

Committee(s)	Dated:
Barbican Centre Board	27 th September 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.

Chief Officer Report

It's been a busy summer at the Centre and a number of pieces of work have developed since our last meeting and are presented for discussion and decision in this meeting. It's hard to believe that it's a year ago that I shared my 90 Day reflections with the Board – much of the work we are now doing sprung from that discussion. This report continues to be structured to mirror Our Goals: Fuel Creative Ambition, Excite and Engage Audiences, Invest in our People and Culture, Revitalise our Place, Build an Enterprising Business and Work in Line with our Values.

Highlight of the meeting are:

- A deep dive into our Cinema business – where it has come from and where it is headed
- A strategic options paper around Barbican Immersive with a recommendation for the future of that business
- A deep dive into the businesses that contribute to the Barbican bottom line and enable us to invest back into our programming activities, culture and facilities
- A draft Ethics Code for discussion
- A draft Audience Strategy for discussion and approval

It is particularly gratifying to see the Audience Strategy come forward for discussion. This is an important piece of work that sprang from our EDI Strategy and Strategic Framework, and we dedicated both time and resource to its development. The Ethics Code is similar, coming out of the workshop we undertook with the Board and Foundation Trustees in July – and both of these have been developed under the umbrella of a newly revitalized management team.

This next quarter is a busy one for financial, business and programme planning, as we evolve the Barbican into a more sustainable organization. This will entail a good deal of critical thinking, forces and change, which can be unsettling for the Team.

Our Artistic Director Will Gompertz resigned in August and leaves us at the end of September. Will leaves a legacy of new thinking – which emerged in the Creative Vision he shared on his arrival at the Centre. Barbican Productions takes its first steps through the agreement with Trafalgar, Barbican Immersive sees us developing the Intellectual Property anticipated in Barbican Ventures, the Barbican Creative Academy began its life as Barbican Masters and the Barbican School has developed into Barbican Curriculum. We will miss Will's enthusiasm and optimism and wish him the very best for his future adventure at the Sir John Soames Museum, where he takes up his post in early 2024.

Finally, we look forward to seeking 3 extraordinary individuals to join our ranks in 2024 – a new Artistic Director, a Director of Audiences and a Director of Building and Renewal. We have a plan that we have started to deliver. Now we need new skills and capabilities to build momentum, drive change and deliver the outcomes that make up our ambition.

Claire Spencer, CEO of the Barbican Centre.

Fuel Creative Ambition

Purposeful Programming Activities

Creative Collaboration's Young Changemakers programme concluded phase one. The nine-month pilot project invited participants to be critical friends and challenge us on how we better reach young people as audiences, creatives and artists. The appetite to engage in these conversations was high with 250 applicants competing for seven places. The changemakers created a collaborative practice exhibition *The Lift Off* in the Level G hub which introduced the participants, provided insight into their process and a snapshot of the recommendations which emerged.

In the Autumn, the Encounters talk series (curated for younger audiences) will present two discussions: - the first with Turner Prize-nominated artist Sin Wai Kin and singer-songwriter, producer, and composer Planningtorock who will explore world building at the intersections of visual arts and music. The second event is with multidisciplinary artist Ronan McKenzie talking to artist and designer Mac Collins about their processes from ideation to realisation.

Partnership development to deliver Creative Collaboration's first Club Stage gigs in the autumn is underway – establishing a new strand of music programming aimed at a younger and a more culturally diverse demographic.

In July, a special charity event at which conductor Oliver Zeffman and the City of Birmingham Symphony Orchestra presented the first *Classical Pride* concert given by a major orchestra in Europe. As part of our commitment to inclusivity, the performance featured an LGBTQ+ community chorus and top international soloists, celebrating the profound contribution that the LGBTQ+ community makes to classical music and plans are in place to include this event in our 2023/24 programme with the LSO.

