

Committee(s)	Dated:
Barbican Centre Board	20 March 2024
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 Information
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.

Introduction

As we move into the final quarter of 2023/24, momentum continues to build in the delivery of our strategic framework – illustrated across all our goal areas, with some highlights shared below.

I am delighted to report that all three of our Director roles are now filled – with outstanding international candidates – all experts in their own field of practice but committed to the purpose and values of the Barbican as a whole.

The Team has handled risks and issues professionally during this period – particularly around the controversy with the London Review of Books, the associated matters with Unravel and media coverage of the full extent of Barbican Renewal.

A few highlights from each of our strategic goals.

Excite and Engage our Audiences

We are now actioning our new Audience Strategy internally - look out for some exciting brand campaigns coming up in Spring and Summer.

An audience data dashboard is in its final beta stage and will begin to be utilised by our Management Team imminently. This dashboard represents data from our Audiences and, whilst in its early stages, represents an exciting step.

Visitation is up 11% year on year.

Fuel Creative Ambition

We have opened *Unravel: The Power and Politics of Textiles in Art* in the main gallery, to strong critical acclaim.

The installation of Ibrahim Mohama's *Purple Hibiscus* has begun and will open officially on 18 April 2024.

We have held a number of successful ScreenTalks, including a surprise introduction from Cillian Murphy to *Oppenheimer*.

Our collaboration goal is particularly expressed with a lovely overlap with Creative Collaborations work with New Earth Theatre and Mime London both collaborating with *My Neighbor Totoro*, which runs in the Theatre until March.

Invest in Our People and Culture

Devyani Saltzman joins us in July as Director of Arts and Participation. Devyani completes our Senior Leadership Team. I am so excited by, and confident in, this team. I look forward to working together to deliver on our ambitious shared goals and beyond.

Revitalising our Place

Early works for Barbican Renewal are under way – with contractors on site for Toilets and live tenders under assessment for Lift Works.

The business cases for the next phases of Barbican Renewal are coming together well and will be presented to the Board for consideration and debate in the Spring.

The front of house space previously occupied by HR is now empty and ready for its light touch refit for a Creative Collaboration Front of House home.

Build an Enterprising Business

Retail, Food & Beverage (F&B) and Business Events continue to perform strongly, with retail currently exceeding targets, F&B year on year income growth secured and Business Events planning out until 2027.

Further detail is included in this report below, and my thanks as always to the Barbican Team who make all of this happen, everyday.

Fuel Creative Ambition

Purposeful Programming

Unravel: The Power and Politics of Textiles in Art opened in our main gallery in February. It was a fantastically atmospheric opening, with 600 guests at the private view and a very successful opening weekend, with 2,673 visitors Fri – Sun).

A successful press campaign in the lead-up to the exhibition generated some positive press coverage including a glowing 5* review in [The Guardian](#), which praised it as “gorgeously excessive” and “one of the best and most thought provoking [exhibitions] I have seen on the subject [of textiles].” The exhibition is also positively featured in reviews from [The Times](#), [BBC](#), [The Telegraph](#), [The Evening Standard](#), and BBC Radio 4.

The installation of Ibrahim Mohama’s *Purple Hibiscus* has begun and will open officially on 18 April 2024.

Ranjani Shettar’s site-specific commission in the Conservatory (in partnership with the Kiran Nadar Museum of Art) has been extended due to popular demand and will now run until 4 August 2024.

The Julianknxx exhibition has now closed and received 40,829 visitors during its 148 day run, exceeding target, and hitting 142% target attendance. Installation has begun on Soufiane Ababri’s new commission *Their mouths were full of bumblebees but it was me who was pollinated* in the Curve. This opens on 12 March with a private view and live performance.

The RSC’s *My Neighbour Totoro* continues to play to packed houses. We are delighted with the collaboration with our Mime London season, which resulted in a Barbican Members Talk with director, Phelim McDermot and puppet creator, Basil

Twist, chaired by Cheryl Henson (Jim Henson's daughter), for an in-depth discussion about the power of puppetry on stage.

Mime London (formerly London International Mime Festival) returned four sell out Pit shows, with two shows supported by funding from the French Institute.

In Cinema, we are thrilled that the Barbican was *Poor Things* top UK venue, which coincided with the costume exhibition, which was so popular we extended through January. We are keen to explore similar attractive add-ons in the future.

