

<b>Committee:</b>	<b>Date:</b>
Barbican Centre Board – for information	22 January 2020
<b>Subject:</b> Management Report by the Barbican's Directors	<b>Public</b>
<b>Report of:</b> Managing Director, Barbican Centre	<b>For Information</b>
<b>Summary</b>	
<ul style="list-style-type: none"> <li>• The Management Report comprises current updates under six sections authored by Barbican Directors.</li> <li>• Updates are under the headlines of: <ul style="list-style-type: none"> <li>○ Strategy and Culture Mile</li> <li>○ Programming, Marketing and Communications</li> <li>○ Creative Learning</li> <li>○ Innovation and Engagement</li> <li>○ Operations and Buildings</li> <li>○ Business and Commercial.</li> </ul> </li> <li>• Each of the six sections highlights 'progress &amp; issues' for recent/current activity, then draws attention to upcoming events and developments in 'preview and planning'.</li> <li>• Reported activity is marked, where relevant, against our Barbican Centre strategic priority areas. For reference, the full list of strategic priorities is attached at Appendix A.</li> </ul>	
<b>Recommendation</b>	
Members are asked to:	
<ul style="list-style-type: none"> <li>• Note this report.</li> </ul>	

## Main Report

<b>1. REPORT: STRATEGY AND CULTURE MILE</b>	
	Strategic Goal
<p><b>1.1 Progress and issues</b></p> <p><b>STRATEGY</b> The revised strategic plan was presented to the last Board meeting and was strongly supported. There was a comment that one of the values was unclear, and this has now been redrafted.</p> <p>The wording of the OPEN value has been changed to "Striving to be inclusive, by, with and for all" The addition of inclusivity at the top level of our values emphasises this vital area of our work, and the rationale around the wording "by, with, and for all" is now clearer, demonstrating that our work is ---by: artists, producers, curators ---with: partners, collaborators, co-curators ---for: audiences, participants drawing all these elements together in an open-facing organisation. The new headlines of the strategic plan appear at the end of this report.</p> <p>The process of aligning the strategic plan with our business model, and agreeing measurements and indicators for the future is continuing, and we aim to present an update to the Board at its next meeting in March.</p> <p>Meanwhile the City's work on the strategic outcome of the Fundamental Review continues, and it may be possible to provide a further verbal briefing at this meeting, in particular in relation to the Barbican's proposals for the collaborative co-ordination of the City's cultural and commercial offer.</p> <p>The support of the current Lord Mayor as a member of the Barbican Centre Board in highlighting the importance of culture in the City has been welcomed, and the MD of the Barbican joined the other CEOs of Culture Mile in a panel to respond to the Lord Mayor's annual Gresham Lecture on 9 January.</p> <p>Significant progress has been made in acquiring significant City capital funding for necessary health and safety works to the Centre and beginning long-delayed work on the Exhibition Halls, alongside the waterproofing of the podium level. This has been a long and frustrating process but is now beginning to bear fruit; the benefits to the whole area of opening out the Exhibition Halls, especially in conjunction with the planned zero-emission zone in Beech Street, will become clear.</p>	

## **1.2 Preview and Planning**

To prepare for the departure of Louise Jeffreys as Artistic Director at the end of March, we have made some temporary changes to responsibilities and activities in the Centre. We are grateful that Louise will continue to work three days a week until the end of March with most of her current responsibilities; during this period, the areas of Beyond Barbican and Level G will be handed over to Jenny Mollica to add to her work as Director of Creative Learning, while we scope out the future shape of Louise's role. Sean Gregory will join Louise in taking forward the work on the implementation of the strategic plan and its integration with the business plan. We are delighted to say that to provide continuity through this important transition period, Leonora Thomson, who will be known to most of you, will rejoin the Centre as part-time Interim Artistic Director from the start of April.

