

Committee:	Date:
Barbican Board	21 November 2018
Subject: Management Report by the Barbican's Directors	Public
Report of: Managing Director, Barbican Centre	For Information
<p style="text-align: center;">Summary</p> <ul style="list-style-type: none"> • The Management Report comprises current updates under five sections authored by Barbican Directors. • Updates are under the headlines of: <ul style="list-style-type: none"> ○ Strategy and Culture Mile ○ Programming, Marketing and Communications ○ Learning and Engagement ○ Operations and Buildings ○ Business and Commercial. • Each of the five sections highlights 'progress & issues' for recent/current activity, then draws attention to upcoming events and developments in 'preview and planning'. • Reported activity is marked, where relevant, against our Barbican Centre strategic goal areas. For reference, the full list of strategic goals is attached at Appendix A. <p>Recommendation</p> <p>Members are asked to:</p> <ul style="list-style-type: none"> • Note this report. 	

Main Report

1. REPORT: STRATEGY AND CULTURE MILE	
	Strategic Goal
<p>1.1 Progress and issues</p> <p>Culture Mile</p> <p>Following the arrival of Tim Jones as Culture Mile Manager, new proposals are being made for the activity and content of the Mile in line with the distributed model of responsibilities around the partners. Five content principles have been agreed as a framework and will then be reviewed and refined in March 2020; activities will respond to one or ideally more of the principles. These are:</p> <ul style="list-style-type: none"> ○ Connectivity: linking physical, digital and cross-sector connections ○ Everyday Creativity: accessible, playful, offering participation ○ The Spine: developing the central route into a cultural thoroughfare ○ Ancient & Modern: reflecting 2000 years of history ○ Social Mobility: skills development and training opportunities <p>Creative Enterprise Research has revealed new opportunities for the project, and a Business Model Consultancy will now be undertaken to assess potential for income generation and business planning.</p> <p>Strategy</p> <p>Alongside the Barbican's strategic plan, which is the subject of regular review by the Board and informs our management planning, we have now developed a fully worked-out strategy for the Barbican/Guildhall School Creative Alliance, which will guide the development of joint strategic projects and activity in the future. This is attached at Appendix 2 (see also Learning and Engagement). In recent weeks the Barbican has reported to the Efficiency and Performance Sub-Committee of Finance, and been the subject of an Informal Risk Review by Audit and Risk, both of which provided useful and constructive feedback on our plans.</p> <p>Exhibition Halls</p> <p>Following the report submitted to Policy & Resources Committee on 4 October 2018 ('Remaking of The Barbican Exhibition Halls 1 & 2'), the Barbican is driving forward the next phase of the project to explore options for redeveloping the halls into a mixed use cultural space in alignment with the City's aim to transform the area into a vibrant, distinctive and welcoming destination. A Project Coordination Board has recently been established, within which sits four workstreams: (1) Activities within the Ex Halls, (2) Physical, (3) Financial modelling and business case, (4) Stakeholder communications. An 'Activities Working Group', led by the Director of Learning & Engagement, has been assembled to meet over the coming weeks and identify the desired requirements and opportunities in terms of what activities the space can provide for.</p>	

<p>1.2 Preview and Planning</p> <p>Brexit</p> <p>In line with thinking throughout the sector, we are now considering the possible impact of a no-deal or ‘cliff-edge’ Brexit, however unpalatable (and according to some unlikely) such an outcome may be. Politicians and commentators are now seeing No Deal as a potential outcome for which planning must be advanced.</p> <p>As previously reported, the main risks to the Barbican would be around the areas of freedom of movement, delays and cost through acquiring visas and processing art gallery loans. Freight transport has emerged as a major concern with potential for considerable delays.</p> <p>Our analysis shows that already 849 non-UK EU citizens are due to travel to work on or appear in the Barbican programme in the post-EU period with a far larger number in unconfirmed events. This suggests that ten already announced EU-related events in the post-Brexit period could be at high risk (seven music, one theatre, two gallery), and a further ten at medium risk, plus a large number of lower risk events. The implications can be discussed later in the meeting.</p> <p>Centre for Music</p> <p>A period of intense work on the Centre for Music project will reach its culmination in December with, as previously discussed, the submission to the City of the business case and concept design. A further update paper on this vital project is included in this meeting, but from the point of view of the Board’s strategic commitment to the project, progress has been extremely encouraging..</p>	