High profile ScreenTalks in January and February include *Maestro* with Bradley Cooper and Carey Mulligan, *Oppenheimer* with a surprise introduction from Cillian Murphy, *Zone of Interest* with director Jonathan Glazer, *Perfect Days* with filmmaker, Wim Wenders and *Occupied City* with director Steve McQueen which was broadcast live to over 40 cinemas across the UK and Ireland.

Artists in Residence, a curatorial collaboration between cinema and public programmes proved very popular with critics and audiences alike, with sold-out screenings.

In Classical music, 5-star reviews were received for LSO/Rattle's stunning performances of Janacek's *Jenufa*, and for our own promotion of Purcell's *Dido & Aeneas/Jephte* with mezzo Joyce di Donato and Il Pomo d'Oro orchestra under Maxim Emelyanychev. Contralto-turned-conductor Nathalie Stutzman took on Bruckner's 7th & 9th symphonies with the LSO to great acclaim.

Japanese taiko drumming troupe KODO presented two thrilling, sold-out nights (Serious); electronic artist Alessandro Cortini was supported by the fast-rising young Kenyan producer, KMRU, for a night of immersive electronic composition. Leading ensemble Manchester Collective made their Barbican debut in Milton Court with the premiere of Freya Waley-Cohen's *Spell Book*, while boundary-breaking US group Third Coast Percussion combined visuals, choreography and percussion in *Metamorphosis*.

Upcoming March highlights include our International Womans' Day showcase will be led by Rhiannon Giddens, Sona Jobarteh, Anoushka Shankar and Cassie Kinoshi and *A Patchwork Passion* from BBC Singers and Clive Myrie (Milton Court) and *Let There be Light* a MacMillan world premiere (BBC SO) in the Hall.

Creative Collaboration started the year presenting Tsunagu/Connect with New Earth Theatre. New Earth Theatre are an award-winning theatre company that champion the voices, stories and creativity of BESEA artists as an integral part of British society. Tsunagu/Connect is a free exhibition, informed by 30 interviews with Japanese women who have moved to the UK since 1945.

Exploring themes of culture, preconceptions and belonging, this his public program brings an intimate authentic perspective on Japanese British culture for visitors to the centre. It also coincides with the final month of *My Neighbour Totoro* in the Theatre providing an opportunity for audiences to experience the talents and skills of the wonderful BESEA cast, many who have worked with New Earth Theatre.

Artistic Talent Development

After the intense lab programme in 2023, the first 2 screenings of the Emerging Film Curators series took place. Both were sold out and were met with high praise.

In February, the singular multi-instrumentalist, composer and producer L’Rain made a spectacular Milton Court debut supported by Hinako Omori, while a cohort of influential young artists (incl. Sebastian Mullaert, JakoJako, Laura Misch) combined for *Circle of Live*.

Exciting young Scottish guitarist Sean Shibe attracted a large crowd for his ECHO recital and returns to perform in Britten Sinfonia’s Magnum Opus commissioning project in March. South African cellist Abel Selaoe continued his successful Artist Spotlight series with the *African Strings* concert in January and returns with his group *Chesaba & BCUC* in March.

Upcoming highlights include

Creative Collaborations’ Young Creatives Programmes - Barbican Young Poets and Emerging Film Curators are progressing well in preparation for their showcase performance and Chronic Youth Film Festival in spring 2024. National Open Youth Orchestra will also be showcasing the talents of some stunning young musicians at Milton Court in April.

Our Imagine Fund continues, our most recent application round closes in April. [This film](#) illustrates what some of our grantees from our last funding round are creating

Content Reach and Intellectual Property Development

Our Time on Earth opens its second tour, at the Peabody Essex Museum (PEM) in Salem, USA. The exhibition is part of PEM’s Climate and Environment initiative, open until 9 June 2024. *On closing in January at Musée de la Civilisation, Quebec City*, the show had received over 99,000 visitors.

Our new programming initiative, *The World Beneath Our Feet*, is a Barbican Immersive initiative to expand both programming and income for our projects. It was specially commissioned for *Our Time on Earth* and was shown for the first time at the Electric Dreams Festival in Adelaide, Australia. The work was presented in an underground tunnel, a unique and fitting space to explore the ecosystems in soil, a living system as complex as a coral reef.

