

Committee(s)	Dated:
Barbican Centre Board	22 May 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: Chief Executive Officer, Barbican Centre	For Information
Report author: Chief Executive Officer and Directors, Barbican Centre	

Summary

The CEO Report comprises update from updates from across the Centre.

Recommendation

Members are asked to:

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

Introduction

We continue delivering at pace, both externally, in the centre, and internally on our Strategic Framework, some highlights are shared below.

Our leadership team continues to grow as we have recently welcomed Philippa Simpson as our Director for Buildings & Renewal. Phillipa joins at a key point of our transformation journey as we start to build traction on our Barbican Renewal programme, which is one of our top priorities for our unique building and asset

The team continues to deal professionally with the repercussions around the London Review of Books Winter Lecture Series and the associated impact on Unravel and across the wider Centre at large. Whilst we continue to deal with empathy and sensitivity, we remain resolved in our position that we do not and will not censor, and we continue with our commitment to our strategic framework and purpose "*We spark creative possibilities and transformation for artists, audiences, and communities – to inspire, connect and provoke debate*"

A few highlights from our Strategic Goals:

Excite and Engage Our Audiences

We are delighted to have launched our most recent brand campaign, '*Designed to be Different*'. Live until the end of May, it foregrounds the art & design offering at the Barbican and forms part of our new Audience Strategy to focus on engaging people in the holistic offer and experience of the Barbican Centre.

Fuel Creative Ambition

Ibrahim Mahama's *Purple Hibiscus* opened on the Lakeside Terrace in April, an Inclusive, Daring and Joyful public art intervention and met with acclaim across a number of mediums. *Cycles*, from our Associate company Boy Blue opened at the end of April and rehearsals have started for this year's summer musical, *Kiss Me, Kate* our second collaboration with Trafalgar Entertainment.

We are delighted that the objective of creating access for young disabled musicians is coming to fruition with the first participant accepted into the GSMD as a student in the autumn, in line with our two goals of Artistic Talent Development and Deepening our Impact and Legacy alongside our ambitions to be as inclusive a venue for all. From Barbican Immersive, *Asian Comics: Evolution of an Art Form* opened at the Bowers Museum in Santa Ana, California in March, with the tour continuing in 2025. Our autumn Classical Music programme was announced in April, including the new tenure of Sir Anthony Pappano as Chief Conductor at the LSO and we look forward to welcoming him.

Invest in Our People and Culture

We are delighted to welcome not only our new Directors (Beau Vigushin and Phillipa Simpson) but Andrea Vogel as Head of HR Partnering and Operations and Nick Kapoutzis, who joins us as Head of Organisational Development and Design at the end of May. Both are critical roles in supporting the Barbican in moving our People, Transformation and Culture Strategy forward.

Following the ambitious and exciting developments of Barbican Immersive (BI), we are delighted that the Barbican Immersive leadership has been confirmed. The team will continue to be led by Luke Kemp, as Head of Creative Programming, Barbican Immersive and, Patrick Moran, as Head of Commercial Strategy and Partnerships, Barbican Immersive.

Revitalise Our Place

Current key works include plumbing and drainage improvements, improvement of the Art Gallery and Concert Hall environmental conditions, as well as improvements to some of the Centres keylifts.

Build and Enterprising Business

In September 25, The Barbican will be the home of the World Design Congress, the self-proclaimed 'Olympics of design'. The biannual event was last hosted at the Southbank Centre in 1969, spans across 2 days and will take place in the Barbican Hall and ancillary spaces. We are thrilled that it highlights the importance of

sustainability in design which is a prime focus of our Renewal programme and one which the World Design Congress cited in their press release as a key draw.

Working in Line with Our Values

We continue to work with our values of being Connected, through our Strategic Framework working groups, our staff networks and our iterative feedback process for new initiatives. Of being Joyful and Daring through our programming, such as Purple Hibiscus and our Chronic Youth programme that returned this year, Sustainable through our focus on Renewal and Sustainable leadership and Daring through our sheer ambition in all the above.

We continue to reference our Purpose and Values in all work we plan and do. Further Information around our Shared Goals as follows.

EXCITE AND ENGAGE OUR AUDIENCES AND COMMUNITIES

This spring's Theatre and Dance season commenced with the world premiere, *Cycles*, from dance theatre company *Boy Blue* that celebrates change and the beauty of perpetual motion. This was followed by *Mary Said What She Said*, the highly anticipated collaboration between French screen and stage star Isabelle Huppert and iconic theatre maker Robert Wilson; a beautiful double bill from Ballet Black with new works by Sophie LaPlace and award winning Mthuzeli November comes next.

