are aspirational and we will likely stumble as we pursue this ambition. We must find a way to build flex and forgiveness into our partnership and relationships.

The remainder of this report is structured by Goal area and will continue to be so for future reports.

2. Fuel Creative Ambition

Purposeful Programming Activities (May/June) and beyond

African American choreographer Trajal Harrell and his company of dancers made their Barbican debut with their trilogy entitled *Porca Miseria* – the work comprised an onstage installation, a film and a full theatre piece co-commissioned and presented with our partners Manchester International Festival and Dance Umbrella.

A Strange Loop previews commenced on 17 June with a press performance on 29 June. The show contains a number of sensitive issues concerning race and sexuality and support briefings have been arranged for staff and artists. There is care and information in place for audiences.

The Pit has welcomed Rachel Mars with her installation piece *Forge*, looking at the meaning behind memorials; and the fifth iteration of the Transpose Pit Party, a celebration of trans and LGBTQI+ artists taking place this year during PRIDE.

Alice Neel: Hot off the Griddle closed in the Art Gallery on 21 May, having reached a total of 60,239 visitors and received great press reviews.

RESOLVE will be bringing forward the 'Closing Down Sale' which was intended to end their commission in the Curve. They issued a statement about this on 20 June and our response was shared online.

Carrie Mae Weems: Reflections for Now opened in the main gallery on 22 June and was previewed in Art Quarterly (print). The Evening Standard (print) recommends the exhibition in their list of shows to see this summer, whilst [Frieze](#) re-ran an important feature on Weems' work ahead of the show opening. Every Friday from 5-8pm entry to the exhibition is priced Pay What You Can.

Planning continues for *Julian Knxx: Chorus in Rememory of Flight* (Co-commissioned with WePresent by WeTransfer) in the Curve in September and *RE/SISTERS: A lens on gender and ecology* for the main gallery in October.

On Friday 9 June Barbican Art Gallery announced new exhibitions for spring / summer 2024 including *Unravel: The Power and Politics of Textiles in Art* (opening 14 February 2024), Soufiane Ababri's spring 2024 commission in the Curve and Francis Alÿs in the Art Gallery in summer 2024. As part of the same event Barbican also announced plans for a spectacular site-specific commission by Indian sculptor Ranjani Shettar in the Conservatory this autumn.

Creative Collaboration presented the second in their Encounters talk series, renowned chef and food scientist, David Zilber invited artist, Heather Barnett to share their mutual obsession with mould. Co-creating with it to make extraordinary food and visual artworks to a large rapt audience in cinema 1 in May.

May also heralded the annual Barbican Young Poets showcase. As part of our work supporting and developing emerging artists, this year's poets cohort under the guidance of Jacob Sam-La Rose shared their works in the conservatory with

reflections on aging, history and home with humour, pathos and the energy of future stars.

As part of the opening weekend for the Carrie Mae Weems: *Reflections for Now* exhibition a long-table discussion took place. Chaired by five Black British female artists Imani Mason Jordan with Rebecca Bellatoni, Samra Mayanja, Lola Olufemi and Shenece Oretha the audience were invited to reflect on Carrie Mae Weem's work and the themes of compassion, identity, and social justice in all their work.

This summer marks the culmination of a four-year partnership between the Barbican and Headway East London - a charity based in Hackney which supports people living with brain injury. We are excited to welcome *Differently Various*, a multi-medium group exhibition which aims to challenge 'who gets to be an artist?' and who gets to make and present artwork in institutions like the Barbican.

In May the Cinema team launched Campari's sponsorship of our ScreenTalk strand with a screening of *Return To Seoul* and a conversation with director Davy Chou, hosted by film critic, Wendy Ide.

