

Committee:	Date:
Barbican Centre Board	20 th March 2019
Subject: Management Report by the Barbican's Directors	Public
Report of: Managing Director, Barbican Centre	For Information
Summary	
<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. 	
Recommendation	
Members are asked to:	
<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>It's refreshing to see Diller Scofidio + Renfro's ambitious plans at the Barbican opening up this hard-to-reach area of the City with a project that boasts a major cultural asset and increased public realm as its anchors.</p> <p><i>Architects' Journal</i></p> <p>The 2019 annual theme <i>Life Rewired</i> is now well under way, with a wide-ranging programme of events (see Programming). A special area of the Level G foyer (where the architecture exhibitions have been held) has been dedicated to the theme and designated as the Hub, with videos, reading material, and space for small informal events. This is in line with the increasing use of our foyer spaces as a public resource, and with the work we have been doing on the Barbican as a destination within the strategic aims for the future.</p> <p>As reported verbally at the last Board meeting, the visual images for the Centre for Music concept design were released to the press on 21 January and were very positively received, with coverage in all the major papers including the front page of the Guardian. Subsequent comment from the specialist press has focussed on the benefits to the urban realm and environment in the City as well as the musical benefits of the hall itself.</p> <p>The Barbican has been asked to take part in a large number of recent public events showcasing the cultural offer of the City, and the MD has made presentations to the Local Government Association conference on Culture-led regeneration; the Industry and Parliament Trust meeting at the House of Commons on the Creative Industries Sector Deal; and the International Live Music Conference on world arena venues, not to mention the DCMS Wales Week in London reception at the Barbican.</p> <p>The Music Commission report 'Retuning our Ambition for Music Learning: Every Child Taking Music Further' has published its report making practical suggestions for the future of music education; the commission was chaired by the MD of the Barbican and included a range of music and education professionals. This coincides with the forthcoming announcement of the relationship of the Guildhall School and Barbican in providing music education activities to the London Borough of Islington.</p>	

By world standards, £288 million is a snip for a concert hall, If London gets a superlative hall for less than a tenth of the cost of renovating the Houses of Parliament, it will have a bargain.

The Times

1.2 Preview and Planning

The next steps for the Centre for Music have already begun, with workshops taking forward the masterplanning aspects of the site in collaboration with City Surveyors, Department of Built Environment (including urban realm, traffic and planning) and others. A further meeting with Barbican residents took place, and a good relationship with the neighbouring Ironmongers Hall is being developed; a consultation programme is being planned.

As mentioned in the last report, an informal meeting of a group of City departments took place with in February with the Chairs of Policy and Finance, as a preliminary to the broader review of City finances that is planned for this year. While this will not affect the 19/20 budget, it has implications for the future in terms of articulating our relationship to the Corporate Plan. As can be seen from the Cinema report later in this agenda, we are now closely focussed on aligning our strategic aims with those of the Corporate Plan, and demonstrating the impact we make on the City.

Meanwhile work continues with Culture Mile on the case for the future of the Barbican's Exhibition Halls, planned closely with progress on the improvements to Beech Street, and we expect to be able to report on this to the next Board meeting.

2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS

Strategic Goal

2.1 Progress & Issues

Inspire more people to discover and love the arts

Goals
2,3,4,5

Open Fest: Art 50, a collaboration between **Sky Arts**, the Barbican, **Sage Gateshead** and the **BALTIC Centre for Contemporary Arts** was a great success at the end of February, with **9,000 attendees**. Free and open to all, the day showcased works from **Sky Arts' Art 50** which invited artists to create a piece of work which says something important about national identity in 2019. The day featured performances, interactive experiences, installations, panel discussions, photography and cinema screenings. The event was filmed and will be broadcast on Sky Arts on 25, 26, 27, and 28 March.

A Rational Anthem for a National Tantrum, a free music event as part of **Open Fest: Sky Arts 50** saw composer **Nitin Sawhney** perform a new commission with the **National Youth Orchestra of Great Britain** which considered the state of the nation, focusing on its modern-day elements of multiculturalism, diversity and people.