Given the current high public profile of Culture Mile, and its flourishing activities in recent weeks and months, it was a challenge that Policy and Resources Committee in December chose not to approve the full request for a further revenue grant for the next three years. It chose instead to support a reduced grant for a single year, in the hope of moving quickly to a partnership model which could be more self-sustaining. Nevertheless, the funding provides a solid base on which to develop high-impact activities over the next twelve months. We need to communicate much more clearly the benefits of Culture Mile to the economic activities of the City and its attractiveness to foreign investors, companies and workers. It is therefore all the more important that the next phase of the Department of Built Environment's implementation plan for Culture Mile is endorsed at the next meeting of Resource Allocation Sub-Committee.

## 2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS

Strategic  
Priority

### 2.1 Progress and Issues

The Barbican has received successful feedback from the **Arts Council England's annual NPO assessment**. Notably, the Barbican has gone from a consistent 'met' for our **Creative Case for Diversity** work to 'strong,' reflecting our equality and inclusion progress over the year.

De, Au

Programming changes that reflect this progress include the new curatorial direction of the Pit theatre. Foregrounding underrepresented artists, the theatre co-commissioned another **Pit Party** in October. This year, **Jamie Hale's** curated **CRIPtic** which included work by a range of D/deaf and disabled performers, poets and comedians. The number of female artists recently exhibiting in the Curve also contribute to the higher diversity rating.

Ar, Au, De

The Projects team have installed an accessible toilet, shower and dressing room in Theatre's backstage area, providing necessary facilities for Barbican artists. Without this change, certain programmes could not have happened. During this period, the Projects team also refurbished the viewing facilities in the Theatre Latecomers Lounge.

Ar, Au

The **Walthamstow Garden Party** received a bronze certification for access from **Attitude is Everything** and will be in a strong position to receive silver in 2020.

De, Ar

Cinema have integrated access into the family programme with the **Family Film Weekender**, a two-day festival of films and workshops for children aged 3-10 and their families. On 24<sup>th</sup> November, the whole film programme was captioned, including a sold-out BAFTA x Framestore VFX live event which was interpreted into BSL. Several D/deaf audience members attended with universally positive feedback.

De, Au, Ar

A four-year foyer refurbishment of **Beech Street Cinemas and café** will begin in May. However, heating remains an issue in the area. Currently, Beech Street retains a cooler temperature than the main Barbican Centre and Audience Experience mitigate this by closing the glass panels in the venue.

De, Au

In Autumn, Theatre hosted Barbican debuts from Moscow's **Theatre of Nations**, who performed **Shukshin's Stories** and **Ivanov** and South African choreographer **Gregory Maquoma** with **Cion**. The **RSC's** winter residency presented **As You Like It**, **Measure for Measure** and **Taming of the Shrew**. While **Superfan**, the winners of last year's Oxford Samuel Beckett Theatre Trust Award, presented **Nosedive**, a cross generational circus work. Everything in this period fell just shy of their box office targets

De, Au, Ar, In

<p>but Theatre remain overall in a good position due to the success of other shows.</p>	
<p>Communications coverage of Theatre and Dance included positive reviews for <b>Nosedive</b> and preview reviews of <b>Orlando</b> during its performances in Berlin, published to coincide with the show's going on-sale at the Barbican.</p>	De, Au
<p>On Level G, feminist literary festival <b>New Suns</b> returned to the Barbican for a second year. Comprising a bookfair and day of talks, workshops and screenings this year's edition formed part of our <b>Life Rewired</b> season with an exploration of contemporary feminism and technology. Over <b>5,000</b> people spent time on Level G during the day, with speakers including writer <b>Reni Eddo-Lodge</b> and joint winner of this year's <b>Turner Prize Tai Shani</b>.</p>	De, Au
<p>In November, the <b>EFG London Jazz Festival</b>, presented by Barbican Associate Producer <b>Serious</b>, played across London, holding several critically acclaimed shows at the Barbican, including <b>Art Ensemble of Chicago's</b> 50<sup>th</sup> anniversary performance, <b>Herbie Hancock</b> and <b>Iggy Pop</b>.</p>	De, Au, Ar
<p>Resident International Orchestral Partner, the <b>Los Angeles Philharmonic</b>, were widely well-reviewed by critics. Several print and broadcast pieces focused on the composer <b>Emily Howard</b>, who curated an event celebrating Ada Lovelace as part of the <b>Life Rewired</b> season.</p>	De, Au, Ar
<p>Sewage problems have recurred in the backstage areas of the Concert Hall during this period. The Projects team are doing all they can, but it has needed careful handling with various orchestras and renters.</p>	
<p>The <b>Life Rewired Hub</b> programme culminated in December. Over the course of the year, the <b>Hub</b> hosted over 90 events throughout between February and December, and an estimated <b>28,000 people</b> engaged with the offer of events + exhibitions (c. 13,000) and reading room (c. 15,000).</p>	De, Au, Ar, Le
<p>Communications delivered a successful media campaign for <b>Into the Night</b> which included a collectors' edition of <b>Harpers' Bazaar</b> (cover story and feature), a major feature piece in the <b>Financial Times</b> and the broadcast of a <b>Radio 3 Free Thinking</b> debate connected to the exhibition and recorded at the Barbican. However, despite the press coverage, <b>Into the Night</b> has still underperformed in the box office. The measures put in place (bar and jazz on late evenings) have stopped figures from dropping further, but have not been able to increase in line with target.</p>	De, Au
<p>The Communications team were also very involved in the planning and delivery of the <b>Creative Learning 10<sup>th</sup> anniversary event</b>, contributing to messaging, the 10 years in review publication and securing a thought leadership piece for Jenny Mollica in <b>Arts Professional</b>.</p>	Le, Au
<p>The Cinema team also increased visibility in the press and across the film industry. The <b>Borders and Boundaries</b> film programme was featured in in</p>	De, Au, Ar