Rehearsals for this year's summer musical with Trafalgar Entertainment, Cole Porter's exuberant *Kiss Me Kate*, have just started in this second year of our new partnership and will run from June to September. The Pit will see a revival of the brilliantly original *Perfect Show for Rachel*, exploring who defines artistic taste and questions who that currently excludes.

Early 2024 saw the return of awards season and with it, Barbican Cinema's Oscar Week in March. We presented 16 screenings in collaboration with The Academy of Motion Picture Arts and Sciences showcasing the nominees for best picture, best international feature, live-action and animated shorts. Barbican Cinema saw a strong Q4 with final figures returned to pre-pandemic levels.

We also hosted the final edition of Human Rights Watch Film Festival which has ended after over two decades, (due to internal cuts at Human Rights Watch). We held both the opening, and the closing nights as well as three other screenings including a Relaxed Screening with strong audiences for films highlighting the best of human rights storytelling.

With partner festival Oska Bright, the world's leading learning-disabled film festival we held a special 'Best of the Fest' screening, while Senior Manager for Cinema, Jonathan Gleneadie, was a Guest Speaker on a panel at the festival in Brighton, talking about welcoming learning-disabled audiences to venues.

Head of Cinema, Gali Gold, attended CPH:DOX in Copenhagen, taking active part in the FORUM on-stage sessions and being a Guest Speaker at the festival conference delving into contemporary themes in documentary filmmaking and exhibition.

Young People Cinema Curator, Susie Evans, attended BUFF International children and youth film festival in Malmö researching and networking for Barbican's Young Audience film programmes.

March and April saw the increasingly strong ScreenTalk line up continue to grow unabated. Featuring talent like Kevin MacDonald for *High & Low: John Galliano*, Anthony Chen for *Drift* and Alex Garland for *Civil War*.

April saw the return of Chronic Youth, with another cohort of the Young Programmers presenting screenings and events on the theme of misdemeanours and transgressions. Highlights include a live poetry reading followed by a screening of Gaston Kaboré's *Zan Boko* and the UK premiere of a new 4K restoration of 1997 film *Nowhere* from cult filmmaker Greg Araki followed by a discussion on music and film with music critic James Balmont and Simon Raymonde, member of the band Cocteau Twins.

The Barbican's Family Film Club, our strand for the youngest of cinema lovers, continued to sell-out during March and April. March's focus was on female filmmakers to celebrate International Women's Day. In April, the club welcomed Chief Film Critic of the Observer, Wendy Ide, for a live introduction to rarely seen French animation, *Chicken For Linda!* and the Open City Documentary Festival with a shorts programme of experimental titles plus a workshop encouraging families to get creative with 16mm film stock.

The Creative Collaboration public program hosted a sold-out screen talk with the legendary poet and activist Nikki Giovanni in conversation with Irish author and historian Emma Dabiri to mark the publishing of an anthology of poems from 1968 to 2020 and the release of acclaimed film *Going to Mars*. Speaking to our values of joyful and daring.

Our Music programme saw strong audiences over 23/24-, and first-time booker information revealed encouraging audience development across all genres in March/April: Rastak (62%), Adrienne Lenker (47%), Anoushka Shankar (47%), BBCSO Brahms Requiem/ Girl from Aleppo (41%), Max Cooper (40%), Khatia Buniatashvili (39%), Abel Selaocoe & BCUC (37%). Two live music film events (*Death of Stalin*, BBCSO) and Brian Eno in conversation attracted new audiences (37%).

As a Creative Catalyst, significant premieres included Cassandra Miller's new guitar concerto for Sean Shibe (Barbican co-commission with Dunedin Consort), Cassie Kinoshi's audio-visual *Gratitude*, honouring Black women in mid-century British history for International Women's Day (**** *Financial Times*). Jenni Hval's new theatre show *I want to be a machine*, Max Cooper's new multi-laser projection project *Seme*, John Adams *Frenzy* for the LSO, James Macmillan's epic *Fiat Lux* for BBCSO & Chorus, Wynton Marsalis's new Trumpet Concerto for Alison Balsom ('dazzling' ***** *Financial Times*) and a new horn concerto by Huw Watkins (Britten Sinfonia/Ben Goldscheider).