Contemporary music continued to go from strength to strength - in July the UK's renowned Sound System, Rampage, presented a special evening of *Carnival Classics* – bringing the spirit of Notting Hill Carnival to the Hall. The Jazz at Lincoln Center Orchestra played songs hand-picked by Music Director, Wynton Marsalis and the GRAMMY award winning jazz legend, Herbie Hancock, returned to the Hall for two exclusive UK shows. Finally, in collaboration with Serious Ltd, we saw the return of the *EFG LJF Summer Series* to the Barbican with performances from Kandace Springs + Artemis, An Evening with Branford Marsalis and the Abdullah Ibrahim Trio.

Barbican Outdoor Cinema 2023 was bigger than ever, with eleven events in August and with an increased capacity of 650. Over 50% of the screenings sold out with great attendance across the whole run. Audiences enjoyed the newly improved wrap around offer of food and beverages, including free drink from sponsor Campari. A full post-season review will now be completed to allow us to build on success and capture learnings for other events.

During August, the Visual Arts dept worked in the Conservatory with the Indian sculptor Ranjani Shettar and a team of abseilers to install her spectacular new site-specific commission (in partnership with the Kiran Nadar Museum of Art) – *Cloud Songs on the Horizon*. The commission opened with a private view on Friday 8

September and the Conservatory is now open to the public on Sundays and Fridays and on at least one Monday per month to schools and community groups. A film has been created weaving in footage from Ranjani's studio in India with installation footage from the Barbican, which will be released across all Barbican channels and used in advertising.

Julian Knxx: Chorus in Rememory of Flight (Co-commissioned with WePresent by WeTransfer) opened with a Private View in the Curve on Wednesday 13 September. A studio film with julianknxx will be released across all Barbican channels in early October and the team are working closely with WePresent to collaborate on Instagram reels and videos for TikTok, cross promoted across both channels.

RE/SISTERS: A lens on gender and ecology will open with a Private View in the main gallery on 4 October. We are partnering with earthrise studio to create an introduction film to RE/SISTERS, working with Polyester on social content and collaborating with Vestiaire Collective on fun and engaging social media content around the exhibition and an interactive game element in the shop.

In our Theatre, performances of the brilliant *A Strange Loop* continued right through July and August with the final show on 9 September. A great summer season of standing ovations and much critical praise. The upcoming autumn season features an intriguing array of international shows from Korea, Canada, Belarus and the USA in the main house and innovative UK work in the Pit started in early September. The RSC's *My Neighbour Totoro* will return with its much anticipated second season on 21 November. Planning for the Spring 2024 programme is nearly complete and will be announced in November 2023.

Barbican Immersive's *Our Time on Earth* is performing above expectations at the co-production venue the Musée de la civilisation in Québec City, Canada. Over 30,000 visitors have seen the exhibition in the first 1.5 months with a very positive press response. Preparation continues well for the future venue, the Peabody Essex Museum in March 2024. Future venues are also in discussion to continue the tour.

Content Reach and Intellectual Property Development

Isamu Noguchi (Barbican Art Gallery in 2021) finished its tour of Europe in July. This collaboration with the Noguchi foundation has enabled Noguchi's practice to reach over 260,000 visitors across the four venues of the tour – Barbican Art Gallery, Museum Ludwig, Cologne (Germany), Zentrum Paul Klee, Bern (Switzerland) and Lille Métropole Museum of Modern, Contemporary and Outsider Art, Lille (France). The collaborating partners have produced three new publications about Noguchi's work providing thousands of readers of English, German and French with new writing and insights into Noguchi's practice. Over 8,721 English language copies have been sold to date and Prestel are now printing the third edition. The Visual Arts team are collaborating with ARoS Aarhus Kunstmuseum in Denmark to show Soheila Sokhanvari's *Rebel Rebel* exhibition from Jan - June 2024. *Unravel: The Power and Politics of Textiles in Art* (opening Barbican 14 February 2024) is produced in collaboration with the Stedelijk, Amsterdam where it will open in September 2024, Amsterdam). Francis Alÿs will have a major exhibition at the Art Gallery in summer 2024, which will be a collaboration with Museum Ludwig, Cologne and Kiasma, Helsinki.