2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS

Strategic
Goal

Goals
2,3,4,5

Inspire more people to discover and love the arts

On the 27 September, the Barbican announced **Life Rewired**, an arts and learning season running throughout 2019 that will explore what it means to be human in the face of changing technological and scientific forces. The season announcement was covered in the media with major news pieces in **The Times** and **Financial Times**, as well as a discussion on BBC Radio London. A highlight of the season is **Strange Loops**, an interdisciplinary project of music, mathematics and theatre curated by **Marcus Du Sautoy** (Professor for the Public Understanding of Science at New College, Oxford) which explores the limits of machine learning. Also of note is the year-long project, the '**Life Rewired Hub**', which will be situated on Level G. The Hub, designed in partnership with the **British Council** and the **Royal Society**, will invite engagement with the Life Rewired theme through free residencies, talks, and exhibits.

The press launch for the Theatre and Dance January - June 2019 season was well received. Bookers responded immediately to several of the projects including **Enda Walsh's *Grief is the Thing with Feathers***, starring **Cillian Murphy** (well-known from the TV series *Peaky Blinders*); a modern adaptation of ***Medea***, written and directed by Australian **Simon Stone**; and the return of the **Comedie Francaise** in a production of ***The Damned*** based on the 1969 film by Luchino Visconti. There was extensive coverage in the major national, international and theatre press.

Modern Couples opened in the main gallery on 10th October and has continued the Art Gallery's run of recent success, enjoying strong critical reviews (4* Guardian review '*fun and fascinating show...searches for new heroes and new narratives for the story of art in the 20th century*'). Visitor numbers are slightly under target, with sales at 13779 (19% of the overall target) as of 31st October.

The Level G programme has seen a number of new installations in the last few months, including **Alternative Realities**, a collaboration with Sheffield Doc/Fest which brought a selection of new virtual reality experiences to the Barbican's foyers, and **Soundhouse** - a 'listening cinema' which explored the potential of communal listening spaces for creative audio. Alternative Realities events were at full capacity and Soundhouse attracted over 2,100 visitors, receiving excellent audience feedback (*LOVED IT! Make it permanent and bigger!*).

New International Associate Ensemble the **Australian Chamber Orchestra (ACO)** returned to the Barbican for a three-concert residency in late October. Their performance of the soundtrack to ***Mountain***, a movie exploring humans'

<p>relationship to mountains and mountaineering was an audience development success, with a sophisticated social media campaign to outdoor pursuits and natural world enthusiasts resulting in 56% of the audience being first-time bookers with the Barbican.</p> <p>Two major marketing research projects have been initiated during the period. A new audience segmentation is being undertaken alongside a brand health-check. Findings and recommendations are due in Spring 2019. The insights generated across these two initiatives will provide the basis of future strategic marketing direction and will offer actionable insights across the wider organisation.</p> <p>Create an ambitious international programme</p> <p>As part of The Art of Change, the Generations: Russian Cinema of Change season explored the landmark films which have charted an extraordinary century of change in Russia since the Russian Revolution. The season was also the inspiration of an extensive piece in the Guardian and performed well at the box office.</p> <p>Alice Owen's poem <i>Memorial</i> arrived in a production from Australia, recited by actress Helen Morse on a stage shared with a community chorus of 215 singers performing new music by acclaimed composer Jocelyn Pook. The project received 5* reviews in the Guardian (<i>'an exquisite study of grief'</i>) and The Stage (<i>'transcendent theatre'</i>).</p> <p>Similarly lauded was the Ax/Kavakos/Ma Trio concert of Brahms' Piano Trios, which opened the classical music season on 9th September. The sell-out concert, featuring three of the world's leading classical soloists, received excellent reviews from a wide range of press, including 5* reviews in the FT and The Times.</p> <p>Art Gallery exhibition The World of Charles and Ray Eames, which opened in the Barbican in October 2015, closed at the Henry Ford Museum in Detroit having attracted 204,597 visitors. It is now at its final stop at the Oakland Museum of California until 17th February.</p>	<p>Goals 2,3,4,5</p>
<p>Invest in the artists of today and tomorrow</p> <p>Wetwang Slack opened in the Curve Gallery on 27th September, the first London solo show for London-based New Zealand artist Francis Upritchard. The exhibition has received excellent coverage, including 4* reviews in both the Evening Standard (<i>'hugely enjoyable and beautifully paced'</i>) and Timeout (<i>'totally infectious'</i>). Visitor number as of 31st October were 15,336, 42% above the daily audience target.</p> <p>Theatre Associates Boy Blue Entertainment presented the revival of Olivier-nominated work <i>Blak Whyte Gray</i>, which premiered at the Barbican in January. The run played to nearly 3 thousand people and the company are now in New York to present the show at Lincoln Center.</p> <p>ACO's residency also included educational work with students from the</p>	<p>Goals 2,3,4,5</p>