Young artists who have been offered development opportunities over a number of seasons returned: Balimaya Project joined the Songlines 25th Anniversary night, Heloise Werner and Kit Downes created new work in Milton Court, and Abel Selaocoe collaborated with BCUC in an exuberant sold-out evening (Joyful, Inclusive).

Distinguished clarinetist Anthony McGill from the NY Philharmonic completed his residency at Milton Court, which included working with students and masterclasses, and joining with Kaleidoscope Ensemble. (Inclusive)

In the Visual Arts, Soufiane Ababri: *Their mouths were full of bumblebees but it was me who was pollinated* opened in March, with circa 20 press attending the media evening, which is consistent with our previous Curve openings. This is the artist's first exhibition in a major UK institution. [The Guardian](#) ran a major preview and interview with the artist naming Ababri as “one of the most important gay artists in north Africa” and his work as “irreverent, erotic and full of riotously bright colours.” **Evening Standard** gave a glowing [4* review](#), Also covered by [TimeOut](#), [Something Curated](#), [AnOther](#) , [Apollo](#), [Art Newspaper](#), [Thiird](#) magazine amongst others. (Inclusive, Joyful, Daring)

Ibrahim Mahama's “monumental” (Wallpaper*) *Purple Hibiscus* opened on the Lakeside Terrace on 11 April and was covered in the [BBC](#), the [Daily Mail](#), [The i Paper](#) (print), [artlyst](#), [WideWalls](#), Morning Star (print), [City Matters](#), and [Radio France Internationale](#). A photograph of the installation process was image of the week in [The Guardian's Week in Art](#) column, and a leading news feature in the [Evening Standard](#) (print) which also recommended it in their [top exhibitions of the week](#). The artist gave interviews for [Wallpaper*](#), [Dezeen](#), [Shade Podcast](#), [Ocula](#), and [Apollo](#). It was also covered by [TimeOut](#), [FAD](#) and [The Times](#). (Inclusive, Joyful, Daring)

Unravel: The Power and Politics of Textiles in Art continues in the main gallery. Several works have been withdrawn as what has been described as an act of solidarity' with Palestine in response to the Barbican's decision not to host the London Review of Books (LRB) Winter Lecture Series. Some of the exhibition artists have added statements to their displays. The exhibition continues to be very popular and had reached 61% of its target income with 23% (34 days) of the run remaining. The exhibition has been reviewed in [The Times Literary Supplement](#) (also in print) and [The Conversation](#) (Joyful, Daring, Connected).

Over 130,000 people have booked to see Ranjani Shettar's *Cloud Songs on the Horizon* to date, the exhibition runs until 14 July. RE/SISTERS, which ran at the Barbican from October 2023 to January 2024, opened at the Photography Museum, Antwerp on 29 March 2024.

From Barbican Immersive: *Asian Comics: Evolution of an Art Form* opened at the Bowers Museum in Santa Ana, California in March. The show received very positive reviews and was lauded for its sensitive curation. Joel Beers mentioned in his feature for Culture OC that “the exhibit's major achievement—other than showing the incredible diversity of Asian comics—is that it manages to avoid taking an overtly Anglo-centric view of manga.” The exhibition's North American tour will continue in 2025.

AI: More Than Human concluded a very successful run at the Centre de Cultura Contemporània de Barcelona on March 17th. It is the second highest attended exhibition in the venue's history. An updated exhibition is now headed to the TELUS Spark Science Centre in Calgary, opening on May 31st.

Game On ended its run at the Doncaster Dome on April 14th. The exhibition returns to its very first tour venue twenty-two years ago, the National Museum of Scotland, where the show will open June 30th to coincide with the Fringe Festival.

Our Time On Earth's run at the Peabody Essex Museum in Salem, Massachusetts, continues until 9th June. We are looking to extend the tour to additional venues in North America.

Marketing & Communications

Designed to be Different Brand Campaign

Live from 25 March – 26 May, [Designed to be Different](#) foregrounds the art & design offering at the Barbican. With *Unravel* and Soufiane Ababri in the galleries and commissions from Ranjani Shettar and Ibrahim Mahama, the campaign objective is to clearly spell out the many ways to engage with visual arts at the Barbican and put the Barbican on the map for regular art-goers.

The campaign is live on centre plasmas, lightbox, quads and 4 sheets and prominent across email marketing, the website and social media. A digital advertising campaign is targeting art & design lovers, students and tourists with fun and accessible assets walking viewers around the exhibitions, commissions and building.