Theatre presented a foyer lunchtime performance by **Candoco Dance Company** (recently featured on *Strictly Come Dancing*) on 21st March, which was a continuation of our work led by disabled artists. Theatre also contributed to **Open Fest: Art 50** with an exciting commission for **Boy Blue - R.E.B.E.L** and pop up performances from **Split Britches** and **Told By An Idiot**, as well as a series of play readings in the Pit.

The annual **Chronic Youth Festival** programmed by the Cinema is now on sale. The **Young Programmers** have been involved with the marketing campaign development, and the festival's visual identity is reflective of their programming voice. The **Into the Archive** screenings on the 23rd March provided a glimpse into the Young Programmers' reframing of what 'archive' means to their generation.

Modern Couples closed in the Art Gallery on 27 January. The final visitor figure was 70,939, and the press response was extremely positive, acknowledging the significance and timeliness of the exhibition.

A new **audience segmentation model** for the Barbican is nearing completion following a phased process of qualitative and quantitative research. Tools to bring the segments to life are being developed, while machine learning techniques are being explored to map this rich data set to the ticketing database and other marketing tools.

Create an ambitious international programme

Goals

<p>The theatre programme began with the London International Mime Festival. This is an important partnership for us as our two Main Stage productions are the centrepieces of the Festival. This year we presented a return from Olivier Award-winning Belgian company, Peeping Tom and a sell-out season from UK based Gecko alongside two innovative object theatre productions which took place in the Pit.</p> <p>Following this was a week of activity from the Moscow Pushkin Drama Theatre featuring Chekhov's <i>The Cherry Orchard</i>, Brecht's <i>The Good Person of Szechwan</i> both on the main stage; and in the Pit a gala event and dance piece entitled <i>Mother's Field</i> by Aitmatov. The week was a commercial rental sponsored by Roman Abramovich. <u>The Stage</u>, <u>The Independent</u> and the <u>FT</u> spoke to Evgeny Pisarev about the company's season and the history of the Theatre. <i>The Cherry Orchard</i> received 4* reviews from <u>The Observer</u>, <u>The Stage</u>, and <u>The Arts Desk</u>. <i>The Good Person of Szechwan</i> received a 4* review in <u>The Stage</u>. Theatre's season continued with the first of its Life Rewired projects, Tesseract, a 3D dance production from the United States.</p> <p>The music programme saw the return of Bavarian Radio Symphony Orchestra from Munich, whose programme included Diana Damrau as part of her artist portrait in the soprano music of Richard Strauss. The performance received 4 and 5* reviews in the broadsheet press and Diana Damrau was interviewed on BBC Radio 3's <i>Music Matters</i> talking about her international career and her residency at the Barbican. The first performance as part of music's Life Rewired programme was a new audio-visual project by the Berlin-based techno composer Pantha du Prince, exploring the communication of trees and translating it into music with a live ensemble.</p> <p>On 17 February, the Eames exhibition closed at the final partnership venue, the Museum of California in Oakland. The final visitor number was over 500,000 across 7 venues (including the Barbican) - a great success for the Gallery's international touring programme.</p> <p><i>Hidden Figures</i>, a strand celebrating filmmakers who have been unjustly neglected in cinema history launched earlier this month, featuring films by Lina Wertmüller - a long neglected, important female filmmaker (also the first woman to be awarded the Best Director Oscar).</p> <p>The annual Human Rights Watch Film Festival returned to the Barbican this month and included 11 UK premieres and 3 London premieres, each followed by a Q&A with the filmmakers and/or the film subjects.</p>	<p>2,3,4,5</p>
<p>Invest in the artists of today and tomorrow Theatre supported a first time visit by the experimental company Third Orchestra, comprising of 22 players from across the globe, playing a range of indigenous instruments. The orchestra used the Pit for a week of improvisation and development of ideas resulting in a unique introduction</p>	<p>Goals 2,3,4,5</p>