To mark Pride month in June, cinema curator Alex Davidson programmed *Queer 90s*, an exploration of queer representation in 1990s cinema from around the world which changed how LGBTQ+ people were seen on screen, forever. The season, with active participation of many of the celebrated filmmakers, attracted fantastic media coverage and most screenings sold out. It also served as an exemplary model for mar/comm campaign work, including cross arts thematic comms which proved highly productive. Also in June, Cinema continued its relationship with Oska Bright, the world's leading learning-disabled film festival with a screening of their *Women in Film* programme. From 19-25 June, Cinema will once again partner with the UNHCR for Refugee Week, this year's project includes two screenings, with the highlight *The Swimmers* including a ScreenTalk with the film's director Sally El Hosaini, and an exhibition in the foyers. *Gallery of the New Home* will run from 19 June to 9 July.

In May, Classical Music highlights in Milton Court included:- Tom W Green's *the World's Wife* - a chamber opera for baritone, string quartet and loops, based on poetry by Carol Ann Duffy and, *Vespers* with BBC Singers and Abel Selacoe where Rachmaninov's *All-Night Vigil* met African musical traditions. In June, Sir Simon Rattle performed his final concert as LSO Music Director with Messiaen's *Turangalila-Symphonie*. Other highlights included Joby Talbot's, *Everest*, with the BBC Symphony Orchestra.

Our contemporary programme produced some wonderful performances in the Barbican Hall and Pit Theatre. Erland Cooper performed his 4th studio album in the Pit, *Folded Landscapes*, alongside Scottish Ensemble. *Folded Landscapes* thawed over 7-movements and featured UK Poet Laureate Simon Armitage, among other guests. In June, we were privileged to see the return of legendary Laurie Anderson to the Hall who played material old and new – from her debut album *Big Science*, to her latest recordings with the New York City band SexMob. For this special show, Laurie performed with **Steven Bernstein, Briggan Krauss, Tony Scherr, Kenny Wollesen** and **Doug Wieselman**. Other highlights included songwriter, singer, and multi-instrumentalist Hamza Namira who returned to London for a special Hall

performance, joined by his Cairo-based ensemble. Hamza Namira has become one of the leading figures in Egypt and the Middle East's music scene and uses his work to explore and engage with the wider social issues of today.

Content Reach and Intellectual Property Development

Furthermore, a promotional video showing the work of Headway East London and the participating artists of *differently various* will be released in the first week of July.

Barbican Immersive successfully installed and opened the *Our Time on Earth* exhibition at the Musée de la civilisation in Québec City, Canada. With a new commission by Indigenous Kanien'kehá:ka (Mohawk) artist Skawennati and special showcases from Musée de la civilisation's collection, *Our Time on Earth* celebrates the power of global creativity to transform the conversation around the climate emergency. Telling both a global and local story for positive action. The exhibition will move to the Peabody Essex Museum in March 2024. Barbican Immersive are in discussion with additional venues in North America to extend the tour of the region.

The team are in the final stages of confirming *Game On* to be shown at the National Museum of Scotland in the summer of 2024 with a deposit now paid. Work is also ongoing to consolidate the *Game On* and *Game On 2.0* shows to present the best version of *Game On* yet in Edinburgh.

Planning for *AI: More Than Human* in Barcelona opening in October continues to progress well. There is significant interest in the exhibition and topic to justify updating the show and extending the tour into 2026.

The Fundamentals of Music project development continues with a refined visitor journey based on the concept of musical devices. The Institute for Cultural Innovation in Japan are committed to hosting the project in 2026.

An interview with Carrie Mae Weems took place on 20 June, directed by Ronan McKenzie, introducing Carrie in her own words and serving as a beautiful legacy to the exhibition. Other digital activations for Carrie Mae Weems include a partnership with Dazed Club, which will see promotions across Dazed social media, email and website in return for discounted tickets to their creative membership programme.

Artistic Talent Development

In Theatre, the last two artists in this year's Open Lab cohort have had their r&d residencies in the Pit and the programme is now on pause for a year as new funds are raised for next year. On 21 June the call out for applicants for the Oxford Samuel Beckett Theatre Trust Award opened with the selection process taking place this autumn.

The open call for the coming Cinema Emerging Film Curators Lab had a fantastic reach and received just under 130 applications. The cohort was selected and announced at the end of June and the lab will take place in July, with screening events produced for 2024.