<p>the <b>Guardian</b> and Head of Cinema, Gali Gold, was selected to be a member of the jury for the <b>British Independent Film Awards</b>.</p>	
<p><b>2.2 Preview and Planning</b></p>	
<p>Barbican Communications lead the comms workstream for Culture Mile and continue to plan for changes to its structure scheduled from April 2020.</p>	Cm
<p>The first of Level G's <b>Inside Out</b> programmes include <b>Alternate Realities</b>, a week of documentaries and free installations produced in collaboration with Cinema and <b>Sheffield International Doc/Fest</b>, and <b>Playing Democracy</b>, an interactive experiment by artist <b>Ling Tan</b> on social play structured as a competitive game of multiplayer Pong co-commissioned with <b>Lumen Art Projects</b>.</p>	De, Ar
<p>In January, Beech Street Cinemas and café will be awarded the <b>Autism Friendly Award</b> from the <b>National Autistic Society</b>. This follows 3 years of Relaxed screenings in the Cinema and will promote the programme and attract larger audiences.</p>	De, Au
<p>Art Gallery's <b>Masculinities: Liberation through Photography</b> opens in February. Barbican Cinema are responding to the exhibition with <b>Her Lens, His Story: Female Directors and Masculinities</b>, a programme that reverses the traditional cinematic male-female gaze by showcasing international female filmmakers portraying provocative men.</p>	De, Au
<p><b>Toyin Ojih Odutola</b> will present her first UK show in the Curve in March.</p>	Ar
<p>As part of the 2020 annual theme, <b>Inside Out</b>, a year exploring the relationship between our inner lives and creativity, Barbican Cinema will present an <b>Autism and Cinema</b> season in April. Working in partnership with <b>Queen Mary University</b> London, this programme explores neurodiversity on-screen and the season includes talks that reflect on cinema and our sensory world. This programme has been the recipient of funding from the Wellcome Trust.</p>	Au, Ar, Le
<p>Cinema and Theatre have been planning for the refurbishment of the foyers in Cinema 1/Pit and Beech Street. Working in collaboration with the Projects department and Ruff architects, the estimated completion is March 2020.</p>	De, Au
<p>Art Gallery are working in collaboration with the <b>Michael Clark Company</b> to develop the <b>Michael Clark</b> show for summer 2020. The exhibition looks back at his career and presents previously unseen material from the archives to cover all principal collaborations with artists. The lower gallery will feature an 'exploded' version of the cult film <b>Hail the New Puritan</b> by <b>Charles Atlas</b> – of Clark in his heyday.</p>	De, Au