As the campaign is awareness driving, web traffic is a key metric for us – between 25 March and 18 April, we've had 6.9k visitors to the landing page. Comms activity running alongside the campaign included securing select profile pieces for Head of Visual Arts Shanay Jhaveri in Mr Porter and Vogue India.

Summer Brand Campaign

This summer, our brand awareness campaign will highlight the diversity and uniqueness of summer in our iconic venue under the key strapline 'Make concrete plans' with focus on spending time together with your loved ones at the Barbican. We're working with leading illustrator Josephine Rais to create striking visual and animated assets that celebrate some of our key locations including the Conservatory and Lakeside.

Campaign activation will be digital led, with a strong visible presence in our front of house areas. Key audiences we've identified include young people, families, tourists, first time visitors and local City workers. There will be an LGBTQI+ focus on the campaign across Pride month with special content created with artists working across the Centre. The summer campaign will run through June, July and August

Ibrahim Mahama's Purple Hibiscus

The second in a new strand of public art commissions for the visual arts programme, Purple Hibiscus was announced in late January 2024. The integrated marcomms campaign positions the commission as a free, must-see event in London's cultural calendar, including the creation of assets that document all stages of the project, including a master interview, timelapse footage, and process and installation photography.

Extensive coverage was secured across national, international and arts press. Key launch events included a photocall and press view on 9 April and an influencer

reception on 10 April. After a week of the installation being live, organic social media activity had gained 340,482 impressions, there were 619 third party posts about the commission and 558 scans of our onsite QR codes.

Film music

This is our first music strand campaign, which jointly covers 7 concerts with a film music theme across Contemporary and Classical Music. Events range from live music with film screenings, to orchestral concerts playing film music, to unique projects that blend music and film in interesting ways. The campaign started 22nd March and was originally planned to run until 4th July; however, it will end early, in May or sooner due to many of the events ending &/or selling out beforehand. The multi-format paid social campaign is performing well and has driven a return on media spend. This 'pilot' campaign will provide learnings to apply to future strand campaigns and is a good stepping stone toward running them more regularly.

Boy Blue and Ballet Black

Our multi-channel, content-led campaigns for Boy Blue and Ballet Black dance productions are now running. We produced engaging content including trailers filmed inside the rehearsals and interviews with key creatives, as well as a series of press pieces for each show. One of our key priorities was audience development. We ran promotional and editorial activity through Black-led performance platforms Afridiziak and The Rendition (across newsletters, website listings and banners, organising community-focused 'meet up's, and exclusive interviews for their social channels). We conducted outreach with key dance schools and studios to run promotional activity including Urdang, Rambert, Trinity Laban and Danceworks.

Corporate, internal and community comms

We drafted and issued a further [statement](#) on our website alongside updates internally to our staff in response to commentary about the London Review of Books Winter Lecture Series.

We have continued the development of a new staff intranet using a Sharepoint Communication site. As an initial part of this work, we have sought feedback from colleagues across the organisation and are using this insight to inform the design.

We continue to have regular dialogue with our residents including through our quarterly Residents Association meetings. In the latest one we shared more detail on our immediate Renewal works, our commitment to review our Visitor Management Plan and started to provide updates on key programming events that interest them. Our commitment with the Resident's Association is to engage in open communication and ensure the whole of Barbican is a successful gathering place for people to live, work and play.

Audience Strategy

A key part of the audience strategy is to improve data collection across our audiences including:

- People attending events who did not purchase the tickets
- Visitors to free events and public spaces
- Business events or conferences attendees

- People visiting to study or work

As part of that strategy, we have launched Wi-fi sign up for all people using the free Wi-fi. From this month onwards, audiences will be required to provide their full name and email address to access the free WiFi in public spaces across the centre.

They will be given the option to subscribe to our email newsletters during the login process. Audiences can access the WiFi without subscribing to our newsletters, however they will still need to provide their details to login.

We'll be using Micro Surveys to gather more information about the reason for audiences visits to the Centre. These are short, optional, single question surveys that will pop up once you've connected to the WiFi. It will ask you one multiple choice question.

Throughout the year we will conduct incentivised surveys to the whole database to collect optional demographic information that will complement our post guest surveys.