Spotlight moment

As part of staff development initiatives, Cinema Administrator, Patrice Robinson, initiated, programmed and delivered *Snapshots: Caribbean Cinema Up Close*, a season of films that offer a rare insight into the flourishing film culture in the Caribbean. The May programme was instigated following Robinson's work experience trip organised by the Independent Cinema Office training scheme, dedicated to diversifying the workforce within UK film distribution and exhibition. Barbican cinema has been a long-standing collaborator with this training programme, which resulted, on this occasion, with Robinson becoming a permanent member of the cinema team.

Audiences and press engagement were exceptional with wide coverage across national press, high profile digital publications and popular podcast (The Voice, British Blacklist, Shade Podcast Episode, Guardian Feature (+print), Londonist, Guardian 'Going Out, Staying In' critics' choice).

Most screenings sold out, while the programme fed into existing strands such as Senior community Screenings (sold out!) and Cinema Restored (sold out!).

The positive audience feedback was overwhelming with comments including: *"Incredible, such a brilliant spotlight on Caribbean filmmakers; "great variety of Caribbean islands showcase – I'd like more Caribbean films at the Barbican"; "what a special showcase of the creativity we possess"; "phenomenal. It was amazing seeing Caribbean stories"*- communicated via British Caribbean artist designed postcards which were handed out to the audience as memorabilia.

We are currently reflecting on the success of the programme and considering how to maintain and develop such opportunities across the team.

3. Be true to our values

Equity, Diversity and Inclusion

- We have sent our first EDI Strategy Report to the June NEI meeting. In summary: the last six months have been focused on setting up the infrastructure to service our plans.
- We have appointed a team of subject matter experts, are recruiting in-team EDI leads, established two additional diversity networks, and have drafted a comprehensive organisation-wide 43-point action plan to address our EDI competencies.
- We are currently consulting staff on our anti-racism action plan in partnership with our Global Majority Network. Additionally, we are well into the process of designing our first Audience Strategy which aims to increase and diversify our audiences and which will exist as a sister strategy to EDI.
- Our new team will be starting in July/August and our next phase will be to operationalise the plans which have been carefully co-designed with our staff. Our initial KPIs will be output focused, with the aim of introducing targets as we begin to improve our data baseline.

The City Belonging Project

On 6 July 2023, the Barbican played host to the launch of the City Belonging Project, a new City of London Corporation initiative that will build a more inclusive and connected Square Mile, supporting and improving the links between diversity networks and ensuring that the City's institutions and events are more open to our communities than ever before.

We enjoyed marking the launch of this great initiative with colleagues and neighbours from around the City of London and hear about upcoming cultural events, and ways to encourage more collaboration between organisations based in the City.

Speaking at the launch breakfast, our CEO, Claire Spencer AM, reflected on what the word 'belonging' means to her:

"To me belonging is a feeling of feeling rooted in a place, that you are accepted, that your values are aligned behind a common purpose, that you can bring your whole self to work, and you can do your best work. It's a sense that your skin colour, gender, parental status, marital status, sexuality, age, school and accent do not matter. That you are accepted for who you are and what you contribute, not where you have come from or who you know."

A big thank you to our City of London colleagues, Alastair King DL, Sheriff; Mark Gattleson, Head of Campaigns and Community Engagement; Ian Thomas CBE, Town Clerk, and all attendees.

Climate Action

The first of the new Climate Action Strategy projects is scheduled for August. This will see the modification of the distribution network for heated water that will result in energy savings. This will mean a period without hot water and heating to the entire building, so we are taking the opportunity to carry out some other maintenance on the network at the same time and hopefully replace the calorifier for the theatre block in the same window.

Sustainability

The PSDS project to upgrade parts of the heating, lighting, ventilation and controls has reached practical completion and the Energy Team now need to monitor and evaluate savings. To supplement these works and ensure further reduction of our carbon emissions, the team have identified and are working on delivering additional projects, circa £1m, to make further inroads into our climate goals.

In relation to Scope 1&2 emissions, i.e., emissions from our use of electricity, district heating and cooling, there are two strands needed to calculate the final 2022/23 outturn. The carbon emissions can be finalised for 2022/23 when the carbon conversion factors have been received from Citigen; and working with CoL Energy Team will allow the Centre to incorporate the benefit from the power purchase agreement (PPA). Once complete, the carbon reduction targets can be reviewed and updated targets disseminated.