<b>3. REPORT: CREATIVE LEARNING</b>	
<b>3.1 Progress and Issues</b>	<b>Strategic Priority</b>
<p><b>Tuning into Change Open Rehearsal with Gustavo Dudamel</b>  On 20 November, 155 young musicians took part in an open rehearsal led by Gustavo Dudamel, in a collaboration with the National Youth Orchestra (NYO) and their Inspire programme. The orchestra was made up of three members from the National Open Youth Orchestra, 18 Youth Orchestra Los Angeles (YOLA) members, and NYO and NYO Inspire musicians from across UK – the majority of whom are state educated and from BAME backgrounds. This event formed part of the legacy work of the Tuning into Change project and was performed in front of an audience of 860 people, including pupils from nine different schools from local boroughs.</p>	De, Au, Ar, Le
<p><b>M-SET: <i>To the Moon and Back</i></b>  Jointly commissioned by Barbican Theatre and Barbican Guildhall Creative Learning, <i>To the Moon and Back</i> is an immersive, participatory experience created by M-SET (Multi-Sensory Educational Theatre) Artistic Director, Paula Manning. The show began with performances in the Barbican Pit Theatre on 6 December for primary and SEND school groups before beginning its public run on 13 December. In addition, we ran Continuing Professional Development sessions for primary and SEND teachers inspired by the techniques used in the show. In total, there were 39 performances and the production received a positive reaction from school groups, teachers, the public, and the press with Reviews Hub calling <i>To the Moon and Back</i> “an extraordinary experience, carefully managed to create moments of free play [...]”</p>	De, Au, Le, Ar
<p><b>Hunt &amp; Darton Café</b>  As part of the 2019/20 Barbican Cross-Arts Box, performance art duo Hunt &amp; Darton recreated their award-winning Café installation on Barbican’s Level G. The Hunt &amp; Darton Café is a pop-up interactive performance and fully functioning café where art meets food. Over a fortnight in November, every school taking part in the Cross-Arts Box (also curated by Hunt &amp; Darton) visited the Café and Barbican Art Gallery’s <i>Into the Night</i> exhibition. Additionally, the Café was open to the public for free on two consecutive Saturdays.</p>	De, Au, Le, Ar
<p><b>Family Film Weekender</b>  The Family Film Weekender took over the foyers of Barbican’s Cinemas 2&amp;3 on 23 and 24 November, welcoming approximately 900 people through the doors. The weekend featured interactive workshops on animation, green screen, virtual reality and coding as well as a quiet book corner and the Family Film Kiosk, where families could participate in a range of self-led creative activities.</p>	De, Au, Le
<p><b>Careers ReWired</b>  Funded by the Edge Foundation, the Careers ReWired project culminated in a pitch event at the Barbican Pit Theatre on 22 November with 57 students from</p>	Le

<p>City of London Academies Islington and Highgate Hill and Associate School, Sydney Russell School. Each school presented on the question: 'Why should you be given a job over a robot?' before taking part in a careers panel led by creative consultant, Joseph Gray. In the afternoon, students were given the opportunity to present on their project highlights and the key skills they had acquired during the process.</p> <p><b>Youth Panel Escape Room</b> As part of their final project, the Youth Panel worked with artist Sacha Coward to create an Escape Room event in the Conservatory and Garden Room for 14-18 year olds on 23 November. The event itself sold out and was run entirely by members of the panel.</p> <p><b>Trevor Paglen: Camouflage in the Digital Age</b> On 30 November, artist duo Yoke Collective ran a highly topical workshop exploring the potential of fashion and camouflage in disrupting facial recognition software by altering one's appearance using various materials. The workshop was responding to themes posed by Trevor Paglen's Curve exhibition, <i>From Apple to Anomaly</i>, as part of the Barbican's <i>Life Rewired 2019</i> theme.</p> <p><b>Into the Night: Community View and Young Barbican Night</b> As part of Creative Learning's Gallery and Community public programme, the department programmed activity for both the <i>Into the Night</i> Community View and Young Barbican Private View. Both evenings featured creative responses to the exhibition from five former young creatives that spanned poetry, audio-visual and performance. Almost 500 young people and community group members took part across both evenings.</p> <p><b>City of London Age Concern Christmas Film Screening</b> On 19 December approximately 60 older people, made up of members from City of London Age UK and George Mason Lodge care home in Leyton, sat down to watch Jacques Demy's <i>The Umbrellas of Cherbourg</i> in Barbican's Cinema 2. This year's Christmas screening was run in collaboration with the Barbican Archives team. The feature film was preceded by a 5-minute version of the Heritage Lottery Funded Barbican Archives Mixtape film and the whole event was followed by refreshments and curated activity drawing inspiration from the Archives themselves.</p>	<p>De, Au, Le</p> <p>De, Au, Le</p> <p>De, Au, Le</p> <p>De, Au, Le</p>
<p><b>3.2 Preview and Planning</b></p>	
<p><b>Towards a Creative Curriculum Conference</b> On 10 January, the Barbican Centre will host Towards a Creative Curriculum – an all-day conference programmed jointly by the Royal Shakespeare Company and Barbican Guildhall Creative Learning. The conference is aimed at helping teachers and arts professionals to develop a curriculum that successfully embeds the arts within the new Ofsted framework. The day will include keynote speeches from Global Teacher of the Year award recipient Andria Zafirakou, Professor of Creative Education Jonothan Neelands and education journalist Laura McInerney; a provocation from artist Bob &amp; Roberta Smith;</p>	<p>De, Au, Le, In</p>