<p>Guildhall School of Music and Drama, culminating in a side-by-side performance as part of the <i>Bach, Beethoven and Bartók</i> concert on October 24th in Milton Court. The concert a 4* review in The Times, describing the concert as “<i>A happy, gutsy, non-conformist night</i>”.</p> <p>Collaborating with partners to achieve our ambitions</p> <p>The Art Gallery team have taken on their second curatorial trainee in partnership with the Institute of International Visual Art, an opportunity which is accessible to early-career curators from underrepresented backgrounds. The first trainee has gone on to a new position at the Chisenhale gallery and said of their experience: <i>‘This is the only opportunity of its kind where an emerging curator can work ...[on] the most anticipated contemporary art commissions of the year.’</i></p> <p>The Leytonstone Loves Film (September 2019) project was announced as a flagship project for the London Borough of Waltham Forest’s London Borough of Culture launch on 30th October. As a precursor, Barbican Cinema kicked off September 2018 with a free screening of Sean McAllister’s 2018 film <i>A Northern Soul</i> in Leytonstone’s Red Lion Pub. The screening was followed by a Q&A with producer Elhum Shakerifar, and LBoC Creative Director Sam Hunt, hosted by Gali Gold, Head of Cinema. The event was complemented by film workshops as part of the Leytonstone Street Fest.</p> <p>Working with the sector/responding to or influencing policy</p> <p>On 13th November, Artistic Director Louise Jeffreys spoke as part of the Theories and Practices of Cultural Leadership programme in St Petersburg, Russia sharing her expertise and experience of working in the UK arts and cultural sector.</p> <p>On 4th October, Music hosted the second Classical Music Equality & Inclusion workshop for resident and associate ensembles. The workshop was facilitated by Rob Adediran from London Music Masters and explored how societal privilege manifests in classical music, focusing on these issues for performers, conductors and composers.</p> <p>Art Gallery curator Lotte Johnson attended Arts Council Curators’ Day in Birmingham on Thursday 15 November, focused on increasing the representation of women and gender balance in collections and programming. From 18th-25th November, Cinema are hosting Underwire Festival for the second year, featuring five programmes of short films. It is the UK’s only film festival celebrating female filmmaking talent across the crafts, founded to address gender imbalance in film and change the industry from the inside out.</p> <p>Responding to sector-wide concerns about harassment and inappropriate behaviour in performing arts venues, the arts division have reviewed and updated relevant clauses in all contracts and published guidelines on expected behaviour from all artists, contractors and other staff when working with the Barbican.</p>	<p>Goals 2,3,4,5</p>
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3. REPORT: LEARNING AND ENGAGEMENT	
“Today was the best day of my life!” – Participant, Barbican & Museum of London Grenfell Group	
3.1 Progress and Issues	Strategic Goal
<p>Barbican/ Guildhall Creative Alliance The Barbican Guildhall Creative Alliance has now been activated across the two organisations, following discussions at the joint Board Awayday on 26th September and subsequent sign-off at respective internal management meetings. The agreed bridging document (see Appendix B) outlines the goals, objectives and key strategic projects over the next year. Each strategic project has been assigned an owner(s) to guide the project, under which will sit project managers who will deliver and monitor progress. The Creative Alliance document will be reviewed again at Board level in autumn 2019 and the strategic projects updated to reflect progress made.</p>	1, 2, 3, 4, 5
<p>City of London / Islington The Barbican continues to facilitate partnership meetings between the City of London and Islington Council, led by the Chairman of Policy & Resources. These have now been established to continue as regular quarterly meetings. A key collaboration in relation to this partnership is the implementation of a new Islington Music Education Hub, of which the Guildhall School is the key strategic lead. Good progress is being made for the planning and implementation of this from September 2019 with a music education conference scheduled to take place on the 1st April 2019 at the Barbican.</p>	1, 2, 3, 4, 5
<p>Bundle Days for Grenfell Groups Barbican Guildhall Creative Learning worked with North Kensington-based community group, Nova, on their summer programme, providing Culture Mile activities for those affected by the Grenfell tragedy. Two groups were invited to Smithfield 150 and a City Family Arts Network Family Bundle Day with the Barbican and the Museum of London where they were given a VIP lunch in the Barbican Kitchen, a private tour of the Conservatory, a family photography workshop as well as Victorian crafts, games and object handling sessions.</p>	2, 4, 5
<p>Summer Arts Camp This year’s Summer Arts Camp was inspired by our 2018 annual theme ‘The Art of Change’ – participants aged 11-14 took part in a week-long series of workshops that encouraged them to think critically about the world around them. A series of cross-arts workshops included song writing with Jamie Doe, poetry writing with Barbican Young Poets, zine and sign making and a performance of a protest workshop with Outspoken Arts.</p>	2, 4, 5
<p>Creative Careers: Warehouse On 25 July Creative Learning hosted a Creative Careers session with corporate partner Warehouse. The session <i>Creative Careers: Demystifying the fashion shoot</i> was inspired by the partnership built through the INSIDE OUT</p>	2, 3