Work to calculate the Scope 3 emissions is in progress in consultation with colleagues from the CoL Climate Strategy Group. When complete, this can be reported to the committee and shared with the Centre's teams and relevant stakeholders.

The business events industry and its customer base are placing ever higher emphasis on sustainability. There are increasing numbers of enquiries from Business Events customers relating to the Centre's sustainability credentials. To respond to this trend and supplement the Environmental Sustainability Strategy, the Barbican is developing a "journey map" so our customers can easily see the actions to improve the environmental impact through each stage of their visit, from initial enquiry to leaving site at the end of the event.

In June, the Centre Hosted the EcoCity World Summit 2023 - Connecting Communities. Across three days, representatives from the London and international communities came together to formulate and implement plans for the future of our cities across the world. This summit focused on positive change and progress for cities and those who inhabit them. Barbican partnered with New London Architecture, City of London, London and Partners and MCI to deliver this important international congress for London.

KPIs

No:	Plan	Area	KPI	Target 2023/24	Position June 2023	Notes
1	Compliant	Risk	Key policies reviewed and in date	85% complete against cycle	100%	
2		Safety	Accidents / incidents closed against register	85% closed within 28 days	83%	
3		Safety	RIDDOR Accidents	Report as and when they occur	1	
4	Efficient	Finance	See Finance Report	See Finance Report		
5		Environment	Carbon Reduction (Scope 1 & 2)	-10% reduction against the 2018/19 baseline of 3,736 tonnes CO ₂ e	-10% (YTD)	Estimated*
6		CAP / CWP	Gateway / works progressed	85% complete against GW	80%	July 23 Projects Update Report
7	Appropriate	Quality	Mystery-shopper survey	85% on mystery-shopper survey	95%	Last survey February 2023
8		Quality	Staff / worker survey	75% top 3 promoters Stretch 75% top 2 promoters	91% 67%	Last survey September 2022
* Awaiting up to date carbon conversion factors from Citigen (most recent factors used).						

4. Excite and Engage Audiences and Communities

Communications

In May we announced: this year's Outdoor Cinema programme; *Differently Various*, the Curve exhibition of art created by people with brain injury; the next round of the Emerging Film Curators programme; our cross-arts summer LGBTQ+ themed programme; and a range of contemporary music and cinema events.

On 9 June we held a meet-the-press event for Shanay Jhaveri and other curators from the Visual Arts department, at which we launched the Ranjani Shettar Conservatory commission *Cloud Songs on the Horizon* and three 2024 Gallery/Curve shows (Soufiane Ababri, Francis Alÿs, and *Unravel*). On 20 June we delivered a media view event for Carrie Mae Weems' *Reflections for Now*, and on 29 June the press night for *A Strange Loop* which followed an extensive media campaign in partnership with producers Trafalgar.

Also in June we finalised our new corporate narrative – a piece of text that unpacks what the Barbican is and what we do, building on the Purpose and Values established last year. This will now be adapted for use across our external-facing communications. The narrative, alongside a summary of Barbican key facts, is provided in **appendix 1**.

We are trialing a new approach to LinkedIn. LinkedIn provides an opportunity to connect with a range of groups – including business events clients, donors/sponsors, recruits, and stakeholders from the arts world and beyond. To date we have mostly used LinkedIn for posting job advertisements, but we are now posting a more varied stream of news and updates from the Centre. As we develop a better understanding of the effectiveness of different topics and content formats we will refine our strategy to drive engagement.

Marketing

Marketing has been planning destination activity to engage new attendees over the summer, with a focus on ticket holders for *A Strange Loop*. This includes a 'see you at the Barbican' video which promotes the social experience and assets from a photoshoot with the case of *A Strange Loop* having fun around the Centre. We're also reviving our free welcome tours, which will show newcomers the 'best bits' of the Centre in 15 minutes.