<p>compering from BBC presenter Sonali Shah; a panel discussion led by journalist George Alagiah; a series of presentations from schools across the UK; and a host of workshops led by artists such as Complicite and Siobhan Davies Dance.</p> <p><b>Barbican Box Harlow</b>  Barbican Box Harlow begins on 4 January with Artist Mentor training at the Barbican Centre for the Theatre Box in Harlow, Essex in 2020. This is followed by Continuing Professional Development sessions for participating teachers at partner venue, the Harlow Playhouse, on 8 and 9 January.</p> <p><b><i>Into the Night: Family Storytelling</i></b>  We will be running another family storytelling session on 11 January led by storyteller Olivia Armstrong and inspired by the Barbican Art Gallery's <i>Into the Night</i> exhibition.</p>	<p>Le, Ar</p> <p>De, Au, Le</p>
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4. REPORT: INNOVATION AND ENGAGEMENT	
<b>4.1 Progress and Issues</b>	Strategic Priority
<p><b>Technology Programme</b></p> <p>Spektrix will replace enta for ticketing inventory management and sales. It will unify our view of audience members and other contacts, including donors. Practical changes include replacement of box office computers, ticket printers and card machines, and rebuilding our online ticketing journey from the ground up.</p> <p>This is at its heart a business change project with a technology component. It will deliver outcomes against all three strands of the Technology Programme: Website, Ticketing &amp; CRM, Data &amp; Analytics and Event Management. The project will reduce risk around enta, which has been running on outdated technical infrastructure and is no longer developed by the supplier.</p> <p>The new eticketing site is running and can complete a journey from event selection through to purchase. Technologically speaking this is a huge leap forward from the existing site, which is built on code dating back to 2002. It is being made viable for launch through intensive user and technical testing and rapid iteration.</p> <p>The implementation of Spektrix also brings a separate, yet tightly integrated, bulk email product called dotdigital. The first major delivery milestone was met in September 2019, which migrated over to dotdigital from the previous system (IBM/Silverpop). All marketing email now goes through dotdigital.</p> <p><b>Archive Project</b></p> <p>A £650k bid has been submitted to the Arts &amp; Humanities Research Council for a collaborative project on the jointn Barbican / Guildhall School archive. The project includes case studies looking at the international impact of Barbican programming and drawing comparisons with other multi-arts institutions</p> <p>The Director of the London Metropolitan Archives and other senior colleagues were invited survey the 7,000-strong architectural plans collection for the Barbican Centre and Barbican Estate. The plans are</p>	<p>De, Au, In</p> <p>De, Au, Ar, In</p> <p>De, Au, Ar</p>