capsule collection on which the Barbican collaborated. The session featured key Warehouse staff who worked on the campaign and traced the creative process from inception to campaign delivery.	
Esmée Fairbairn Foundation Bid Creative Learning were successful in a bid to the Esmée Fairbairn Foundation for £300k over 3 years for the national development of our work. This three-year programme will test and develop 'place-based' collaborative working models with regional arts and education institutions across three geographic regions of England to enhance the delivery of high-quality artist-led experiences in under-served communities.	2
Heritage Lottery Fund Bid The recently successful bid to the Heritage Lottery Fund for £65k will fund an important phase in the development of the Barbican Guildhall Archive – a public facing physical space that we aim to realise in 2022. This one-year project will build momentum and widen public engagement in our combined histories exploring the original architectural designs of the Barbican, marketing and communication materials, and uncatalogued material from the school.	2, 5
Constructing Voices exhibition & Barbican Young Poets 10th Anniversary On 10 October we celebrated the 10 th Anniversary of the Barbican Young Poets programme in the Barbican Library with the opening of a new exhibition: <i>Constructing Voices</i> – an artistic collaboration between a selection of Young Poets, Young Visual Artists and Young Photographers.	
Barking Nuns Celebration Event as part of Change Makers On 11 October Creative Learning celebrated the culmination of <i>Barking Nuns</i> , a unique project that brought together artists from Complicite, archivists from Valence House Museum and students from Sydney Russell School to bring to life newly interpreted historical research on the subject of St Ethelburga, the first Abbess of Barking Abbey..	1, 2, 5
Squish Space Launch Squish Space officially launched in the first week of October. Devised by artists and playworker duo Lisa Marie Bengtsson and India Harvey, Squish Space is an inclusive, sensory environment full of playful ideas for under 5s and their parents/carers. This new regular family offer is now running 10am-4pm on selected weekdays in the Level G studio on the Barbican Foyers. In its first week of opening the space received over 660 visitors.	1, 2
Digital Strategy As explained in the Digital Strategy Update report for the September 2018 meeting, reporting on digital projects across the Barbican is now fully embedded throughout the respective departmental reports. The focus of the Digital Strategy Group has shifted to reviewing and developing the organisation culture by looking at different ways of working and utilising data driven decision making. The group are engaging with individual board members of the months ahead with the aim to hold a more in-depth workshop in the first quarter of 2019.	2

<p>Barbican Residents The Barbican held its first Annual Residents Reception on Tuesday 30th October, with a Private View of Modern Couples and Drinks Reception in the Garden Room / Conservatory. The event, hosted by the Chairman, was a great success and received an excellent attendance of 360.</p> <p>The 2018 review of the Visitor Management Plan was signed off in September and subsequently advertised in the autumn issue of the Podium newsletter, which was delivered across the Barbican Estate on Friday 5th October. The plan can be downloaded from the Residents page on our website (www.barbican.org.uk/residents).</p>	<p>1, 2</p> <p>1, 2, 3, 4, 5</p>
<p>3.2 Preview and Planning</p>	
<p>Barbican Box 2018/19 <u>Barbican Box Primary</u> Michael Rosen will be looking into his family history to celebrate migration and multiculturalism for this term's Primary Box.</p> <p><u>Barbican Box Theatre</u> For Barbican Box Theatre 2019, we are working with Slung Low, an award-winning theatre company that makes adventures for audiences outside of conventional theatre spaces. Sixteen schools from across east London and Manchester will work with the box.</p> <p><u>Barbican Box Visual Arts</u> The 2018/19 Barbican Art Box will be inspired by our autumn exhibition <i>Modern Couples: Art Intimacy and the Avant-garde</i>. The box is created by collective OOMK and emphasises collaboration as an opportunity for experimentation and play.</p> <p><u>Barbican Box Music</u> The Barbican Box Music 2019 will be curated by leading manufacturers of soft/hardware for music production, Native Instruments. Inspired by the Barbican's 2019 annual theme <i>Life Rewired</i>, the Box will explore music machinery that enables teachers and their students to create and compose their own sounds and music.</p> <p>Barbican Residents We would like to continue exploring how we can further engage residents through similar social events throughout the year, taking the opportunity to work with the Barbican Association in commemorating the 50th Anniversary of the Barbican Estate in 2019.</p> <p>Ticketing System Following the winning tender from Spektrix for a new ticketing and CRM system, the City has been waiting for the signed contract to be sent back. This was received on the 31st October and the project is now set to start in early November, with the ambition to launch in summer 2019.</p>	<p>2</p> <p>2, 5</p> <p>2</p> <p>2</p> <p>1, 4, 5</p> <p>1, 3, 5</p>