BI's *Game On* is now confirmed to travel to Doncaster Dome, opening in January 2024 before travelling to the National Museum of Scotland in the summer of 2024. Both projects are now moving into the development stage. These will be the beginning of the new consolidated *Game On* and mark a new stage in the touring production. *AI: More than Human* moves into the final stages of development before an opening in October. The exhibition has been updated in collaboration with the host venue, CCCB and the Barcelona Supercomputing Centre. Initial workshops and feasibility studies have begun for the extension of the tour beyond 2024, with renewed international interest for future venues. Production work has begun on *Mangasia*, which is now in development with Bowers Museum, USA, and opening in March 2024 with future venues in North America now in discussion. *The Fundamentals of Music (FoM)* project development continues, with preparations to test concepts with external groups. *FoM* will be the first of the new programming for Barbican Immersive, which is anticipated to begin in summer 2025. The committed co-producing partner, The Institute for Cultural Innovation in Japan are committed to hosting the project in 2026 and final contract discussions are now ready to be finalised.

Artistic Talent Development

In July 2023, Cinema held its third Emerging Film Curators Lab. Consisting of eleven emerging curators, this year's cohort worked closely with the Barbican Cinema team, including Marketing and Press. Four projects were selected for the Barbican Cinema programme and will take place from Jan-Mar 2024.

In early September 2023, Music presented the *Touching Bass* co-promoted concert in Milton Court - a special evening with Frech-Senegalese artist anaiis supported by Paris-based artist Astrønne bringing us a spellbinding blend of R&B, soul and folk.

Lebanese-American indie-rock musician Hamed Sinno debuted their solo material for this year's Shubbak Festival. This was Sinno's first solo material and was jointly commissioned by the Barbican and Shubbak festival.

In Theatre, the final two companies who were part of this year's Open Lab held their sharings of very interesting work. This year's Pit programme has included four companies who have come through the Open Lab process - all have commented on the impact it has made on their approach to the work and on opportunities for them for the future. Applications opened for the next iteration of the Oxford Samuel Beckett Theatre Trust Award and our judges this year are Travis Alabanza and Nickie Miles-Wildin. Interviews for the short list will take place this September and two sets of artists will be selected to present a short showcase of their work in January 2024. The successful artist will receive the full prize money to present a season of the winning show in the Pit in October 2024.

Spotlight moment

Creative Collaborations co-produced the critically acclaimed *Differently Various* exhibition by [Headway East London](#) member-artists for nine days in the Curve. This group exhibition was the first of its kind by artists living with brain injury and was the culmination of a 4-year partnership. Receiving 5* review in the Guardian, it successfully brought the energy of the Headway East centre to the Barbican with a full

programme of participatory and public events. The exhibition was visited by 5516 people with 750 participating in the workshops.

Excite and Engage our Audiences

Audience Figures

Barbican Marketing visitor figures indicate approximately 1,718,985 tracked visits from April 2022 to March 2023.

There are some programme-related peaks, most notably October-December 2022 when My Neighbour Totoro was on, but for 2022/2023 we were at 85% of what we were pre-pandemic, which is in line with most other London attractions.

For the period April 2023 through to June 2023, the estimated total visitor figure is 410,238.

Retail Visitors

In total for 2022/2023, circa 500,000 people visited the Foyer Shop and with a conversion of over 21%, or 106,000, into a sale.

To date this year (2023/2024) there have been 128,608 visitors to the Foyer Shop, tracked through a people counting system on the doors on the ground floor and mezzanine. This does not include visitors to theatre Pop-Up, although we would hope that a portion of these will have also visited the shop. We have converted roughly 18%, or 23,000, into sales so far this year. Compared to 2022/2023 for the same period, we had 115,062 visitors into the shop.

The Gallery Shop, for the financial year 2023/2024 to date, has converted 10,658 visitors to sale. Direct comparisons year on year are exhibition and date specific and measured accordingly.