<b>5. REPORT: OPERATIONS AND BUILDINGS</b>	
	Strategic Priority
<p><b>General</b>  Our vision is to create an environment that enables and inspires others to achieve their best. We will deliver this through services that are:  1.Compliant, 2. Efficient and 3. Appropriate. Balancing speed and stability remains crucial to success.</p> <p><b>Operations – Including Security, BCP, Health &amp; Safety, Facilities and Box Office</b>  The recent terrorist incident at London Bridge saw our teams on alert. The teams worked well together and in conjunction with our contract partners were able to react quickly to provide additional security and an increased reassuring profile across our Alliance with the Guildhall School. The investment and training we have received across our campus mean that we are better equipped and prepared to deal with such incidents and are able to react quickly and efficiently.</p> <p>Phase 4 of our change programme (Alliance) has resulted in the recent recruitment of new junior management level which will enhance our Alliance with the School and allow us to build on this phase and new structure.</p> <p>Box office ‘cashless’ is now live, with very few comments from the public. We continue to monitor customer feedback. Cash sales are still available, although very few requests are being made. Phase 6 of our restructure (Kaizen review) is now ongoing. This will see further savings as the simplification of our management structures beds in. ‘One team’ remains a key objective of this change programme and clarifies reporting, accountability and focuses effort on the customer.</p> <p>Our fire safety work continues with the completion of our ‘ad-hoc’ priority projects list. We are now carrying out the final verification audit before sign-off. A full Centre fire evacuation was conducted successfully. A Kaizen report on the evacuation will ensure continual improvement, further enhancing our processes. Staff engagement in this essential aspect of our safety has been very encouraging.</p> <p><b>Buildings including Projects, Engineering and Environmental</b></p> <p><b>Projects</b>  We have been successful in the new capital bid process, with funding secured (20/21) to invest in the Exhibition Halls. We have also had funding to upgrade other areas of the Barbican Centre. These will be involved projects and will be delivered in partnership with the City Surveyor, as per our agreed ‘ever closer’ alignment strategy. We will be resubmitting some of our bids, in-line with the new process.</p>	<p>De, Au, Ar, In, Le, S/E</p> <p>De, Au, Ar, In, Le, S/E</p>