Our contract with our media agency Havas expires at the end of the year and, as part of a consortium of major London arts venues, led by the British Museum, on 9 June we launched a combined tender process to find one full service media agency and a selection of specialist agencies. The process runs over the summer and the chosen suppliers will be confirmed in late October.

5. Revitalise our Place

Projects

The team are BAU but are mindful of potential changes to both the number and range of projects as well delivery methods as the whole Centre engages with and become part of Barbican Renewal. A more detailed report was submitted to Finance and Risk showing progress and challenges on the full range of current projects.

The first of the new Climate Action Strategy projects is scheduled for August – see above, Section 3 – Be True to our Values.

The fire safety project has procured/engaged a new consultant team for the design of the next phases of the project so a new project programme will be published soon.

Works continue to repair damaged fabric in and around the lakeside. The contractor is using a simple but ingenious contraption that uses the water from the lake to create a dam to allow the team to work safely and remain dry.

The other good news story is the stalls level bar shutter has finally been replaced, a year after the previous installation failed.

Barbican Renewal

Following confirmation of funding for the next phase of Barbican Renewal design development, the team has focused on mobilising the design team and setting up internal project groups for the next phase of work. A series of procurement exercises have also been undertaken to support the team with the expertise needed to deliver the next phase of the programme's development. We are in the advanced stages of procurement processes to appoint a company to undertake measured surveys of the building, and a company to undertake an initial fundraising feasibility and campaign readiness assessment.

Alongside mobilising the design team to develop longer-term plans for the site, work has been undertaken to begin to define the governance, working culture and management structure required to deliver the expanded maintenance programme. An initial workshop was held between the Barbican and City Surveyors to develop this area, with the aim of submitting a Gateway paper for approval by the Barbican Board and Operational Property and Projects Sub Committee in September 2023.

6. Invest in our People

Whilst we continue to manage operational and personnel matters, we have been working on a number of 'foundational' people areas including next steps around our EDI strategy, developing our approaches around organisation change/reviews and reconvening and 'rebooting' our Management Team as well as addressing some critical resourcing issues. We have also needed to plan for and manage the impact of industrial action on the 25th May, a summary of which is outlined below.

Strike on 25th May

On 11th May 2023, the Barbican received notification via the City of London Corporation that the GMB Union would be holding a one-day strike on the 25th of May. A core strike action planning team was assembled drawn from those areas that were likely to be impacted the most. After having reviewed the schedule for the 25th of May 2023, the following actions and remediation activities were planned:

Music- The LSO concert moved from 25th of May 2023 to 24th May 2023 with ticket holders offered refunds if the new date wasn't suitable.

Business Events – Of the three commercial business event bookings scheduled for the 25th of May, two were moved to other venues and one was postponed to a later date at the Barbican.

Cinema – Closed.

Theatre – Rearrangements for rehearsals made.

Commercial – Bars/restaurants open (some local changes to opening hours) Shop, Curve, Gallery all open.

The strike protest outside Silk Street was peaceful and good natured; At its peak there were around 80-100 protestors who moved on to the Guildhall by 11:40pm, where more members of the union met to coincide with the Court of Common Council. In the evening, around 10 audience members, from 5 separate bookings (from an overall number of 1700 ticket holders) showed up for the LSO concert in the hall. They were clearly upset and disappointed. This was managed carefully and locally by the Audience Experience Team, and we are currently working on a response with Music and LSO, while also looking to use learnings for the future.

A lessons learned meeting was held on 31st May 2023 following the strike to which key members of staff were invited including three members of the LSO team. We captured what worked well, what could have been better and the following lessons learned summary. The details of which were shared with the NEI committee

The following provides a summary of what was agreed to include in future planning:

- Identifying the key individuals enabled and empowered to make decisions (after understanding 'what's happening at the Barbican' on the affected day) as soon as possible.
- Carrying out a cost/benefit/risk assessment as well as resource requirement for any mitigation options being considered.
- Decide quickly – to allow time to prepare and engage with audience, artists and related operations.