Business Events Visitors

Of the total amount of visits to the Centre in 2022/2023, 167,000 were business event visitors representing just over 9% of all visits to the Centre.

For the period April to July 2023/2024, business event attendance figures were 65,973, compared to 2022/2023 where they were 70,837. This currently represents 16% of overall visits year to date and whilst lower than this STLY can be attributed in part to the additional capacity required by Universities to catch up on graduation ceremonies not held during the Covid period.

Business Events, however, have seen an increase of 29% in the total number of events year on year (from 145 to 187), which is attributed to the trend of smaller, last minute meetings as businesses reassess business needs post Covid. A resurgence in larger events is being seen for Q3 and Q4 2023 and 2024/2025.

Food and Beverage Visitors

Currently the traffic flow to the bars and restaurants is largely dictated to by the programme. Below are the covers for the first 3 months of this financial year 2023/2024, in comparison to 2022/2023.

Brasserie 2022	Brasserie 2023
3,582	4,806

Bonfire 2022	Bonfire 2023
9,883	4,932

Benugo figures are as below and it is interesting to note that despite the removal of the Cinema Cafe and GSMD (which were taken in-house), the numbers for this year are pacing ahead of last year which can be attributed in part to the ASL crowd.

April 2022 - June 2022 110,203 transactions
April 2023 - June 2023 116,603 transactions

Bars Visitors

The inhouse bars (including performance bars, (Martini bar, members/late lounge, Cinema Café, Milton Court and student union bars) are measured by transactions, which total 48,879 from 1st of April – 30th June 2023. We have changed our system and can not yet report like for like comparitors for 2022.. The lack of an interval during ASL has impacted overall takings – we can report back on the final outcome in the next quarter.

Headlines for the Audience Strategy:

A three-year Audience Strategy has been developed and tabled in this meeting. It will provide a holistic and targeted approach to audiences at the Barbican; enabling us to work collaboratively to increase, diversify and retain our audiences and deliver exceptional experiences. This will be led by the Director of Audiences once in post.

Audience Plan for Conservatory and My Neighbour Totoro

As we head towards the Autumn and the Gallery installation, Audience Experience (AEX) has been making some changes to the experience of public opening days in the Conservatory with two key objectives in mind – customer experience and income growth.

With our value ‘to excite and engage audiences and communities’ open day visits were lack-luster and functional in feel with focus on services rather than experience. Leading up to the installation opening to the public on 11th Sep, changes have been made to the visitor journey to enhance the experience, along with creating more dwell-time spaces and offering up-selling opportunities. Greater emphasis on donation points, along with clearer factsheets for hosts who are currently providing the dialogue to visitors explaining how the donations are used, have been supplied and there is an emphasis on clearer messaging to enable this during a visit.

The audience plan for the Ranjani Shettar installation will see the entrance remain in its new position with vinyl’s added to the external entrance point. The same approach to delivering the experience will continue along with a continual improvement plan taking into account access to more spaces, further sales opportunities, child-friendly options and improving access to information.

The initial release of tickets for the Conservatory sold out within days and we are now re-looking at inventory management and session times. A terrific problem to have!

Communications Update

Significant programming announcements that we facilitated since the last update include the spring 2024 classical music programme, the forthcoming Visions of Haiti film festival, and the Barbican line-up for EFG London Jazz Fest; alongside a number of other contemporary music events and further details of autumn cinema and theatre programmes. In Corporate news, in July we coordinated the announcement of the £25m funding allocated by the Corporation for Barbican Renewal, and in August we announced both the new three-year theatre partnership with Trafalgar Entertainment and the departure of Will Gompertz as Artistic Director.

Across the period we continued to deliver press support for the full range of current Barbican programming. Particular highlights include: ongoing coverage for *A Strange Loop* and *Carrie Mae Weems: Reflections for Now*, both of which caught the attention of media and were critically well received; and priority campaigns for *Eat the Screen* and for *differently various*, which was a major success with media including TV coverage on both BBC and Channel 4. In early September (after the time of writing) we expected to deliver media-view events and associated media campaigns for *Ranjani Shettar: Cloud Songs on the Horizon* and *Julianknxx: Chorus in Rememory of Flight*, and a media event to mark the concerts by the Bayerische Staatsorchester.