<p>We have a significant number of ongoing smaller projects, some of which have to be completed by year end. The most noticeable of these will be the new carpet on the ground floor foyer and a new look lobby to Cinema 1 and the Pit Theatre. We have worked with architects that know and understand the Barbican. This will enhance significantly the 'look and feel' of our Front of House customer spaces and experience.</p> <p><b>Engineering</b>  A new Shift Team Leader started with the team in December. We are very pleased to have a highly skilled and experienced engineer who will help to raise standards, drive our performance and further improve the customer experience.</p> <p>The season has gone well, with the team supporting the Centre's busy programme and continuing to invest in the buildings. We have also been dealing with ongoing drainage issues and have taken the opportunity to improve our services. Other departments have worked with us whilst we improve the Back of House facilities. We have worked with the Town Clerk, HR, the Health, Safety and Wellbeing team and City Surveyor to review options and to rectify and improve the drainage infrastructure and services.</p> <p><b>Environmental</b>  We continue to work with the City of London's teams to develop the City's strategy, namely via the Energy Board and Climate Action Technical Group, which was formed to enable the development of a City-Wide Climate Action Strategy.</p> <p>Internal Alliance relationships continue to develop. Following on from sustainability and environment awareness sessions earlier in the year and via additional consultation, we have confirmed that there is a huge appetite amongst the staff and student body to further develop our sustainability activity.</p> <p>We have made links with UCL's Institute of Sustainable Heritage and we are in discussions with them on how we might work together in the future, including how we might develop sustainability themed student projects at the Barbican, thereby inspiring the next generation of professionals. We have also linked up with Canary Wharf, following an introduction from our new Lord Mayor.</p> <p><b>Savings</b>  As described above, having invested much time and effort in 'creating the environment' and our restructure and change programme, we continue to focus on delivering not only better quality but also an improved 'one team' culture and efficiencies, a target of circa 20 % savings in our Directorate lines. This will deliver an ever-improving customer experience, ultimately delivering our Destination and Culture Mile strategies.</p>	<p>De, Au, Ar, In, Le, S/E</p>
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<b>6. REPORT: BUSINESS AND COMMERCIAL</b>	
	Strategic Priority
<p><b>6.1 Progress &amp; Issues</b></p> <p><u>Business Events</u></p> <p>The full year target of just under <b>£3m was achieved</b> by the end of December 2019. With 3 months left to go, this should be exceeded, which is very positive in light of the challenges and business climate the team have faced.</p> <p>The past few months have seen a number of record-breaking moments, including the highest level of confirmed contracts ever received in one week alone - £320k. For the first time, Business Events have achieved over <b>£1.3m room hire value in the Barbican Hall</b> in a single year, and over a 2 week period, the record was broken for the total value of enquiries ever generated across 3 trade shows - attendance at IMEX (USA), Venues and Events, M&amp;IT and IBTM generated <b>over £5.5m worth of new enquiries.</b></p> <p>Business Events have once again achieved '<b>Gold Level Standard</b>' for our recent Meetings Industry Association (MIA) AIM assessment. The AIM Gold accreditation is the MIA's highest accolade and achievement of this level sends a positive signal to potential clients that superior service levels have been achieved and the venue operates within and follows strict guidelines, both locally and legislative to prove safety and compliance.</p> <p><u>Development</u></p> <p><b>Calvin Klein</b> have confirmed lead sponsorship of the spring 2020 Art Gallery exhibition, Masculinities. Prospecting and cultivation is underway for an Exhibition Circle of donors for the Jean Dubuffet exhibition in autumn 2020; we have one member already. <b>Sotheby's</b> have also confirmed supporting sponsorship of the exhibition. The <b>Performing Arts Fund NL</b> are funding the ITA's production of The Cherry Orchard in Sept/Oct 2020.</p> <p><u>BIE</u></p> <p><b>Digital Revolution</b> has ended its tour and is being decommissioned – over the past 5 ½ years, it has travelled to 6 countries and welcomed over 615,000 people. <b>AI: More than Human</b> opened at Groningen Forum, the Co-Producer venue on the 6<sup>th</sup> December with a ceremony attended by the Netherland's Prime Minister. <b>Game On 2.0</b> opened at Fundación Canal, Madrid on 25<sup>th</sup> November, where it will stay until the end of May 2020. In the first 5 weeks, the exhibition has received over 28,000 visitors. BIE has signed agreement with ArtScience Museum in Singapore and Museums Victoria in Melbourne to form a Co-Production Partnership for the development of <b>Virtual Realms</b> in the value of £440k. <i>Virtual Realms</i> will open on 29<sup>th</sup> May at ArtScience Museum, Singapore.</p>	<p>De, In</p> <p>De, Au, In</p> <p>De, Au, In</p> <p>De, In</p>