- Prepare list of people needed to make programme decisions in advance and engage with them about their roles and expectations.
- Prepare order of steps/action in advance and communicate to relevant stakeholders.
- Prepare and share checklist of actions and clear responsibilities across the team and extended group as needed.
- Ensure communication and signage is prepared well in advance, particularly around the restaurants.

Management Team 'Reboot'

The Board will recall we had not convened the senior management team since September 2022. We also previously outlined that a new and clear terms of reference had been shared and that the intention was to hold meetings with the management team every 3 months.

Our first full session was held on the 7th June with the following points to note

- A Teams Group Channel was set up for this group in advance of the meeting – encouraging engagement and participation – whilst it started with a little trepidation by individuals, this picked up significantly up to and beyond the session
- A co-Chair (Gali Gold, from within the wider team) was appointed to sit alongside Claire and who played an active role in the design and facilitation on the day.
- There was pre-work assigned including on where individuals saw themselves on the Team journey (Forming, Storming, Norming, Performing) as well as Communication Preference style questionnaire (based loosely on Myers Briggs).
- In terms of the design of the agenda the foundation was around next steps of the strategic framework and covered the following:-
 - Strategic Framework – Recap and introducing our priorities followed by an exercise to identify areas that individuals have a passion for
 - 'Activating the Middle' – Role of management team, Qualities of High performing teams, replay of pre-work followed by an active session on communication preference styles, highlighting where our strengths are as a team but where some of the watch-outs could be.
 - Provocation – Are we Artist or Audience Led Exercise
 - 'Show and Tell' – Bringing a story that exemplifies/reinforces our values and the kind of organisation we want to be.

There were high levels of participation and engagement and feedback following the sessions has been very positive.

7. Build an Entrepreneurial Business

Business Events

Barbican welcomed 'The Shia Voice' grand finale to the Barbican Theatre in May 2023, with a capacity audience, of predominantly new visitors to the Barbican. The event included a 6-hour production for the Imam Hussein Media Group to find the next Shia Voice and was broadcast live on their TV channel to over 120,000 people.

The annual SDD Software Design and Development conference returned for the 7th year with another week of events and workshops in May 2023. And in early June 2023, a breakfast event was hosted for 'The City Belonging Project', an initiative that aims to build a more inclusive and connected Square Mile by supporting and improving the links between people working in the many organisations, large and small, that call the City their home, particularly the various Diversity Networks.

We were delighted to host the Ecocity World Summit, the first time in four years the conference has been held in person. With a 3-day programme of speeches, debates and discussions with representatives from all over the world coming together to work towards positive change and progress for cities and everyone who inhabits them, speakers included Norman Foster, Yasmeen Lari and representatives from the City of London including Claire Spencer and Catherine McGuinness.

Looking ahead, we are gearing up for a busy summer of graduation ceremonies, corporate conferences, summer parties and social events.

Retail

We had a good start to 23/24, with both the Foyer Shop and Galley shop trading positively against budget during the first two periods and saw record sales of catalogues during the Alice Neel exhibition, with 5,688 copies sold to date at time of writing. The team are preparing for the Carrie Mae Weems shop installation in the Gallery and receiving delivery of catalogues and products over the coming week. Improvements to the rear of the Foyer Shop have been made, with a more flexible system for print display, allowing the retail team to more easily change the print offer and swap prints in and out when needed.

Product development is almost complete and we will go into production in June with the Submit to Love Studio range. We have created a range of products featuring the artists work from the studio who will also be on display in The Curve in July. This range will be part of our core range in store, longer term beyond the exhibition.

An update to our own Barbican conservatory range will launch in late June, developed in collaboration with local artist Cat Sims, it features illustrations of the conservatory across a range of products.

The retail team are also looking forward to the planned Members week in July 2023, when all Barbican Members will be able to shop in store with extra discount, getting 20% off eligible products, hopefully driving both footfall and sales.

Commercial Development

We are in the early stages of re-branding and re-vamping Bonfire Restaurant. A new restaurant name has been agreed to replace Bonfire, which will be 'Barbican Bar and Grill'. Our catering contractor Searcys are currently working on a new menu, branding and signage which we are looking to implement in the next 4 weeks. The physical re-vamp of the restaurant space will take slightly longer due to delays in delivery of new furniture, and the expectation is that the physical re-vamp will be completed within 6-8 weeks.