<p>to their work for Barbican members, two public performances and a workshop day.</p> <p>Cheek by Jowl have recently opened two new Barbican co-commissions in France (<i>The Knight of the Burning Pestle</i>) and Italy (<i>The Revenger's Tragedy</i>) which will come to the Barbican in Summer 2019 and Spring 2020 respectively, after extensive tours around Europe.</p> <p>2018 Jarman Award-winner Daria Martin's: <i>Tonight the World</i>, the latest commission in the Curve, opened to the public on 31 January, to critical acclaim, including 4* in Time Out. At time of writing, the show's visitor numbers are above target.</p> <p>Collaborating with partners to achieve our ambitions</p> <p><i>Unclaimed</i>, a new Wellcome-funded commission that is part of <i>Life Rewired</i> opened on Level G in February and in the week of opening, was included in the Evening Standard as a feature. A surreal lost property office within which audiences encounter stories about the reality of ageing today, was produced by <i>The Liminal Space</i> in collaboration with the Barbican. The project has been shaped in partnership with the gerontology research team at UCL and examines the journeys of some 2,000 over-70-year olds from Camden relating to their first contact with the social care system.</p> <p>In partnership with leading tec agencies, new tools are being trialled to generate better understanding of visitor behaviour. This involves the installation of sensors and the leveraging of our WIFI network data to help drive better understanding of audience behaviour and to design better experiences. Alongside this, a focused piece of research has delivered insights into un-ticketed attendance – a growing audience behaviour responding to strategic initiatives to develop more compelling destination messages.</p> <p>Working with the sector/responding to or influencing policy</p> <p>As part of <i>Life Rewired</i>, music played a curatorial role in the development and delivery of <i>Tune into Access</i> on the 18th March - a celebratory free day that consisted of performances and participation exploring accessibility, technology and the arts, marking Disabled Access Day.</p> <p>On 11 March we held a curatorial open evening with Iniva to encourage and support young people from diverse backgrounds to apply for our 2019 Curatorial Traineeship. The evening included young people already working with Create and Young Barbican and aimed to help to demystify the work of a curator and create an open and inclusive dialogue about routes into curatorial work.</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>
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3. REPORT: LEARNING AND ENGAGEMENT	
3.1 Progress and Issues	Strategic Goal
<p>OpenFest: Art 50 There was a strong Creative Learning presence at the Barbican's free weekend, OpenFest: Art 50 in collaboration with Sky Arts, which took place on 23 February. Participants from the London cohort of the Tuning into Change project programmed three events: <i>Generative Techno at the Tea table</i>, a workshop helping people discover open source music technology; <i>Personal is Political</i>, a collage workshop where participants created their own personal and political statement and <i>Sylph</i>, a painting by Zafraan Saleem exploring topics such as gender and technology. They also distributed over 200 copies of the Tuning into Change Youth Manifesto created in 2018. In addition, 7 members of Barbican Guildhall Young Poets performed their own work on the Free Stage exploring ideas of 'Britishness' and what it means to young people to be British today.</p>	1, 2, 4, 5
<p>Converging Dialogue This year's Converging Dialogue showcase took place on 21 February at Chats Palace, Hackney. Students on the MA Leadership course took to the stage with three different community groups: youth group SoapBox Islington, over-65s group the Palace Choir and a patient group from Homerton Hospital. They performed original music devised collaboratively over a number of rehearsal sessions alongside the Barbican Guildhall's youth ensemble (Im)Possibilities, who also performed a set of original work led by band leader Paul Griffiths. The showcase will be followed by an in-depth evaluation session at Chats Palace with all the participants.</p>	2, 5
<p>Subject to Change The <i>Subject to Change</i> foyers installation, showcasing 12 poems by young people who were commissioned for every month of 2018, came to a close on 31 January. Over 1500 people interacted with the digital installation throughout its two-and-a-half month run. The poems were also published in text and video format on the Barbican blog and, as of January 2019, had reached over 75,000 views with over 30,000 hours watched.</p>	1, 2
<p>Barbican Box Music - Q&A with Swifta Beater This year's Music Box has been curated by music technology company Native Instruments in collaboration with grime artist Swifta Beater. On 21 January, 150 young people and their teachers from the 8 participating schools taking part in the programme visited the Barbican to watch Swifta Beater perform followed by a Q&A session. The students also visited the Barbican Hall. This visit marked the start of the process as each school had opened their box for the first time that week. Following the event, Swifta Beater visited each of the schools to deliver a workshop on how to use the technology and tools in the Box to create their own music.</p>	2
<p>RSC Backstage Day On 8 January 30 students from the Lammas School in Waltham Forest took part in the RSC's Backstage Day. They began the day with a</p>	1, 2, 5