4. REPORT: OPERATIONS AND BUILDINGS	
	Strategic Goal
<p>4.1 Progress & Issues</p> <p><u>General</u></p> <p>Our vision is to create an environment that enables and inspires others to achieve their best. We will deliver this through services that are:</p> <p>1. Compliant, 2. Efficient and 3. Appropriate.</p> <p>As agreed, whilst we deliver change and deal with our legacy issues in a busy and 'live' environment, balancing speed and stability remains crucial to success. Our work on compliance continues. Much has been done and much remains to be done (but not as much as before). Progress continues.</p> <p>The Projects and Engineering team have had an especially busy period and have continued to deliver an unprecedented level of work, given the significant additional investment in our buildings. They have achieved this with fewer people, following the restructure of those original two separate teams. They continue to work ever-closer together and develop their individual and team skill sets. The arrival of new team members from external organisations has assisted the culture change and has enhanced the knowledge base and expectations of quality and the team's sense of accountability. We have delivered some notable projects over the spring and summer, including in the Hall (seats and stage cladding), the foyers (wooden floor), the kitchens (Banqueting food-prep kitchen and our Green Room), security (including 'bomb-film' and HVM (hostile vehicle mitigation), and also much of our business critical equipment behind the scenes including in our CSPR (Central Services Plant Room) plus much fire-related work. We have also invested substantial time, money and effort in life-critical projects and works including in the areas of asbestos, legionella, fixed wire-testing and fire safety.</p> <p>We have continued to work closely with our City colleagues on our CR22 Corporate Red Risk (Fire related) and this has now been successfully retired in recognition of the works achieved. We have requested that, in order to show our ongoing commitment to risk, we introduce a new amber risk for the delivery of the fire-related projects. This has been introduced as a Departmental Red Risk.</p> <p><u>Security</u></p> <p>We have continued to work with the City of London Police on a variety of initiatives including getting to know each other's teams and the co-hosting of exercises and conferences. This work will continue.</p> <p>We have again hosted visiting teams so as to share best practice and our</p>	<p>1-5</p> <p>1 & 3</p> <p>1</p>

teams have been encouraged to visit other venues too.	
<p>We are working with the City Surveyor to review and retender the security contract. We are working closely to ensure that our 'Alliance' with the School means that we have a common standard and can support each other should the need arise in the event of a major incident.</p>	1
<p>The City's investment in our security infrastructure continues, with much of the bomb-film works having been completed and the higher risk HVM (Hostile Vehicle Mitigation) works having been completed. The remaining works continue in priority order as per the City's confidential plan. This combined with our staff training and our links with the Police and other specialist teams, means that we are now much better placed to deter hostile acts and to deal with any resultant issues.</p>	1, 4
<p><u>Facilities</u></p> <p>Our focus on creating the right environment continues, and cleaning is core to this. The cleaning team, whilst contractors, are encouraged to feel part of our 'one-team' approach. Our restructure means that the Front of House Managers now have total control over all areas including cleaning and security. This clear one point of contact is also proving to be popular and well received by our Residents and others.</p>	1, 4
<p>We have worked with the City Surveyor on the renewal and tender of various centralized contracts so as to ensure consistency and give critical mass, the Barbican and School being a significant part of the estate.</p>	1, 4
<p><u>Engineering</u></p> <p>We have delivered the bulk of the restructuring, save for some areas that have been phased so as to ensure business continuity and further reduce risk. The new management team structure is now in post, with some excellent skills sets and attitudes having been brought into the team from outside.</p>	1, 3, 4
<p>As always, we continue to work to address any remaining legacy issues and to focus on compliance. Whilst doing this, we are aiming to capture the information so as to populate our new CAFM system.</p>	
<p>We have continued our remedial work on the lakes and lakeside areas so as to further improve this area for our customers and the wildlife. We have worked with Outdoor Spaces to ensure we focus on what's best for the customer, the wildlife and the overall urban-oasis that a well maintained creates.</p>	1, 4
<p><u>Audience Experience</u></p> <p>Our work towards Strategic Goal 1 continues, with the many projects noted above plus staff training across all departments who may come into contact front of house (including catering and security etc.) so as to ensure a consistent standard and level of awareness, ultimately the one-team theme is key here too. We continue to work via the project group</p>	1