We brought a new media focus to our talented Barbican people with Cathy Newman interviewing CEO Claire Spencer on Times Radio about her early life and career development, Head of Visual Arts Shanay Jhaveri interviewed for the Art Newspaper about his vision for Visual Arts at the Barbican, and Cinema Curator Tamara Anderson appearing on both Soho Radio and Hoxton Radio talking about *Eat the Screen*.

In internal comms we shared the new Barbican Strategic Framework (now known as Our Shared Goals) with staff at a Town Hall meeting on 18 July (deferred from June) and held a staff breakfast event in the Conservatory on 5 September to preview *Cloud Songs on the Horizon*.

Marketing

The Barbican has plenty to excite our audience and communities over the coming months with some marketing highlights including:

- *Ranjani Shettar's Cloud songs on the horizon* in the Conservatory – the first Barbican Conservatory exhibition in three years will be promoted as an important free art exhibition as well as a key reason for visiting the Barbican
- The launch of the Classical Musical Season for 2024 which features co-ordinated member and patron events
- Key theatre campaigns for Belarus Free Theatre, *Mahabharata* and Inua Ellam's week-long poetry event, 05Fest. For *Mahabharata* in particular, we're working closely with key influencers, publications, and community leaders

- The Darbour Indian Classical Music Festival
- Two exclusive in-house curated cinema programmes - Hidden Figures: Binka Zhelyazkova, and Visions of Haiti that includes some exciting digital content

In addition to this during September Bonfire re-launches as Barbican Bar & Grill, Barbican Kitchen hosts an influencer event that highlights our architecture tours, all of our brand POS will be updated across the centre and our membership scheme will benefit from a new look and feel.

Our audience strategy work continues with a review of both our concessions policy and data collection approach taking place.

Finally, the competitive tender process for the DCMS Museums & Galleries media buying framework which includes the Barbican and fifteen arts organisations, including Tower Bridge is also underway with a single full-service media agency, plus a group of smaller digital and specialist agencies to be appointed by October.

***differently various* – Headway East London Co-Production**

Collaboration between Headway East London and Barbican began in 2019. This has been a two-way exchange, acknowledging and celebrating the expertise and creativity of both partners. This year is 25th anniversary for Headway East London, transforming the lives of those living with brain injury over 13 boroughs and believe that every one of their members has something to contribute to both Headway East London and the wider community. Curated by a steering group of 11 members and volunteers who met monthly for over a year to plan the exhibition actively contributing as both artists and decision makers. Members hired Art et al as curatorial advisers, no Barbican curator led this show. The steering group led on key decisions such as creating the vision for the show, deciding on the title of the show, hiring the architects, and curating the public programme. This was the first of its kind - largest exhibition co-produced with people living with brain injury.

The vision of the steering group was to recreate the HEL Centre in the Curve Gallery so the space is relaxed, informal, social and warm where everyone is welcome and can show up as their full self. Create a place for experimentation, creativity, learning, seeing neurodiverse art and learn about brain injury.

The front of house teams in the Curve and wider Barbican working in close collaboration with Creative Collaboration team and Headway East London staff and artists has proved to be a highly successful, fulfilling, and transformative experience for those who participated. Creating an environment where we could hold and support Headway East London artists and their audiences informed the changes in approach to the audience experience requiring careful consideration of the Curve space, including building an access ramp. Other spaces in the Barbican were repurposed to create a quiet space with soft furnishings and a green room for artists that also housed workshops as part of the run of the exhibition. It was a priority to ensure the welcome at the entrance to the Barbican and the Curve was designed for this audience to feel comfortable and that this space was their space too. Excellent training was provided by Headway East with fantastic facilitation by the Creative

Collaboration team whose commitment to this work enabled the front of house teams to perform at a more enlightened and engaged level.