Game On has just completed a busy half-term at the Doncaster Dome with over 3000 visitors. The *AI: More Than Human* run in Barcelona continues until 17 March. The exhibition has already received over 70,000 visitors since its launch in November.

Asian Comics: Evolution of an Art Form (Mangasia) at Bowers Museum, USA opened on 9 March. Take a sneak peek of the exhibition at Bowers with [this video](#) walkthrough. The exhibition features an updated selection of works across Asia, including a manuscript of Chinese artist Morel’s popular manga, Queen’s Palace. There is also a new media showcase of behind-the-scenes video footage

that delves into the creative processes of innovative young female comic book artists Zao Dao and Jiheun Hong.

In Visual Arts, Soheila Sokhanvari's *Rebel Rebel* exhibition opened at ARoS Aarhus Kunstmuseum in January 2024 and featured on front cover of the culture section of Weekendavisen, one of Denmark's top national papers. Some of the team from Stedelijk, Amsterdam joined us, here at the Barbican for the installation and opening of *Unravel*. The exhibition will travel there in September. Planning continues for *RE/SISTERS* at FOMU, Antwerp opening 29 March 2024.

In content development - A video is planned around Soufiane Ababri's exhibition in The Curve, containing interviews during his install period and including footage of the exhibition alongside documentation of one of the performances. This will be released from Barbican social media channels, and live on the website.

A series of shortform videos has been created, which show audiences the installation of artworks by Igshaan Adams, Acaye Kerunen and Cecilia Vicuna. The first film (Igshaan Adams) was released on 18 February which, at present, has 50k plays, 1836 likes and 49 comments.

Excite and Engage Audiences

Headline Visitor Numbers

Overall visitor numbers for the period 1 April to 31 January 2024 continue to track at an 11% increase compared to the same period last year, both in ticket sales and footfall. When compared to the year prior to Covid, footfall is still 12% down but ticket sales are up 19%. We believe that some of this can be attributed to improved ticketing for the Conservatory.

Headline Visitors	FY19/20 Pre-Covid	FY22/23	FY23/24	% change versus last year	% change versus Pre-Covid
Footfall	1,280,842	1,014,459	1,128,672	11%	-12%
Ticket Sales	881,123	939,639	1,046,524	11%	19%

Ticket Sales by Artform

Ticket Sales	FY22/23	FY23/24	% change
Theatre	254,260	276,926	9%
Classical Music	173,970	196,052	13%
Cinema	104,639	152,814	46%
Conservatory visits	85,046	135,516	45%
Contemporary Music	113,997	128,186	12%
Art Gallery	77,848	83,377	6.80%
Other	71,255	67,956	-4.70%
Barbican Immersive - Our Time on Earth	53,835	-	-100%
Membership	2,788	3,038	9%
Creative Collaborative	2,001	2,659	33%
Total	939,639	1,046,524	11%

Notes

- Other includes non-artform events e.g., graduations, tours, etc

Cinema nearly doubled its sales for major ticket items compared to last year with *Barbie*, *Poor Things* and *Past Lives* dominating. Excellent results for *The Boy and the Heron* and *Saltburn* for Dec/Jan are also contributing.

In Music, top sellers included *LSO - Gianandrea Noseda* (3,636 tickets sold), *Horrible Histories: Horrible Christmas* (3,842), *Herbie Hancock* (3,813), *Jockstrap* (3,745), *Sonic Symphony* (3,560) and *KODO* (3,549). For Dec/Jan strong results for *LSO's Mendelssohn's Elijah*, *NYO Ascent*, *The Music of Zimmer vs Williams*, *Adrienne Lenker*, *Alireza Ghorbhani* and *Sunn O*.

Theatre saw consistent sales with *My Neighbour Totoro*, *A Strange Loop*, and pre-sales for *Kiss Me Kate* and *What Mary Said What She Said* are performing well.

The Art Gallery saw disappointing attendance at *Carrie Mae Weems* and *Re-Sisters* earlier in the year, however a promising start for *Unravel* with double the level of pre-sales for this exhibition as for *Re/Sisters*.

Attendance to the Conservatory has increased due to opening up access to the Conservatory through a more efficient management of availability and ticketing.