<p>backstage tour followed by a choice of workshops on sound, lighting or stage management. The students were then treated to a talk by members of the RSC’s acting company. In the afternoon they were all brought back together on the Barbican theatre stage to explore the technical elements they had learnt at the workshops. And finally that evening they sat down to watch the RSC’s production of <i>Macbeth</i>, starring Christopher Eccleston.</p> <p>Community View: <i>Modern Couples</i> The evening of 14 January saw over 200 people visit the Barbican for the latest Community View. Visitors enjoyed free entry to the Gallery exhibition <i>Modern Couples</i>, performances from members of the Barbican Guildhall young creatives groups plus craft activities in the Garden Room and Conservatory. Creative Learning partnered with brain injury charity Headway East for the event who curated a series of workshops responding to the exhibition as well as creating podcasts, films and artwork that were displayed in the Conservatory.</p> <p>Culture Mile Community Day at LSO St Luke’s As part of the Community day at St Luke’s on 17 February, Creative Learning collaborated with Culture Mile to produce a variety of activities for local residents. Sensory under-5s play space Barbican Blocks proved very popular once more and students on the Guildhall School’s BA PACE course also ran a poetry workshop, helping participants to create sonnets exploring what community means to them. The event was well received by visitors with over 630 attendees across the day.</p> <p>Barbican / Guildhall School Archive The archive project has reached the half-way stage of the pilot one-year, £100K National Lottery Heritage Fund (formerly HLF) bid won in 2018. The project’s main outreach has been working with Creative Learning’s ‘Young Curators’ Programme, engaging young people with the archive material. There is also a parallel programme where our HLF project has commissioned a storyteller and artist to work with City Memory Group, to engage with the stories and memories of some of the original residents.</p> <p>Spektrix Following the initial post-contract phase (Nov–Dec 2018), which included planning the project management approach and initial configuration, the team started themed sprint cycles with the wider organisation in January 2019. Initial feedback was that teams needed more notice in order to plan their participation in these sprints. In response to this, they are now being mapped out 6-8 weeks in advance.</p>	<p>2, 5</p> <p>2, 4, 5</p> <p>1, 2, 5</p> <p>1, 2, 3, 4, 5</p>
<p>3.2 Preview and Planning Barbican Guildhall Young Poets Showcase The showcase and launch of the Young Poets anthology for 18/19 will take place on 22 March in Auditorium 1 at the Barbican. This year is the 10th anniversary of the programme and presents each young poet with an opportunity to show the results of their hard work over the past 6 months.</p>	<p>2</p>