Two front of house teams were created specifically to provide a consistent experience for artists, visitors and staff who were given detailed training on adapting communication styles and supporting audiences with physical challenges. communications cards are one of the several legacies of this work. The feedback from our host and invigilator teams has been overwhelming positive with lasting benefits from the training and with one of our neurodiverse staff members saying for them, this kind of inclusive programming and training meant his connection to the Barbican deepened and enriched his experience.

Revitalise Our Place

Barbican Renewal, Development and Operation

Design development

Design and business case development continues on the five projects being taken to RIBA Stage 2 as part of the current phase of the Renewal programme. Barbican teams are actively involved in this process through the project groups that have been set up. An update and discussion of some of the initial design and utilisation ideas is planned for the Renewal Board Working Group meeting on 25 September.

Procurement on a number of key services to support the current and potential future stages of work is also underway, with the aim of securing the necessary expertise in areas including planning, inclusive and experiential design and design review.

Both condition and measured surveys are currently taking place across the Barbican site. Once completed, these surveys will inform the prioritisation of infrastructure and fabric replacement works and enable further progression of design proposals.

Infrastructure Works

A Programme Board has been set up across the Barbican and City Surveyors departments to establish a shared understanding and approach to current and future planned infrastructure works. This has now met twice and is finding its cadence.

Currently there are over 50 building upgrade projects planned across the Barbican Centre, ranging from small lighting projects to the £13m fire safety project that is critical to the safe running of the Centre, alongside the recent funding confirmed for early Renewal works. The purpose of the Programme Board is to establish how projects can be delivered in a way that ensures value, limits abortive works and is compatible with longer term Renewal plans. A proposal outlining the recommended approach to delivering these works is planned to be submitted to the Barbican Centre Board for approval at its November meeting.

In the meantime, City procurement will release a PIN (Prior Information Notice) on the City Procurement Portal that will invite potential building services infrastructure contractors to express their interest in the Barbican Renewal Infrastructure programme. This will invite contractors to express their views on the tendering opportunity likely to be available in the near future and establish the level of market interest. This response will assist in determining the most appropriate procurement route for the renewal of the Barbican infrastructure. This procurement process will be in the public domain.

Invest in our People

People and Leadership

We have several Leadership positions in market or in development.

Interviews for the Head of Music commence in September, and we are pleased with the number, quality and diversity of the 60+ applications we received. Internal interviewers are being complemented by external experts in this field. An appointment is anticipated in October.

A new Interim Head of Marketing was appointed in July and has commenced to address matters raised in the Marketing Review undertaken earlier this year.

We have three Director roles in development which will be released to the market in the coming weeks – Artistic Director, Director of Audiences and Director of Buildings and Renewal. The latter two of these were approved by the City of London Corporation in September 2023 and we thank the Corporation for their support.

Talent and Workforce

The development of Leadership Team continues with consideration of skills and approaches for leading through change. Additional training is commencing in September around Leadership behaviours, actions and skills to take strategy to action.

Casuals and Freelancers

Our casual team are valued members of the Barbican Team. In September we were delighted that an idea from that cohort for a Casual Worker Lead Forum came to reality in the Fountain Room. The meeting agenda was set in response to needs of the Casual Team and management invited along to respond to a set of pre-prepared questions that ranged from business language to pensions to preferred forms of engagement. It was a respectful and valuable session which we hope the team will want to repeat.

Build an Enterprising Business

Business Events

The Searcys team are currently planning their Autumn and Winter menu pack for Business Events, with seasonal amendments in line with their sustainability pledges. These will take effect from the 1st October 2023.

Amongst these changes will be a wine pricing review. This is necessary following the recent increases in excise duty on liquor ABV (alcohol by volume). The largest affect will be on 'still wines' (per 75cl bottle) between 11.5% - 14.5% ABV where duty will increase by 20%. Still wines and fortified wines with higher ABV's will also see further increases.