Brand Campaigns

Bitesize Barbican runs from January to March 2024 and highlights easy, quick, and affordable activities across the entire Barbican including Architecture Tours, hour-long shows, catering/retail offers, free exhibitions, and money-saving schemes. As a result of the campaign over 6,000 people visited the website with attendance numbers for Architecture Tours up 22% and Young Barbican membership up 40%. The digital campaign has reached around 2.4 million people online through ads across Meta, YouTube, programmatic and TikTok whilst an influencer campaign generated buzz on social media platforms with a combined reach of 325,412.

The next brand campaign *Designed to be Different* starts at the end of March and runs at a time where the art & design offer in the Centre is booming with *Unravel* in the Art Gallery, *Soufiane Ababri* in the Curve, *Ranjani Shettar* in the Conservatory

and *Ibrahim Mahama* on the Lakeside. The campaign will clearly spell out what's to see (Art Gallery, Curve, Commissions & our building itself) and leans into our points of difference from competitors, using the line: '*The Barbican was designed to be Can different. Our exhibitions are just the same.*' The campaign will feature prominently throughout the Centre, across paid and organic social media, and influencer activations.

Programme Highlights

Lakeside Commission by Ibrahim Mahama

The first large-scale public commission presented in the UK by Ghanaian artist Ibrahim Mahama, will open in April 2024. Transforming our famous Lakeside Terrace, the site-specific artwork will dramatically envelop the building's iconic concrete exterior with approximately 2,000 square metres of bespoke woven cloth. The announcement was widely circulated, with stories in [The Art Newspaper](#), [FAD](#), [Country & Townhouse](#), [ARTnews](#), [Domus](#), [Contemporary&](#), [Surface Magazine](#) and [Art Dependence](#).

We announced the commission from our social media channels to 3,931 likes and 102 comments on Instagram and are creating a headline video featuring an interview with the artist and footage that documents the installation process as well as the finished artwork in situ. With the BI team, we are planning timelapse and drone capture to ensure the project has a strong digital legacy. This will be released from our social media channels, be used in digital advertising and live on the website and digital exhibition guide.

Unravel: The Power and Politics of Textiles in Art

Unravel: The Power and Politics of Textiles in Art opened on 13 February to critical acclaim, alongside an extensive traditional and online media campaign, we are working in partnership with Dezeen to present an introductory film about the exhibition, featuring Lotte and footage from the exhibition. To coincide with the opening, a teaser was released from Dezeen and Barbican social media channels which has 244k plays, 5,373 likes and 69 comments.

Through a partnership with Crafts Council, we hope to reach London's wider crafts audience, those attending events like Collect fair and London Craft Week. Through a partnership with Dazed Club, we are looking to reach a younger creative audience looking to discover a different side to textiles.

Contemporary Music Highlights

Music Communications and Marketing continued to support the Music programme in January and February 2024, supporting the announcement of fourteen new performances, preparing press releases and marketing and press campaigns for each. Many of the new shows are selling strongly, with some already sold out, and some major national newspaper features secured, with others in discussion. Performances during this period performed well too.

In January, GRAMMY-nominated folk duo **The Milk Carton Kids** performed new music in the Hall. The show surpassed expectations (selling 1,505 tickets) and received a 5* review in [The Times](#). In February, a diverse range of artists performed

in our venues, most notably with sell-out shows for krautrock pioneer **Michael Rother** (whose performance was reviewed positively in [Louder Than War](#)) and multi-disciplinary music artist **L'Rain** (whose album and tour press campaign saw her receive extensive coverage in [Rolling Stone](#), [Crack](#), [Wonderland](#), and [The List](#)).

Corporate Communications Highlights

We drafted and issued a [reactive statement](#) in response to an enquiry from the [Guardian](#) about the London Review of Books's Winter Lectures Series which the Barbican was in conversation of hosting. Unfortunately, the Barbican was communicated as the venue while those discussions were ongoing, and before an agreement to hold the events had been finalised. That meant that we lost the opportunity to properly consider how to hold the events with care, or to do the preparation they would need. We agreed with the LRB that the events would be hosted at an alternative venue.

We worked on a reactive statement with colleagues at the City's Comms team in response to a story the blog [MyLondon](#) published about an early estimated cost for the essential renewal works (£450m) required for the Barbican Renewal Programme. This figure was included in a [recently published City of London finance committee public paper](#).