<p>Barbican Box Showcases Barbican Theatre Box showcase will be taking place on the afternoons of 12-15 March in the Pit Theatre at the Barbican. This year's Box has been curated by adventure theatre company, Slung Low. The Art Box publication launch, curated this year by collaborative company OOMK, will be taking place in the Garden Room and Conservatory on 25 March. And finally the Barbican Music Box showcase will take place in the Barbican Hall on 24 April featuring a performance from Swifta Beater alongside the students.</p>	2
<p>Chronic Youth Festival This year's Chronic Youth Festival is programmed for the weekend of 23 and 24 March. It has been curated entirely by members of Barbican Guildhall's Young Programmers, a group of young people aged 15-25. The programme includes UK premiers, Q&As, an open submission shorts programme and a showcase of British archive films.</p>	2, 5
<p>Enterprising Adventures Showcase Artist Iris Musel and ex-Guildhall School musician turned neuroscientist Felix Josza have been working with BA PACE students and tutors on <i>Enterprising Adventures</i>: a project exploring collaborative approaches in arts and neuroscience that forms part of the Barbican's <i>Life Rewired</i> 2019 season. The outcome of this work will be showcased at Barts Pathology Museum on the afternoon of 20 March.</p>	2
<p>Barbican Estate 50th Anniversary Various departments across the Barbican Centre and Culture Mile Partners have been collaborating with Barbican residents to help them organise events to celebrate the Estate's 50th Anniversary in 2019. The agreement is firmly that activity should be seen to be primarily resident led, with the Barbican Centre and City providing support where possible. As part of the 50th Anniversary, the Centre has been working with the Barbican Association (BA) to help them programme an architecture seminar / reception in the summer. The BA are also exploring the possibility of creating a 'community hub' in the Exhibition Halls corridor on the Podium level, tenancy for which is currently being negotiated with the Centre. Other associated activity includes the Archive's public programme screening entitled the '<i>The Barbican Archive Mixtape</i>', which edits together the story of the Barbican through film and television. There will be a special screening for Barbican residents.</p>	2, 4, 5
<p>Spektrix The main focus over the next 2 months covers artform marketing, email marketing, and some of the more detailed concepts such as ticket multibuy. After this, the team will spend a further two weeks on an administrative sprint, during which it is hoped a launch date can be confirmed.</p>	1, 2, 3, 4, 5

The benefit of the BCP training that we have conducted over the years has proven its worth time and again whilst we have dealt with a variety of incidents including flooding, stormy weather, loss of power, sewerage issues, Police and medical situations and others. Our training combined with the project work that we have been delivering to deal with our legacy issues will further reduce and mitigate risk for the future.

The AECOM project continues with the bomb blast mitigation film having been completed. The highest risk area for HVM has been delivered. We have worked with specialist contractors from Northern Ireland to confirm and mitigate our risk areas. The CCTV and swipe aspects of the project are expected to be completed by the end of the calendar year. In the meantime, we continue to ensure that our existing equipment covers the risk until the roll-out of the new equipment is completed.

Facilities

Our cleaning contractor continues to work with us to improve standards at the Centre in a prioritised manner.

1, S/E

Engineering and Projects

As the end of winter nears, we note that we have had fewer heating issues this year, proof that our investment and restructure is paying off. We have identified further works on the heating systems that will be phased over the summer period in order to ensure minimal disruption and give us better resilience next winter. We are preparing for the summer by arranging tests and completing works on chillers and the cooling systems, in readiness for the coming season. We continue to have a number of issues regarding drainage (sewerage), not least because of the difficult (confined and hazardous) areas that we have to work in. Short and longer term solutions are being considered.

1

This has been another year of reacting to a number of large legacy issue repairs. As we deliver the CWP and other works that are scheduled, we will see more certainty in our scheduling and planning.

The projects team is preparing for a busy summer schedule to coincide with the Centre's activities. There is a large 3 months project in the Art Gallery with an extensive scope of works. We are investing now for coming generations. The projects team have also collaborated with the other departments to understand their project requirements over the next 1-3 years. We are currently ranking the works according to the CWP scoring criteria for submission to the CWP peer group for inclusion in the CWP bid submitted to Committee. We are working towards a more professional forward capital plan, as suits such an iconic venue.

Environmental Update

We continue to work with the City of London's energy team and our Engineers to identify initiatives to reduce energy consumption and associated carbon emissions. We have identified some items which will require funding and are working with the energy team to apply for this via