New initiatives include attending the London Venue Summit which although not a new show, Barbican had representation for the first time. Yielding 7 firm enquiries for the autumn onwards, it also included a presentation from a member of the Business Events Team (Glenn Mainwaring) on EDI and the benefits of being an inclusive venue.

It is increasingly important for venues to communicate their sustainability credentials demonstrated by enquiries from bookers such as The Economist as to our sustainability initiatives. There are a number of new trade fairs this year around sustainability, including the Event Sustainability Live show organised by Event Industry News. We are returning to exhibit at the Sustainable Event Show via Prestige Events this year but attended Event Sustainability Live to explore for future years.

We are receiving an increased number of 'in conversation' talks following suite from Fane, Intelligent Square and Guardian, endorsing the return of face-to-face events since the pandemic.

Business Events - Significant events

July has been a busy, joyful month of celebration with 9 graduation ceremonies taking place during the month in the Barbican Hall. Long standing clients London Metropolitan University, St Georges University of London and City University of London, as well as The Caultauld Institute of Art holding their first ceremony at the Barbican.

Summer parties continue to perform strongly this year, predominantly for new clients of the Barbican, therefore engaging with new audiences.

There was also a strong focus on sustainability at 'Business Events for Meaningful Business' and a sustainability accelerator event for one of the world's largest retailers.

Looking forward, a strong start to September is planned with 12 Hall events, a mix of corporate conferences with New London Architecture, graduation ceremonies from the Open University and public talks for Fane planned, as well as an active programme of events on other venues.

Retail

We have launched a new Conservatory range this summer, updating our current offer. Working with a local artist, Cat Sims, we have a vibrant new range that includes prints, textiles and accessories featuring her illustrations.

'A Strange Loop' pop-up is operating on the ground floor of the Foyers, and to support the activity in the Theatre inside the Foyer Shop, we have curated a selection of books that represents LGBTQIA+ authors, as well as books by Black authors talking specifically about the realities of being a Black creative or working within the creative industries.

We have been working collaboratively with the Submit to Love Studio at Headway East London to create a range of products with their members, some of which was available during the differently various exhibition, with additional lines arriving later in August. This range will become part of our core offer and sit alongside our creative story in store. We are paying a royalty to Headway East London on all products we produce, as well as supplying products at cost for HEL to sell via their own channels. The products we had available during the exhibition were incredibly well received, we are looking forward to the rest of the range arriving ahead of Christmas.

We are at the testing phase of our new online Print on Demand offer, which has been delivered in collaboration with our print supplier King & McGaw. This will allow us to offer a wide and varied print offer to our customers, who can choose the size and whether to frame, and receive the finished item direct to their door. The 'on demand' service means that we can explore our archive and add prints to our offer without the risk of stock commitment or the struggle of finding space for storage or for display. It will allow us to test images without a minimum commitment to stock, that we may have once ruled out because we were not sure of their commercial appeal. This offer will be broadened over time and we hope to see an increase in our online footfall as a result.

Restaurants & Cafes

Following a successful refresh of the Level 2 restaurant in latter part of 2022 from Osteria to Barbican Brasserie, in September the Level 1 restaurant (Bonfire) is getting a similar refresh and will become the Barbican Bar & Grill. Still aimed at our younger audience and visitors, but with a clearer identity that is more easily recognised and a refreshed interior, we expect a wider and more diverse audience to be attracted to it.

The takeover of Cinema Café & Bar on Beech Street by the in-house bars team has given a new lease of life to a tired space. Since the return from Covid and the reduction in footfall from the local offices, the venue has struggled to work as a café outside of the cinema audience. Since we took over in April this year the daytime business has started to return, and the cinema audience is better catered for with a more responsive management presence. We have plans in the short term to increase sales and improve the food and drink offer when we have a permanent Café Manager recruited, which is in progress.

Barbican Bars

In Q4 of 2022-23 we took over running of the Members Lounge from Searcys. With dedicated management from the Martini Bar team, we turned around a loss-making contractual liability for Searcys to a Barbican asset. It is very performance reliant, but generally now provides a small contribution to the Barbican.