On 28 February we made internal and external [announcement](#) that Devyani Saltzman has been appointed the Barbican's new Director for Arts and Participation.

Internal Communications Highlights

The Town Hall meeting on 23 January for all staff, was well-attended with three agenda items all intended to demonstrate progress towards the delivery of our strategic framework: an update on our EDI Strategy including a short introduction to our new Anti-Racism Action Plan; a brief update on the Barbican Renewal Programme; and a review of *A Strange Loop*, our 2023 summer musical. We continue to ensure that our staff, permanent and casual, are engaged in these meetings and to use that opportunity to bring the staff together as one Barbican Team.

We continued our series of 'Barbican AMA' (Ask Me Anything) sessions featuring colleagues from our Business Events and Visual Arts teams presenting what they're working on. These sessions are designed to increase staff understanding of different parts of the organisation and break down silos.

A new staff intranet using a Sharepoint Communication site has started development, capitalising on technology already in use. This new intranet will crucially provide access to everyone who works at the Barbican (including casual colleagues). Having a better Intranet will provide a platform for improved communication and allow us to be better connected and more inclusive.

We continued to issue weekly internal staff Barbican Bulletins e-newsletters full of news, updates, and useful information.

Marketing Highlights

The Guide

A new-look pocket-sized Guide has been launched for March & April. The new Guide which is in line with our sustainability goals in terms of reducing paper consumption will be bi-monthly going forward and features bite-sized editorial focusing on our programme highlights and brand stories with beautiful photography aimed at exciting and engaging new audiences. Our first edition has a special focus on the upcoming Ibrahim Mahama Lakeside commission. In line with some of our industry peers, we're also inviting members to opt in to receive the Guide emailed to them if they wish to, rather than it being mailed as standard. We have currently around 20% of members opted in. These measures are expected to result in significant cost savings.

Membership & Young Barbican

We're seeing steady growth in the membership scheme to almost 17,500 members, up from 16,500 at the beginning of the year. We've also launched new paper-based Membership cards (rather than plastic) to further reduce our environmental impact. As part of the Growing Income Streams programme of work, we're embarking on a project to optimise and align our various supporter schemes, starting with a deep dive into the current membership scheme and competitors.

Audience Data

We continue to implement foundational data collection and infrastructure aligning with our new Audience Strategy. Our incentive and in-person survey pilots provide positive indications of increasing response rates and filling audience data gaps.

An audience data dashboard is in its final beta stage and will begin to be utilised by our Management Team imminently. This dashboard represents data from our anonymous post-visit survey.

Following the opening of Ranjani Shettar, we surveyed our visitors with the following highlights:

94% want to see more art in the Conservatory
64% came specifically to see the Ranjani Shettar installation
31% Came for the first time

This data speaks to three of our big goals - Exciting and Engaging our Audiences, Fuel Creative Ambition and Revitalizing Our Place. We continue to look at how we can use the Centre in creative ways to attract and entertain audiences.

Revitalise Our Place

Building Safety Act and its implications for Barbican Renewal Phase 0

We were pleased to see in the spring budget that Chancellor's speech acknowledged the need for capital investment in the sector and we hope that this will translate into future spending on cultural infrastructure. On the same day it was

announced that the Government have invested 26.4 million in the National Theatre in order to undergo 'urgent infrastructure repairs'. We hope that this gives the government something to build on in the future.

Introduced to parliament in July 2021, the Building Safety Act 2022 came into force from 1st April 2023 and introduces new duties for the management of fire and building safety in high-rise residential buildings. As of 1st October 2023, the new regime of the Act came into law, including changes to the requirements for higher-risk buildings, increased responsibilities for building owners, and changes to the fire safety legislation. We are currently assessing the impact of this on Barbican Renewal.

Engineering

Planned and reactive maintenance continue as normal utilising the skill and knowledge of the in-house team, in addition to the specialist sub-contractors under the OCS corporate contract managed by the City Surveyor. A non-public building disruption report was submitted to the F&R risk committee for the first time earlier this month, highlighting the disproportionate time spent on reactive tasks due to current conditions. Data was provided to show how those reactive tasks were split with a high proportion of time spent on drainage issues.