<p>with other departments including Marketing, Arts, Development, Education and the Incubator team.</p> <p><u>Environmental Update</u></p> <p>Our work in this area has continued, not only with the servicing and maintenance works as noted, so that the kit works, but also in the areas of policies and training, so as to ensure that we use the kit correctly once it's maintained and running efficiently. We have continued to work with the City Surveyor on areas such as policy and procurement of the new contracts. We have also worked with the School under our Alliance to ensure a more consistent approach. The School's policy has been signed off, our joint Barbican and School policy is now being written.</p>	<p>1, 4</p> <p>1</p>
<p>4.2 Preview & Planning</p> <p>We are working with the City and our partners to ensure appropriate governance as the project evolves. We are working with the City Surveyor to ensure that we are aligned with his project managers so that they can advise on and support our application and then take on the overall project management of the 'professional' property development aspects when the time is right. We will continue to control the project direction, but the professional property aspects will be supported by the City Surveyors team, as with other large projects across the City.</p> <p><u>Projects and Engineering</u></p> <p>Following the merger of these two teams, we are now moving to ensure that we link our CAFM system, which will ensure that in future we do what is required when it is required (and record same for future audit and insurance purposes), with our capital and planning projects.</p> <p>We have been working ever-closer with the City Surveyor and Chamberlain in areas such as space surveys, leases and 'red-line' occupancy plans and our CWP planning process.</p> <p>We are also working closely with Finance so that we will ultimately be able to predict with more accuracy what is required and when, enabling more efficient use and allocation of ever more scarce funds.</p> <p><u>Audience Experience</u></p> <p>The delivery of Phase 4 will see us able to offer ever increasing standards and alignment across our Alliance with the School, positioning us well for the Ex Halls and looking forward to the opportunities offered by the extended campus of the C4M and other City strategic projects.</p> <p><u>Savings</u></p> <p>The above work, once completed, will see us having dealt with our legacy issues, having dealt with our structure and culture issues, and having serviced much of our equipment and property such that it works properly. That will enable us to do more with less and offer ever increasing standards and consistency across our Barbican/Guidhall estate.</p>	<p>1, 2, 3, 4, 5</p> <p>1, 3</p> <p>1, 3</p> <p>1, 3</p> <p>1, 2, 3, 4, 5</p>

5. REPORT: BUSINESS AND COMMERCIAL	Strategic Goal
<p>5.1 Progress & Issues</p> <p><u>Retail</u></p> <ul style="list-style-type: none"> • EPoS system testing and supplier demonstrations for a new EPoS system have begun. • Several external book events took place in the Barbican Shop in October for the release of 'Barbican Estate' by Stefi Orazi and 'Atlas of Brutalist Architecture' by Phaidon Press. • An illustrated activity book, published by the Barbican, was released on 1st October with a book launch and free children's activity taking place in store on Oct 27th. <p><u>Development</u></p> <ul style="list-style-type: none"> • In November, Travers Smith became a Business Member. • The Barbican is hosting a fundraising event as part of The Art of Change season for <i>Die Stadt ohne Juden</i> 'The City Without Jews' performance. • The HLF funded <i>Change Makers: Barking Nuns</i> project concluded with a celebration at St Ethelburga's Centre for Reconciliation and Peace. <p><u>BIE</u></p> <ul style="list-style-type: none"> • Digital Revolution continues its tour in China. • Game On is midway through its Chinese tour - next stop is Shanghai, opening May 2019. • Into the Unknown is currently running at BRANDTS – Museum of Visual Art & Culture, Denmark until February 2019. • Mangasia: Wonderlands of Asian Comics has now ended its run at Le Lieu Unique in Nantes and is currently in storage until early 2019, when it will go to Asia. • The exhibition AI: More than Human and the overall Life Rewired programme were announced to the public on 3 October. <p><u>Exhibition Halls</u></p> <ul style="list-style-type: none"> • September and October have been the busiest of the year, delivering a number of regular events: King's College Welcome Fair, Mortgage Business Expo and The British Invention Show in Exhibition Hall 2, along with a new event, Joy of Sake. 6 weeks of continuous exams took place in Hall 1. • On Tuesday 28 October, the Business Events Team held a Fabulously Barbican opening launch party in Exhibition Hall 1 to promote Cinemas 2 and 3 as potential conference theatres, which could be used in conjunction with Exhibition Hall 1. The party was attended by approx. 200 clients and resulted in some live enquires for the new spaces. <p><u>Business Events</u></p> <ul style="list-style-type: none"> • The Business Events original target of has been increased by 6% which takes into consideration the anticipated extra income from the new areas for hire in Cinemas 2 and 3. We are currently standing at 87% booked and confirmed business for the full financial year. 	<p>Goals 1,2,3,5</p> <p>Goals 2,3,4</p> <p>Goals 1, 2, 3, 5</p> <p>Goals 1, 3</p> <p>Goal 3</p>