FUEL CREATIVE AMBITION

Purposeful Programming

The Theatre and Dance team are putting the finishing touches to this year's autumn season which will launch late May. It will include work from France, UK, South Korea and South Africa plus the winning show for the Oxford Samuel Beckett Theatre Trust will be revealed, and a new Christmas show for the very young; The RSC will return for their winter residency with two new main stage productions. As part of our relationship with Trafalgar Entertainment we have supported two research and development workshops, one for a large-scale musical and the other for a studio scale play. Discussions are now underway to consider next steps for both of these. (Daring, joyful, inclusive)

Our autumn Classical Music programme was announced in April, including the new tenure of Sir Anthony Pappano as Chief Conductor at the LSO. It includes a range of distinctive opera productions, both with our partners LSO and BBCSO, and from Mahogany Opera and the Flanders-based LOD Muziektheater. There is a strengthening relationship with the conductor Gustavo Dudamel (LA Philharmonic, LSO & Simon Bolivar Orchestra) and plans to form a partnership with Glyndebourne Touring Opera, starting in autumn 2025. The Barbican is joining two international consortia to commission major new works by Steve Reich & Du Yun (2026). (Collaborative and Connected)

Creative Collaboration is in a period of showcases for our some of our Young Creatives Programs. April saw the National Open Youth Orchestra London ensemble play recital of new compositions from Ellie Jackson-Smith and Brian Hartley as well as a joyful rendition of the iconic theme of *The Good the Bad and the Ugly*. We were also thrilled that the objective of creating access for young disabled musicians is coming to fruition with the first participant accepted into the GSMD as a student in the autumn.

In partnership with the Cinema department, the Young Film Programmers Chronic Youth festival took place at the end of April. Barbican Young Poets showcase performance will take place June 1st which will coincide with the publishing of the previous cohort's anthology in partnership with Flipped Eye Publishing. (Collaborative, Joyful, Daring, Inclusive)

Kirar Nadar Musuem of Art (KNMA) hosted a day of printmaking, photo weaving, and embroidery inspired by Shettar's practice in the conservatory. Daytime activity was dedicated to school and community groups followed by an invitation to the public in the early evening. Emerging musical virtuoso Eeshar Singh welcomed visitors to the Conservatory with the unique and emotive sounds of the santoor (Collaborative, Joyful, Daring, Inclusive)

INVEST IN OUR PEOPLE AND CULTURE

People and Leadership

As well as our new Directors, Andrea Vogel has joined as Head of HR Partnering and Operations and Nick Kapoutzis joins us as Head of Organisational Development and Design at the end of May. Both are critical roles in supporting the Director of People, Culture and Inclusion and moving our People and Culture Strategy forward.

Following the ambitious and exciting developments of Barbican Immersive (BI), we are delighted that the Barbican Immersive Leadership has been confirmed under new roles. The team will be led by Luke Kemp, as Head of Creative Programming, Barbican Immersive and, Patrick Moran, as Head of Commercial Strategy and Partnerships, Barbican Immersive.

This development, alongside the growth of the team, will enable the delivery of the ambitious programme which will include regular programming in the centre and the increased impact of BI as a core part of Barbican's Art Division.

Theatre and Dance have recruited 3 new assistants across the admin and production teams after an intensive process that received 1200 applications. (Inclusive)

Music began the process of creating permanency in the team after nearly two years of act-up roles. Senior Technical Manager, Senior Production Manager, Senior Stage Manager, Operations Manager are all going through open recruitment. Next will come Classical Programmer and Planning & Partnerships Manager.

Visual Arts have recruited a new Technical Supervisor (Audio Visual) to replace Bruce Stacey who will retire in June after c. 40 years of service. We are in the process of recruiting 3 new curators, an exhibition organiser and curatorial assistant to replace team members who have secured promotions at other organisations.

Creative Collaboration are in phase 2 restructure and are recruiting for Senior Producer Learning and Participation and Lead Producer roles. (Inclusive)

Talent and Workforce Development Management Development

As part of our renewed emphasis around development of our teams, we have been liaising with the City of London Corporation to introduce a programme of management development for people managers. Modules cover Effective Communication, Leading Diverse Teams, Motivating and Engaging, Building High Performance Teams, Performance Management and Probation, among others.