<p>CoL channels. We also continue to identify low cost/no cost efficiencies including those associated with controls and BEMS (Building Energy Management System) and to develop our environmental policies and strategies; due to our continual improvement activity we were recently awarded “Most Sustainable Venue” at the London Summer Events show.</p> <p>We have met with the CoL representative who oversees the City’s Responsible Business Strategy. We are progressing well, in line with the environmental objectives, and have offered our support in embedding the strategy throughout other CoL departments.</p> <p>Audience Experience and Ticketing We have supported our Arts and Education teams with the delivery of many successful events including Arts 50. We employ the Kaizen continual learning approach to ensure that our services improve. Teams are gapping posts and learning to work with our new structures as we deliver our Phase 4 change programme.</p> <p>Savings We continue to deliver Phase 4 of the change programme and close off Phase 3, which will deliver savings as committed to in our plan. We will continue to look for efficiencies and Phase 6 of our plan will ensure this. We work with our colleagues in Finance to identify any other local savings and efficiencies from existing lines for in-year savings.</p>	<p>1, 2, S/E</p> <p>S/E</p>
<p>4.2 Preview & Planning Using the City Surveyor’s ‘red-line’ plans for the Barbican and Exhibition Halls, we are working with our architect and teams on the Art of the Possible. This will include the customer experience and the front of house spaces plus utilisation of existing space. We are conscious that Marketing must move from the Exhibition Halls before any strip-out work in the Halls can commence.</p> <p>Projects and Engineering We have been working with the other Directorates to formalise our capital planning process now that the new CWP system is embedded. Ultimately, we will aim to have 1 year, 3 year, 5 year and 15 year plans which will mean that we can budget more accurately and plan to make best use of the availability of spaces for an ever increasing programme. Access to space to deliver projects will be a key issue moving forward, so it is essential that we are efficient, plan far ahead and communicate and work well with our colleagues in the other Directorates.</p> <p>Audience Experience Phase 4 will deliver our alliance structures and we will continue to deliver training and development in order to to ensure a consistently high and professional standard amongst our staff.</p>	<p>1, S/E</p> <p>1</p> <p>1, S/E</p>

5. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Goal
<p>5.1 Progress & Issues</p> <p>BIE</p> <ul style="list-style-type: none"> • Digital Revolution closes in March in Guangdon - our most successful run of the tour to date, with over 1,200 visitors per day. • Into the Unknown is about to launch at Kunsthal Rotterdam until the end of June 2019. • Mangasia: Wonderlands of Asian Comics will be opening at Design Society in Shenzhen, China in April, until the end of August. • BIE has now concluded an agreement with Fundacion Canal Isabel II, to stage Game On in Madrid for 7 months. • BIE has worked very closely with Business Events and have now closed agreements with Event partners for AI: WIRED Live, AI Summit and in currently discussion with CogX (AI conference). <p>Commercial Development</p> <p><u>Catering</u></p> <ul style="list-style-type: none"> • Osteria has undergone a mini brand refresh, with a new menu design and graphics on the internal entrance windows. The bar has also being re-focused as a Prosecco Bar, supported by Bottega. • Benugo have introduced an evening 'tapas' offer in the Barbican Kitchen aimed at encouraging pre-theatre audience guests who want a lighter option and a drink, at £10 including a glass of wine. <p><u>Bars</u></p> <ul style="list-style-type: none"> • Barbican Bars have a new uniform as of 20th February 2019 bringing it in-line with other Barbican front line services • As at end of January the Barbican Bar Operations have exceeded budgeted contribution by 26% <p><u>Car parks</u></p> <ul style="list-style-type: none"> • Two new electric charging points are scheduled to be installed imminently; this will increase our total number of charging points to 8 across car parks 3 and 5. <p>Business Events</p> <ul style="list-style-type: none"> • A notable event held at the Barbican in February was the Financial Times Global Economy briefing with Mark Carney. • Despite the ongoing uncertainty and the challenging business climate, Business Events have had a successful year are currently on track to achieve over 100% of their stretch target. • 2019/20 enquiries remain relatively buoyant, however, competition is becoming fierce as we enter the final countdown to Brexit. <p>Development</p> <ul style="list-style-type: none"> • The current Curve gallery commission Daria Martin: Tonight the World is supported by Fundacion Almine y Bernard Ruiz-Picasso, The Wellcome Trust, and Valeria Napoleone. 	<p>Goals 1, 2, 3, 5</p> <p>Goals 1, 3</p> <p>Goals 1, 3</p> <p>Goals 1, 2, 3</p>