engages with fundraising.

BIE

- **AI: More than Human** is being discussed with venues in Finland, Seoul and Singapore into 2020 and 2021.
- **Mangasia: Wonderlands of Asian Comics** will be going to Thailand for the end of 2019
- We are completing a round of negotiations with the Deutsches Filminstitut in Frankfurt to host **Digital Revolution** in 2019. This slot will complete 5 years touring for Digital Revolution.
- Following Denmark, **Into the Unknown** will move on to Netherlands,
- Negotiations are underway to take **Into the Unknown** to Japan in 2020.
- We are currently finalising the concept for BIE's next exhibition **Virtual Realms** (working title

Exhibition Halls

- The **University of London** have requested Hall 1 for a 5 days tenancy at the beginning of December, and 6 days have been reserved for a film location company.
- This month will see the return of the **Smart Buildings Show**.

Business Events

- The team continue to focus on 18/19 with attendance at key trade events including The Meetings Show, Square Meal Venues and Events, The Summer BNC Show and IMEX USA with a record **number of enquiries in excess of £2.4million** across the various events.
- **Christmas party events** have seen a sharp downturn and we are working on closing this gap with incentives and initiatives in association with Searcys
- Discussions are ongoing for potential **Artificial Intelligence** related Business Events activity in association with the forthcoming summer exhibition.

Commercial Development

- **Beech Street Café Bar** has undergone a major menu review
- A concerted effort by **Searcys** to focus on service in the restaurants has resulted in a significant improvement in Tripadvisor reviews in both Bonfire and Osteria.
- The team are working on a bespoke **Merry Wives of Windsor** cocktail for its run later this year.
- Tenders for the long-awaited refurbishment of the **Martini Bar** are in and the evaluation process begun.

Car parks

- Our focus on selling annual passes to local businesses is proving lucrative. Initial discussions have begun to agree a partnership with **Prudential** to be their parking partner for staff in their offices located near the Barbican Centre.

Goals 1, 2, 3, 5

Goals 1, 3

Goal 3

Goals 1, 3

Appendix A:

Our vision is: Arts Without Boundaries.

Our mission is: world-class arts and learning

We exist to:

- Inspire more people to discover and love the arts;
- Create an ambitious international programme;
- Invest in the artists of today and tomorrow

We support the aims of the City Corporation's Corporate Plan to:

- Contribute to a flourishing society
- Support a thriving economy
- Shape outstanding environments

Our Strategic Goals are:

1. **Visitor Experience** - to create an environment that enables and inspires visitors, exceeding their expectations in everything we do.
2. **Connecting Arts and Learning** – to empower artists, participants and audiences to be ambitious and achieve their best.
3. **Mixed Income Generation** – to create sustainable growth through innovation across arts, learning and commercial activities.
4. **Culture Mile** - to be a lead partner in establishing the City of London's Culture Mile at the heart of the world's creative capital.
5. **Audience Development** – to build deeper relationships with our audiences and communities reflecting the diversity of London as a national and international creative centre.

Staff & Efficiency (S/E)

Underpinning these we also have a commitment to operate efficiently, and to employ and develop skilled staff within the appropriate management structure

Appendix B: Creative Alliance

Creative Alliance

Barbian Guildhall – a pioneering Creative Alliance between an arts centre and a conservatoire

Guiding Principle – to influence and support the development of future arts practice for artists, participants and audiences

Mission Statement – this unique arts and learning collaboration focuses on initiatives and projects that will be more likely to succeed as a result of us working together rather than as individual organisations

Our Goals

- **messaging and leadership:**

As a local/national/global leader for the creative and cultural industries:

To demonstrate the value that our joint working brings to artists, students, audiences and stakeholders in delivering a world-class experience open to all

- **arts and learning programmes:**

Through our collaborative artistic projects:

To re-envisage the place, relevance and combined impact of an arts organisation and conservatoire properly embedded in society.