<p><u>Retail</u>  Foyer Shop sale targets in November were difficult to achieve, with a <b>slower start to Christmas trading than expected</b> and shoppers waiting for the Black Friday/Cyber Monday sales which occurred at the very end of the November Period. There will be a sale instore in the Foyer shop from January 1st, aimed at clearing the remaining seasonal stock and discontinued lines.  <b>New fixtures</b> have arrived on the ground floor of the Foyer Shop; offering better display and also bringing additional lighting to the floor.  <b>Online sales</b> have performed well against budgets, especially helped by the Black Friday/Cyber Monday promotion of 20% off all online purchases for the 4 day period. Online trading over November and December as been brisk with over 1200 orders placed in the period between 1<sup>st</sup> November and 27<sup>th</sup> December.  The <b>Gallery Shop</b> has continued to struggle to meets its budgets due to the lower than expected footfall for Into the Night.  <b>New fashion and accessory products</b>, made in collaboration with Apparel &amp; Lovers, have now launched in the Barbican Shop.</p> <p><u>Catering</u>  Below budget tickets sales in the Hall, Theatre and Gallery have had a detrimental income consequence on all catering areas but especially Benugo. Every effort is being made to maximize income targets to pull this back in the last quarter of the financial year. All financial KPI's are exceeding budget expectations.</p> <p><u>Bars</u>  We opened a pop-up bar for gallery's <b>Into the Night</b> Exhibition, generating secondary commercial income in addition to promoting evening gallery ticket sales. <b>Barbican Bars</b> has already exceeded contribution for this financial year. Forecasting to deliver 26% above budget</p> <p><u>Car Parks</u>  Yourparkingspace season ticket sales now have 18 yearly season tickets currently purchased by their customers.</p>	<p>De, In</p> <p>De, In</p> <p>De, In</p>
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<p><b>6.2 Preview &amp; Planning</b>  <u>Business Events</u>  One recent challenge the team is facing is the drop in secondary/discretionary spend on event catering. There has been a considerable drop in some cases and more half day events with <b>reduced catering</b> has become the trend.  In February, the Business Events team are hosting a commercial event for <b>Life Lessons, presented by the Sunday Times</b>, an event that encompasses a range of speakers, workshops and events around the topic of wellbeing, Sustainability and big ideas for living better.</p>	<p>De, In</p>
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<p><u>Development</u>  The <b>new Director of Development</b> started on 6 January. Planning is underway for an event with the Lord Mayor in February as a cultivation opportunity for the Directors Circle. Fundraising priority projects for FY 20/21 and 21/22 are being finalised. The team are currently working with colleagues across the Centre to develop an application for the <b>Heritage Lottery Fund</b> for the March 2020 deadline, with outcome by June 2020. Recently drafted a <b>new Legacy brochure</b>, which will be available online only initially.</p>	De, Au, In
<p><u>BIE</u>  <b>AI: More than Human</b> is fully booked for 2020. We are currently in discussions with partners in Brazil, Belgium and Italy to book the further slots on 2021 to 2024. <b>Virtual Realms</b> production is progressing well. A week of testing will be happening in the beginning of January to test some of the artworks and coinciding with a visit from the Co-Curator from Japan. We're soon closing negotiations with Western Australia Museum to bring <i>Virtual Realms</i> to Perth in 2022. We will soon be formally announcing the exhibition which will hopefully build further interest from venues across the globe. BIE are exploring the possibility of bringing <b>Mangasia</b> to the Barbican Centre in 2020 and are now developing our <b>2021 summer exhibition at the Barbican Centre</b>, dedicated to Sustainability, Climate Change and the Natural World.</p>	De, Au, In
<p><u>Retail</u>  We are currently planning for activity during London Craft Week which will see us collaborate with STORE Store, a design shop with a difference. They help young people into applied creative courses, run workshops, and sell unique pieces made by students during weekly After School Clubs. This project has also been in collaboration with the Creative Learning team. The aim is to drive LCW attendees to the Barbican and into the shop, as part of the LCW programme of events. Product development is ongoing with a focus on Barbican branded ranges, with a small conservatory range launching in Spring.</p>	De, In
<p><u>Catering</u>  We are working with all caterers, although predominantly Benugo, to find short term solutions to reduce and longer-term solutions to <b>remove all single use plastics</b> from use in our public areas by end of 2020. Initially replacing single-use plastic water bottles in the first quarter of 2020.</p>	De, In
<p><u>Car Parks</u>  Discussions with Justpark are scheduled to take place in regard to increasing the number of season tickets they currently purchase in the Barbican Centre car parks. Arrangements with YourParkingSpace to offer <b>hourly pre-paid parking</b> on their website are moving forward. Works have begun to link the Yourparkingspace booking system with the Barbican car park booking system.</p>	De, In

## **Appendix A: Strategic Plan**

**We believe in: Creating space for people and ideas to connect**

**We're committed to: Arts Without Boundaries**

**We are:**

- **Brave** - breaking new ground, doing the things others wouldn't
- **Open** - striving to be inclusive, by, with and for all
- **Connected** – reflecting today's world, building meaningful partnerships
- **Sustainable** – Being smart about doing business, embracing the future ways of working

*Our Strategic Priorities are:*

**De - Destination** – deliver an exceptional experience

**Au - Audiences** – build lasting relationships

**Ar - Artists** – enable artists to realise their vision

**In - Income** – create sustainable growth

**Cm - Culture Mile** – be a lead partner

**Le - Learning** – develop creative skills for life

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

- 1) contribute to a flourishing society
- 2) support a thriving economy
- 3) shape outstanding environments

### **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