Training and Apprenticeships

Continuing with the same theme of investing in our colleagues through their development and as a result of the collaboration with the City of London Corporation and 'Multiverse' (a specialist training provider), the Barbican is now offering three apprenticeship programmes, *Business Transformation Programme*, *Data and Insights For Business Professionals Programme* and *Data Fellowship*. To date we have over 20 colleagues from different parts of the organisation that have signed up across the three areas, the spread reflecting our emphasis particularly around Business Transformation and capabilities that are essential for us delivering against our strategic framework. It is also worth mentioning that the 'world of work' is moving at pace, and equipping both our organisation and individuals with skills around an agile mindset and driving change in an evolving digital environment now will serve us well as we navigate through the next phases of the Strategic Framework transformation journey

Casuals and Freelancers

We continue to engage with our Casuals Teams through a variety of means, including through a Casuals-led forum to which management are invited. The agenda is set by the team on a range of topics to which Management are invited to respond. The last one of these was held on 26 April. There are a range of issues we are looking at and are working with our City of London colleagues, so we have a well-coordinated approach across our wider casuals, freelance and contingent workforce.

REVITALISE OUR PLACE

Projects Update

RIBA Stage 2 design and business case development is nearing completion for the current phase of Barbican Renewal projects, with a Gateway 3 paper seeking approval to draw down on funding for the next phase of work included in the papers for this meeting.

A Gateway 5 paper seeking authorisation of Barbican Renewal Phase 0 infrastructure works was due for approval at the time of writing this report. This will allow works to commence at the end of the month. Works include plumbing and drainage improvements, improvement of the Art Gallery and Concert Hall

environmental conditions, as well as improvements to some of the Centres critical lifts. A Gateway 4 paper for phase 1 infrastructure works is also being progressed at the same time.

BUILDING AN ENTERPRISING BUSINESS

Retail

The final quarter of the Financial Year in the Foyer Shop was dominated by the Totoro audience, who were still purchasing despite the first months of the new year often being the most challenging following the seasonal spending. Theatre footfall in the shop also continued to help drive our own retail sales in January, February and March, whilst the RSC merchandise sales that we were facilitating across two pop-ups and in store, on a commission basis, also continued to perform well. Compared to the previous Totoro run in 22/23, net RSC merchandise sales through retail tills for the 23/24 run increased by 10%. And in comparison, Barbican own net sales in Q4 this year versus last Q4 in 22/23 increased by 31%, demonstrating the power significant footfall has to drive income in the Foyer Shop.

At the time of writing, the Gallery shop was at 97% of the full exhibition target, with 6 weeks of sales still to come. The Unravel catalogue performance has been strong, and very little risk sits with this stock. We are likely to have enough copies to see us through to the end of the show, without excessive stock left over. The product range has been very well received, with all lines performing well across the range and requiring regular re-orders. We also have 5 weaving workshops, linked to the exhibition, taking place in the foyer shop which have all sold out. These are being run by one of our Unravel shop suppliers, Christabel (Christy) Balfour a local tapestry weaver. The workshops are 4 hours long and have a capacity of 10 people. Tickets are £120 each, which has not proven to be a barrier to sale. All materials are provided, including a large selection of wools and yarns. Each attendee receives their own handmade loom, weaving tools and instruction booklet to take home, along with plenty of wool to keep weaving with. Christy also has dates where she is demonstrating her practice on a loom which is set up in the Gallery Shop. These have been popular with visitors and have encouraged sales of yarns and weaving kits whilst also animating the space.

Looking ahead, we are in the process of reviewing a number of our own out of print, and out of date publications, revising, updating and amending for re-printing and re-publication, this is in collaboration with Hoxton Mini Press. We are also investigating other publishing opportunities with HMP.

Our Custom Print range has soft launched online, offering customers a number of archive images to order in a selection of sizes, and frames. These are printed to order and shipped directly to the customers door by our print supplier King & McGaw. There is opportunity here to diversify the prints we have to offer and hopefully grow online income, without the risk of committing to stock as it is all 'on - demand'.

Development

We are delighted to open the new financial year with a major new partnership, several renewals, new joiners and a strong pipeline and strategy to realise our ambitions for this year.

Since March, we have received generous Patron renewals from Alasdair Nisbet and Elizabeth Goldhill, Soo Hitchin, Carlos and Devy Schonfeld, Geraldine Brodie, Sajid Hussein, Robert McHenry and Sally Lloyd-Bostock, Keith Salway, and Alex and Elena Gerko, and one anonymous donor.