For the run of A Strange Loop, we introduced the Late Lounge, Piano Bar after the Members Lounge closes at 9.30pm, providing a late ticketed venue open till midnight with live background music on Friday and Saturday evenings. It was a successful trial with a clear demand, especially from the contemporary music audiences, with tickets often selling out. We are looking at ways to make it more financially and operationally sustainable to operate the Late Lounge in the future.

The increase in Excise Duty on liquor (Alcohol By Volume) from 1 August, has had an impact on profit margins that can't be absorbed. Our bar prices will be reviewed and some increases passed on from 1 September.

Car Parks

The CoL car park re-tender enabled us to replace and upgrade the barriers and ticket machines in our car parks, with ticketless operation and enhanced numberplate recognition. The handover was delayed but smoothly done with minimal disruption to visitors.

New EV charging points have been installed in some of the City car parks and after a trial we will be working with Qwello (the EV operator) to bring to the Barbican. The plan is to replace the existing charging points in Car Park 3 with ones that we can charge for and the expectation is to increase the number of points into Car Park 4 in due course.

Development

Individual Giving

- Since the last Board report in June, we have been delighted to welcome new Patrons such as James and Louise Arnell to the Director's Circle, and Abdullah Al-Saud as a Premier Patron.
- Additionally, we are deeply grateful for the renewal of existing Patrons Martin and Celestina Hughes, Christina and Ben Perry, and Director's Circle supporters, Trevor Fenwick and Jane Hindley.
- We have received a generous gift from the SHM Foundation and further support towards the Carrie Mae Weems exhibition from Goodman Gallery and Jack Shainman.
- We have seen organic growth in the Audience Giving, which we project will peak towards the end of the year with increased footfall in the Centre.

Corporate

We are delighted to confirm that with the help of Farmida Bi, we have successfully secured renewal of corporate membership by Norton Rose Fulbright. On 23 August we launched this year's Outdoor Cinema in the Barbican's iconic Sculpture Court. Throughout the 10-night run which will showcase films such as Barbie and Paris is Buring to 650 people every evening, our partner Campari is

offering ticket holders and Frobisher Crescent residents a complementary Campari Spritz or non-alcoholic aperitivo Cordio to enjoy during their film. Campari are long standing champions of Cinema and we are thrilled to be launching this new partnership with them.

We are planning for the exciting launch of our partnership with Vestiaire Collective, the luxury resale platform who are lead sponsors of the RE/SISTERS exhibition launch in September. Vestiaire are champions of sustainable fashion and we couldn't ask for a better partner for this exhibition that explores themes sustainability and eco feminism. As part of our collaboration Vestiaire will be installing an interactive installation to celebrate and promote the launch of their impact report, which measured the environmental effects, emissions and positive changes their business model of fashion resale has been making.

Trusts and Grants

Since the last board meeting, we have been fortunate to secure grants towards our international programme from Fluxus Art Projects, Italian Cultural Institute, and the Representation of the Free State of Bavaria in the UK.

We have recently submitted reports on the achievements of our learning and community work in the 2022/23 academic year and are in the process of discussing further funding with frequent supporters. We are also preparing applications to the Autumn meetings of several major charitable funders.

Working in Line with our Values

Finance

Work on the 24/25 budget continues across all departments, ironing out latest worked-through expectations on income targets, expenditure, spend per head, attendance capacities and utilisation of spaces. This will be finalised for presentation in November's F&R committee. As part of this, we will also be producing a 5-year plan, with the last 2 years in high level. There will be a director's and management team session prior to November committee.

EDI

We're almost a year on from launching our Zero Tolerance Statement and associated training.

Over 800 colleagues have completed the sessions. That's a major achievement, but we will not rest on our laurels just because we've been through training. Now we live it. We must continue to proactively engage with creating safe, welcoming spaces for everyone (staff and visitors included) and hold ourselves to high standards.

Ethical and Transparent Business

A draft Ethics Code is presented for discussion at this meeting.