- **combined assets:**

Through the way we work together:

To maximise the potential of our programmes, expertise, spaces and resources

As well as aligning with our respective organisational strategic plans, these goals also support and complement the City of London's Corporate Plan 2018-23 by:

1. Supporting a thriving economy
2. Contributing to a flourishing society
3. Shaping outstanding environments

Objectives

Creative

- a. Collaborative Work**
Develop collaborative artistic activity which enhances artform activity and cross-arts working
- b. Culture Mile**
Agree a range of collaborative activities which establish and build the success of the Culture Mile (including partnerships, animation of spaces, etc.)
- c. Creative Learning and under 18s**
Through the Creative Learning strategic plan and the under 18s review and emergent strategy, agree shared flagship projects and activities for the next 5 years
- d. Social engagement**
Develop and test model(s) for collaborative, community-focused programming through objectives a, b, c and other means

Operational

- e. Ways of operational working**
An agreed project plan in place to ensure most efficient ways of working together
- f. How we do business together**
Redefine models of mutual benefit and maximise value through financial means or otherwise
- g. Fundraising**
Explore and identify specific joint fundraising or funding approaches

Both Creative and Operational

- h. Measuring joint impact**
Develop methods for assessing and communicating impact of the Alliance
- i. Leadership models for the sector**
Identify collaborative initiatives which demonstrate new models of working and/or new creative practices
- j. Digital strategy**
Develop our joint digital capabilities and output, through development of joint outward facing projects and initiatives, alongside investing in our shared systems and technology (back end and front end)
- k. Joined up international, national and local strategies**
Agree on our shared goals across international, national and local work and develop collaborative strategies and projects to achieve these

Strategic Projects — establishing a way forward together by connecting our vision/mission/values

The following projects are designed to support us in achieving the goals and objectives on the previous page:

messaging and leadership:

1.

Identify opportunities for telling our story through a clear joint narrative

TIMEFRAME: JUL 2019

OBJECTIVES: a, f, h, i

OWNER: SG

2.

Jointly developing our evaluation and research strategies / frameworks, in particular by exploring the impact of Barbican Guildhall programmes in society

TIMEFRAME: JUL 2019

OBJECTIVES: e, h

OWNER: SG

3.

Work with strategic partners to further develop the vision and design for C4M (particularly in relation to Education, Research and Innovation)

TIMEFRAME: DEC 2018 (pending P+R decision) then ongoing

OBJECTIVES: b, i, j

OWNER: SD

4.

Connecting and strengthening our joint approach to widening participation, representation, and inclusion

TIMEFRAME: MAR 2019

OBJECTIVES: c, d

OWNER: JM

arts and learning programmes:

5.

Identify opportunities for collaborative projects between Guildhall Drama and Barbican Theatre & Dance

TIMEFRAME: JUL 2019

OBJECTIVES: a, b, e, i

OWNER: LJ / OL

6.

Identify joint digital learning initiatives

TIMEFRAME: JAN 2019

OBJECTIVES: f, g, i

OWNER: SG

7.

Scope potential for collaborative professional development opportunities including Creative Entrepreneurship and Creative Careers

TIMEFRAME: JUL 2019

OBJECTIVES: a, f

OWNER: JM

8.

Manage and deliver a joint archive, produce research and present our combined heritage offer to the public

TIMEFRAME: JUL 2019

OBJECTIVES: a, f, i

OWNER: SG

combined assets:

9.

Develop a collaborative proposition for the Ex Halls

TIMEFRAME: DEC 2018

OBJECTIVES: f, i

OWNER: SG / JP

10.

Ways of operational working / doing business together to deliver world class services that are compliant, efficient and appropriate

TIMEFRAME: SEP 2018–2021

OBJECTIVES: e, f, g, i

OWNER: JP / JN

11.

Bring our operations fully in line with the City's Responsible Business Strategy

TIMEFRAME: SEP 2024

OBJECTIVES: e, k

OWNER: JP

12.

Develop a combined Estate Strategy

TIMEFRAME: NOV 2018

OBJECTIVES: e, f

OWNER: JP