Projects update

The teams are working on 27 CWP and 3 capital projects across the Centre as reported at F&R. In addition to this work are due to commence on the next phase of the Climate Action Strategy works. The bulk of the works are to replace a number of fans across the Centre with the more efficient EC types, and to swap more fluorescent, tungsten and halogen lights with LED replacements.

The City is reviewing the governance of capital projects and we are contributing to the process, culminating in a programme/portfolio board of officer from the ELB.

Health and Safety

The Centre is in the process of creating and recruiting to new health and safety posts. The Barbican Centre is complex, with several building related risks, including fire safety. In addition, the teams manage relatively high-risk activities or activities in high-risk areas e.g., work on electrical systems, in work in confined spaces and working at height. Barbican Renewal and the advent of the Building Safety Act place additional layers for legislative compliance. The City and the Barbican, including the Board, have a duty to all colleagues, visitors, artists and artistic companies and contractors working on site. The governance and leadership of health and safety is a key area of focus for the Directors' Group. It is important to ensure that colleagues at all levels, including the board, and all contractors/visiting companies are aware of their responsibilities and are suitably trained/competent so that we can discharge our duties under the act and keep everyone safe. Dedicated specialist staff are key to successful outcomes in this area.

Invest in our People and Culture

Director Appointments

We have now appointed and publicly announced, our three Director recruitments;

Beau Vigushin joins us in early April as Director for Audiences

Phillippa Simpson joins us in late April as Director for Buildings and Renewal

Devyani Saltzman joins us in July as our Director for Arts and Participation.

Changes in the HR Team

Steve Eddy, previous Head of HR has now left the Barbican.

Recruitment has been progressing and preferred candidates have been identified to fill the two newly-created senior roles in the HR Team, in the form of a Head of HR Business Partnering and Operations and a Head of Organisational Development and Design. Both are critical roles in supporting the Director of People, Culture and Inclusion. This process has been supported by the recruitment consultancy, Investigo, and we look forward to announcing the successful candidates shortly.

Apprenticeships

Working in collaboration with the CoL, the Barbican is seeking to offer three new apprenticeship programmes. Two with Multiverse; the *Business Transformation Programme*, and a *Data and Insights For Business Professionals Programme*. These are offered to existing Barbican employees and are development opportunities that align closely with our Strategic Framework

The Barbican Creative Academy is currently being scoped, led by Creative Collaborations. The cost will be met from the Apprenticeship Levy and it is being created as a route into the arts for people from social backgrounds who find accessing jobs in this sector particularly challenging.

Build an Enterprising Business

Retail

The final quarter of the financial year has started very positively in the Foyer Shop. My Neighbour Totoro in the Theatre is still generating plenty of footfall into the space, helping us to exceed our period 10 (January) target which can be a difficult month for trading. February saw a boost of half-term visitors, giving us our best trading week since December. Our Average Transaction Value (ATV) is tracking ahead of our yearly target average by 22% at the moment, and we currently sit at 9% ahead of our sales target year to date.

We are eagerly anticipating having the shop return to its pre-Totoro look, despite the joy the fluffy creature has brought into the store, we are looking forward to refreshing the space with new products as we move into spring and summer. The Gallery Shop re-opened with a bang, performing incredibly well during the opening week of

Unravel, exceeding target by 122%. We are excited to be working with Christabel Balfour again who will be demonstrating her weaving practice in the space, alongside her weaving kits which are for sale. She will also be facilitating 5 sold-out weaving workshops which we are hosting in the Foyer Shop over April and May.

Food and Beverage

Restaurants & Cafes The rebrand and refresh of the Level 1 restaurant from *Bonfire* to *Barbican Bar & Grill* has been a significant and measurable success. Year on year income has nearly quadrupled in January and as Totoro was also on in January last year, it is a comparable period in the centre. The *Barbican Brasserie* and *Barbican Kitchen* have also had a strong month in January with transactions, spend per visitor and penetration all increased year on year.

The **Cinema Cafe & Bar** offer continues to grow and develop, with the addition of a permanent chef and assistant manager that will enable a more consistent and extended offer especially at weekends and in the evenings. These roles are now at the interview stage and planned to be in place in March.