We welcome a new Patron, Simon Tuttle to our Barbican family, and are thrilled to receive a new Patron gift from Barbican Trustee, Ann Kenrick. Early in April, Max Cooper premiered his new project *Seme*, the first in a series of commissions Trevor Fenwick & Jane Hindley are generously supporting as part of the Barbican' Contemporary Music Programme in 2024. Following the concert Trevor wrote of a family member's reaction, "*it was the best thing he had seen at The Barbican Hall. He was comprehensively complimentary.*" Concluding "*We are pleased to be able to support this contemporary, multimedia musical creativity and help the Barbican build on its reputation for a venue which provides a platform for, and support of, innovation in high quality contemporary music.*"

We were also delighted to welcome supporters for the opening of Ibrahim Mahama's lakeside commission *Purple Hibiscus* generously made possible by Tia Collection with Associate Sponsor: Culture Mile BID with additional generous support from The Ampersand Foundation and The African Arts Trust. In addition to their support of the commission, Culture Mile BID have also confirmed their sponsorship of our Outdoor Cinema programme this summer.

Commercial Development Restaurants & Cafes

The cafes and restaurants have quietened since Totoro has finished. It was a great run that boosted all areas in the final quarter of the year. The new GM at Benugo has improved the offer in the Level G foyer cafe, incorporating a wider selection from 8.30am. This was an observation from the Catering Tender Advisory Panel and actioned as a quick win to improve the offer. The Barbican Kitchen is trialling a breakfast offer and opening an hour earlier at 9am from which started 1 May. This again was after feedback that options were limited before 12pm and will include smoked salmon and scrambled egg, smashed avocado on toast and bacon and sausage rolls.

Staffing changes to the Cinema Cafe & Bar have now been implemented, with a full-time chef and assistant manager. Their training is now complete we have started to extend the food offer currently only available on weekdays to the weekends. Further improvements are scheduled in the coming months including introducing an evening food offer more closely meeting cinema goers' expectations.

The Barbican Catering Contracts Tender went live on 1 May. The existing contract extensions have been agreed and signed until the end of January for Searcys and end of February for Benugo.

Barbican Bars

Building on this success of the Martini Bar, 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 and unloved area of the foyers. Outline plans have been drawn up by the Renewal design team and we are hoping to take this to the next stage and a business case is being considered.

Car Parks

The planned installation of 10x new EV charging points in Car Park 4 has had to pause, so we are looking to build a business case to have the assessment carried out externally. The chargers will be operated in partnership with the City's new EV charging contractor, Qwello and as this is a revenue generating project we are keen not to let it derail.

Business Events

Significant Events

The final quarter of the financial year culminated in a successful push to achieve and surpass our financial target. The period has seen high levels of activity in all spaces and included many returning client events, including the City Bridge Foundation, Arts Council England and the Open University for their spring graduation ceremonies, one of our long-standing university relationships.

Other Barbican Hall Business Events included a conference for Ofgem and a sold-out evening talk with author Elizabeth Gilbert hosted by Genius Productions. Zaha Hadid Architects also selected the Barbican as the venue for their Sustainability Symposium, bringing together experts, addressing the global emergency of climate change and discussing strategies to reduce the environmental impact caused by the built environment. We were also delighted to be the host venue for the Inclusive Books for Children Awards in late February

In September 25, The Barbican will be the home of the World Design Congress, the self-proclaimed 'Olympics of design'. The biannual event was last hosted at the Southbank Centre in 1969, spans across 2 days and will take place in the Barbican Hall and ancillary spaces. The financial value of the booking is currently worth £240K to the Barbican but the event itself will highlight our unique architectural design and create a spotlight within the international design community. Special thanks go to our Barbican Board Member – Jane Roscoe – for highlighting the suitability of the building to the British Design Council for the event.

As a direct result of the event, BDC has been introduced to the Development team to explore further opportunities which has already resulted in a further introduction to Liberty.

Events - strike rate, events turned away, pipeline

Over the last 6 weeks the Sales team have taken a total of £6.4m worth of enquiries for events in March 2024 through to July 2027. Event enquiries include short-lead conferences, weddings, talks as well as graduations and large congresses. Of this

amount £1.3m worth was refused with the main reasons being lack of availability or budget.

As we move into 24/25, the pipeline continues to be strong with 53% of our business contracted for the financial year ahead. However, with a volatile political climate and clients needing to compromise due to the Barbicans building constraints and last-minute changes to venue availability, achieving the overall target, which has yet to be confirmed, will be a challenge.