The Stalls Bar and cafe, level -1, have finally had their shutters installed bringing both operations back to near optimal use. There is some remedial works and snagging still to be done to the work counters which will take place after the run of A Strange Loop.

The soft launch of the Late Lounge on 9th June was successful, proving the appetite for a bar offering post concert/theatre. With 10 minutes of opening, the piano bar was at capacity and will initially be open throughout the run of A Strange Loop on Thursdays, Fridays and Saturdays from 9.45pm. Work will now begin to turn this into an artistically credible and financially sustainable operation.

The annual Picnic Garden is now open for the summer months on the Lakeside with a more enhanced offer this year.

Development

Individual Giving

- Since the last Board report in May, we have been delighted to welcome new Patrons such as Brian Harasek, and Cressida Pollock, together with our Board member, Mark Page.
- We are also thrilled to welcome Trustee, Sian Westerman, and her husband Matthew, to the Director's Circle.
- Our thanks also to Wendy Mead, for her renewed support, together with Trustee Tony Chambers.
- Additionally, we are deeply grateful for the renewal of past Patrons, including Gwen and Stanley Burnton, Ian Rosenblatt, Colin Kirkpatrick, Richard Hopkin, Steven Tredget, Matt Astill, Paul Morgan, and Neil and Tracey Lawson-May. We also had two anonymous Patrons renew their support.
- After a lapse during the Covid years, we were delighted to have two Patrons rejoin both giving £3,000.
- In Visual Arts we are delighted to be partnering with Kiran Nadar Museum of Art who has very generously supported the first Conservatory Commission by sculptor Ranjani Shettar, our gratitude also to our Trustee, Tracey Harrison for her generous support of our upcoming Carrie Mae Weems exhibition.

- Period 1 was a record breaking month for Gift with ticket donations, starting the financial year strong with a popular programme and generous bookers.
- We remember the late William Henry Spragg, and his daughter, Rosamund, recently deceased, and receive with gratitude his bequest.
- We are deeply saddened to learn of the passing of John Murray, former Trustee of the Barbican Centre Trust (2014-2021). John played a vital role in fundraising for the Centre, with generosity, and good humour. He will be hugely missed.

Corporate

- In May we hosted the annual Barbican breakfast with the Lord Mayor, which was held for the first time at the Centre. We welcomed over 60 corporate leaders from across the City to discuss what it means to be a 'Creative Catalyst' in the City of London and explore how creativity can benefit both your business enterprise and life. It was an inspiring morning hearing from Lord Mayor, Alderman Nicholas Lyons, Barbican CEO Claire Spencer AM with current Corporate Partners Linklaters and Osborne Clarke speaking about how their partnership with the Barbican delivers for their business and their people. Our gratitude to the many Board Members and Trustees who joined us on the morning.
- In June we welcomed Standard Chartered into the Barbican family, as a new Corporate Member. We look forward to working with them to engage their staff and clients with our varied programme over the coming year.
- Alongside dedicated champion of Cinema Campari, we hosted our first joint Screen Talk as part of a year long partnership with the brand. Audiences were treated to a screening of *Return to Seoul* followed by a Talk with the Director Davy Chou. We are now looking ahead to the next phase of our partnership, the Outdoor Cinema where audiences will get to enjoy films in our iconic Sculpture Court whilst enjoying a complementary Campari Spritz or non-alcoholic aperitivo Cordio.

Trusts and Grants

- Since the May board meeting, we are delighted to have received generous support from the U.S. Embassy towards the public engagement programme of our *Carrie Mae Weems* exhibition.
- We have also recently confirmed support from the Maria Björnson Memorial Fund towards commissioning in theatre and received a grant from the Helen Frankenthaler Foundation towards our Autumn 2023 exhibition *RE/SISTERS*.

Additionally, we have unlocked the last year of a three-year grant from the City of London Community Infrastructure Levy (CIL), which support our Creative Collaborations team to work with the local community across a range of projects.