The **Martini Bar** is also having a very strong year to date. Our forecast for 2023-24 expects this bar alone to exceed the income from all the performance bars in the first year we took the bars in-house in 2013. Building on this success, in 2024-25 we are investigating extending the seating area and footprint of the bar to include the space along the 'bridge' of level 1, introducing cocktail bar lounge seating and improving the lighting that will give identity to this otherwise underutilised area.

Car Parks

10x new EV charging points will be installed in Car Park 4 in late March. The chargers will be operated in partnership with the City's new EV charging contractor, Qwello. The new chargers will be for public use and have the capability to charge customers a fee, unlike our current EV chargers and therefore generate income. The expectation is to increase the number of EV charging points in due course.

Business Events – Significant Events

We have delivered 63 Business Events over this period.

Product School returned for their 4th ProductCon London Conference, attracting over 1800 attendees to the annual event.

6 hall events during this period including graduation ceremonies for City University and talks including Dr Michael Mosely and Dr Clare Bailey during the UK tour for their 'Eat (well), Sleep (better), Live (longer)!' live theatre show.

In another first for Business Events, the Curve gallery was transformed in-between exhibitions to host a London Fashion Week show for '16Arlington' with over 200 attendees.

An exciting new angle was highlighted in an Evening Standard article celebrating London as a filming location. The Barbican was described as 'the centre of sci-fi' with both 'Andor' and Daniel Kaluuya's 'The Kitchen' both filmed on location and featuring in the article ahead of the 2024 BAFTA Awards.

Aligning with our sustainable value, we are currently preparing for the launch of the Spring and Summer event menu and commercial tariff.

Business Events

Since January '24 we have received 740 enquiries, up to 2027.

For the remainder of 23/24, our pipeline is growing with some short lead event enquiries for March, however, most of our enquiries are now for 24/25. Areas of focus for March are our Frobisher Conference Suites and Frobisher Auditorias to capture those short lead requests.

We showcased at trade fairs including Micebook, London Summer Event Show and C&IT Corporate Forum. From these trade shows we received £165k worth of enquiries and have confirmed £15k worth of room hire and catering for 24/25 already.

Individual Giving

Since January, we have been delighted to welcome new patrons, Sonya Zuckerman, Sir Stuart and Lady Ruth Lipton, and Marina Gratsos.

As the end of the Financial Year approaches, the team has focused on renewing annual Patron gifts and securing new income, including a generous 5-year philanthropic gift toward Classical Music education and outreach programmes.

We hosted a successful Patron event in early February, bringing guests backstage after the Il Pomo D'Oro performance with Joyce DiDonato. The event led to a Patron renewal, successful stewardship, and some welcome conversations about increased support.

Corporate

We are delighted that Bolt Burdon Kemp, Bloomberg, Linklaters, Osbourne Clarke, Pinsent Mason, Slaughter and May and UBS have all renewed their Corporate Memberships for 2024.

Support from our partners is vital to the delivery of the Barbican's purpose and we thank them all for their continued support.

After the success of the exhibition of the costumes from Oscar nominated film Poor Things, in collaboration with Searchlight Pictures, we are delighted to be launching the second activation in our new Brand Activation space right in the heart of the Barbican Centre. From 25 March to 6 April clothing brand TOAST will host an exciting series of events for Barbican audiences, designed to coincide with the exhibition Unravel: The Power and Politics of Textiles. This will include the presentation of a seven-piece repurposed collection by award winning fashion designer Pheobe English, each piece will be made using both pre and post-consumer textile waste.

Alongside this display there will be a clothing donation area, and a series of drop-in as well as ticketed workshops all based on the theme of repair and renewal. We are delighted to be working with TOAST a brand whose commitment to sustainability

through long lasting handmade pieces, designed to last, is perfectly aligned with the Barbican and we look forward to working with new brands to activate this new and unique space.

Trusts and Grants

We have secured grants from Fluxus Art Projects and the Norwegian Embassy towards artform programme taking place this spring. The team have also submitted major applications towards the 24/25 financial year and beyond.

Working in Line with our Values

Planning, Budgeting and Risk Management:

Work is underway to kickstart the 25/26 budget cycle under Planning, Budgeting and Risk Management working group (the first of many sub-projects under this strand).

This will include a new budget guidance document highlighting key deliverables and timescales as well as a Budget Guidance launch meeting with the Barbican's Management Team in March. The aim is to ensure everyone is engaged and aware of their role and responsibility surrounding the budget cycle.