Digital Transformation: Events

The current focus of this continuous improvement project is on moving from our legacy Artifax Classic venue and room booking system to the latest version of ArtifaxEvent. This is much more than a software upgrade. Outdated ways of working have become embedded in and perpetuated by the old software, and extracting ourselves from these is complex. This software is the source of truth for what's happening at the Barbican, whether in the Hall, the Art Gallery or in any of the public spaces or backstage areas and is used all the way from event planning through to operations and reporting. Our approach is to look at the whole system of event planning and delivery, which involves documents, email, spreadsheets and meetings as well as the use of Artifax. The project, which stalled in the past, is now making slow but constant progress. We hope to commit soon to a launch date in August, although the date will depend not just on the progress of the project itself, but also on when there is a good moment for the organisation to make this significant change.

Digital Transformation: Audience Systems

This strand of our ongoing digital transformation is there to support the Audience Strategy being data-led from the start.

The aim of this is threefold:

- Systems should be integrated so that information on audiences is always available where it is relevant.
- We want to have insights at our fingertips and leverage the rich data that we collect.
- Our systems should make everyday tasks quick and easy, while being flexible enough to help us answer questions we didn't know we would ask.

The current focus of this strand is on scoping and choosing a technical approach that will give us a "single view of the customer". The aim of this work is to update or reconfigure the suite of tools that make up our customer data platform, in support of a more integrated digital audience experience – particularly where it can help us engage with audiences aged 16-29. We are currently scoping options, including procuring new software or changing how we use existing software.

Digital Transformation: Collaboration

The focus of this strand is on retiring our current intranet solution and moving to Microsoft SharePoint. This aligns our technology more closely with the City of London and, since this product is already included in our Microsoft subscription, it will reduce the annual maintenance cost. It also means that, for the first time, team members who do not have Barbican user accounts, such as freelancers and casual staff, will be able to access this shared resource where relevant.

Digital Transformation: Digital Experience

In line with our strategy of continuous improvement of the website, in the last eighteen months or so we have spent significant time on making sure our technology is up-to-date, secure and well-managed. Since the website is over 5 years old now, this maintenance and iteration helps us avoid an expensive one-off renewal of the website. In April we released a feature update that offers clearer accessibility options for. Accessibility has been and offers a clearer priority booking journey for our Members and Patrons. This is the first major visible feature update for several months.

WORKING IN LINE WITH OUR VALUES

Planning, Budgeting and Risk Management

The new 25/26 budget cycle, previously planned for March, will now be launched to the Management team in May, with the 25/26 launch still on track.

Equity, Diversity and Inclusion

We are in the implementation phase of the main EDI Strategy action plan and have begun rolling out the Anti Racism action plan. The first consultation phase of the access and reasonable adjustments plan will begin this summer.

Working with the Networks and IT team, our EDI team have been working to ensure our meetings are fully accessible. We now have a default statement on all our meetings to enhance this - *"If we can make adjustments to make this meeting more accessible, please let the organiser know. You can find our Inclusive Meeting Guidelines on our website."*

The Management team have all undertaken online training on Equality Analysis Tools, with a group session on Equality Analysis and Making Inclusive decisions to follow.

In collaboration with teams across the Centre and the Staff Diversity Networks, the EDI team have created a calendar to highlight key dates, including awareness days, religious and cultural holidays. This allows us to be mindful in scheduling important events and meetings to be discerning around colleagues need for leave and flexible working.

Staff Culture, Engagement and Wellbeing

Values to behaviours

Work was undertaken to set out some first thoughts, which are being used to support an engagement programme, kicked off with the Management Team on 10th March. At that meeting, Management Team members were asked to take the first steps in the co-creation of the organisational Behaviours, sharing their ideas so that the Behaviours reflect their thinking. The Board were also asked to contribute by sharing their ideas in advance.

This work forms a key part of the Strategic Framework and, whilst change takes time, there are a number of systemic and institutional challenges that we have

started to address and with initiatives such as the Zero Tolerance Statement, Ethics Code, new operating models, casual colleague engagement, inclusion of employees in Director recruitment and Audience Strategy, significant markers are being laid.

We will continue to engage with key stakeholders, including our colleagues through employee culture workshops. Pulse surveys will also be a means to draw in quantitative insight to help inform our cultural journey with subsequent 'qualitative' focus groups.

Engagement Survey

The Barbican has collaborated with the work undertaken by the City of London Corporation on its engagement survey which covers all Institutions. The survey was launched in early April. Barbican Colleagues have been encouraged to contribute to the survey. We are committed to continue to seek insights from all our colleagues and will identify improved ways and means to do so.

-Ends-