<ul style="list-style-type: none"> • The exhibition circle is growing for Lee Krasner: Living Colour, with supporters looking forward to an exciting summer. These individuals join The Terra Foundation for American Art and Pollock-Krasner Foundation and sponsor tp bennett in supporting the exhibition. • The Barbican and Warehouse 'Inside Out' strategic brand sponsorship won the 2019 European Sponsorship Award for Arts and Culture. • The Barbican's partnership with Christie Digital has led to an ongoing collaboration with the Lumen Art Projects. The annual Lumen Prize celebrates the very best art created with technology. The next installation launches on Level G in March. • The first Barbican Fund appeal for Creative Learning was sent to audience members in November, with donations from £10 - £1,000 gratefully received. • The Edge Foundation will be supporting a new piloting creative careers project with three schools – Creative Careers Challenge. • Anime's Human Machines season in September 2019 has drawn support from The Japan Centre, Great Britain Sasakawa Foundation and The Wellcome Trust. • Fundraising has started for Into the Night: Cabarets & Clubs in Modern Art, with one grant already from Pro Helvetia. <p>Retail</p> <ul style="list-style-type: none"> • Work has already begun on the recommendations and actions resulting from the 20.20 retail review, focusing on recommendations relating to range, price mix and the sell through of stock. The Head of Retail is also working on action points relating to Visual Merchandising and Communications in store with the relevant colleagues. • Following the resignation of the Retail Operations Manager the role is expected to be filled by the start of April, dependent on notice periods. 	<p>Goals 1,2,3,5</p>
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<p>5.2 Preview & Planning</p> <p>BIE</p> <ul style="list-style-type: none"> • AI: More than Human is reaching its final planning stages and the marketing campaign will be launched shortly. • After 5 years touring, Digital Revolution will be travelling to Frankfurt's Deutsches Filmmuseum in June 2019 for the last stop. • Game On is on its 18-month China tour. The next stop is provisionally set to be in Chengdu, at the Jinsong Oriental Art Center from 1 July until the end of September. <p>Commercial Development</p> <p><u>Catering</u></p> <ul style="list-style-type: none"> • To maximize the opportunities offered by the unprecedented number of summer of activities at the Barbican this year, Searcys are investing in 	<p>Goals 1, 2, 3, 5</p> <p>Goals 1,3</p>
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enhancements to **Bonfire**, to include more comfortable lounge seating in the bar and laying of AstroTurf with additional planting on the terrace.

- In continued development of the café bar in Cinema 2/3, in consultation with Cinema and as a result of feedback from a recent survey, we will be changing its name to **Barbican Cinema Café Bar**.

Bars

- A new range of **low and alcohol free** drinks will be promoted in the performance bars, to keep up to date with modern trends and growing demand.

Car parks

- We are in the process of creating marketing material to promote our new **green season pass** (for electric vehicles) which will be launching in April 2019.
- We are finalising arrangements with **YourParkingSpace** to offer hourly pre-paid parking on their website.

Business Events

- we are working with Searcys to develop the **Spring and Summer menu** planning for events.
- It is clear that our **competitors are ramping up sales and marketing** activities in order to tackle the potential fall-out from Brexit which would impact from summer 2019 onward. Therefore we need to not only remain competitive in the market place, but ensure we are continually seen as a venue of choice. To this end, we are beginning new financial year in the same vein as we ended 2018, by attending **trade events and client forums**, including the C&IT Corporate Forum, London Summer Event Show and the 20/20 conferencing event, along with hosting our own events on site.

Development

- In anticipation of a busy year, we are preparing to expand **opportunities for visitors to support the Barbican** through more donation points in the Centre..
- The Trustees and team are planning a **fundraising dinner for Creative Learning** on Wednesday 26 June 2019, which will include a private view of the **Lee Krasner: Living Colour** exhibition.

Retail

- Product is in development for **AI: More Than Human**, using marketing campaign graphics and colours.
- A new **Thames & Hudson photo book**, which was developed with the Barbican Retail team, will be released and on sale in the shop from March 14th.
- A new **gin product** will be available to buy in store from early March, a Barbican branded bottle in collaboration with East London Liquor Company. Activity is planned to cross promote the Martini Bar and cocktails in the retail space and vice versa.

Goals 1, 3

Goals 1, 2, 3

Goals 1,2,3,5

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.

Our Strategic Goals are implemented in change projects that are regularly monitored by the Centre's Management Team.

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