

<b>Committee(s):</b>	<b>Date(s):</b>
Barbican Board	21 May 2014
<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. Updates are under the headlines of Cultural Hub, Arts, Creative Learning, Audiences &amp; Development, Operations &amp; Buildings and Business &amp; Commercial.</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 &amp; planning'.</li> <li>• Reported activity is marked, where relevant, against our Barbican Centre strategic objectives. For reference, the full list of objectives 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 Cultural Hub</b>	
	Strategic Objective
<b>1.1 Progress and Issues</b>  <b>Strategy:</b> The Centre has been working on its long-term financial picture for the Corporation's Service Based Review, which was set up to meet the reductions in funding, particularly by Government within in the City Fund, over the next years. The Centre has made a full submission to the Review, and a meeting took place in April with the Chamberlain to consider these proposals. At the conclusion of all the meetings with City departments there will be a meeting with the relevant Chairman, Deputy Chairman and Chief Officer to discuss the proposal that will be put to the Resource Allocation Sub-Committee at the end of June. These proposals will then be refined and put to Policy and Resources Committee in the	Objective 1, 2, 3, 4, 5

<p>autumn.</p> <p>This has involved a large amount of detailed work across the Centre with the aim of exploring new approaches with could make the Centre fit for purpose in a new financial future. The Service Based Review meeting went well, and it was felt that the Centre had fully addressed the challenges of responding to the new financial environment. The agreed approach has been to look for the final delivery of savings by 2017/18, so a staged programme is possible for achieving both savings and increased income. The basis of the approach has been to explore operational efficiency while affecting as little as possible the offer to the public, while bearing mind that this offer will undoubtedly change in line with changes in audience taste and demand. To assist in the process, the Chamberlain will soon be appointing consultants to carry out a review of the Centre's operations and efficiency, which will suggest new possibilities for change. It is hoped they can report by the summer.</p> <p><b>Cultural Hub:</b> The structure and timetable for the review of the Barbican Area Strategy by the Department of Built Environment has been advanced, including its links with the cultural hub project. Initial consultation with Ward members and the Barbican Association has taken place, and a series of consultative groups are planned by Built Environment and the consultants Publica, covering COL officers dealing with Planning and Visitors, Barbican and Golden Lane Estates, Cultural Institutions, Strategy Transport Planning, Heritage, Property Development, and Business leaders.</p>	<p>Objective 6</p>
<p><b>1.2 Preview and Planning</b></p> <p><b>Strategy:</b> Given the outcome of the financial year 2013-4 reported later in non-public business, detailed re-assessment of the 2014-5 budget has taken place with a view to achieving breakeven by the summer. All departments have co-operated fully with a challenging process, and there is a strong feeling that the Centre is pulling together to achieve the best results for its varied audiences at a challenging time for finances across the sector.</p> <p><b>Cultural Hub:</b> Dependent on some extra funding from the Planning and Transportation Committee on 20 May, the timetable begins with scoping interviews and briefing guided tours for the relevant groups, focus group sessions and a follow-up plenary session to exchange ideas. The cultural organisations are also progressing the work of exploring joint programming opportunities for 2016 and beyond, and meetings are taking place with the Museum of London on the Great Fire anniversary, Shakespeare, and beyond. The next stage will to bring all the cultural and neighbour organisations in the area into the process, including the LSO, Guildhall School, liveries, churches, St Paul's, and businesses. The cultural organisations need also to launch a robust economic assessment of the</p>	<p>Objective 1, 2, 3, 4, 5</p> <p>Objective 6</p>

benefits of the cultural hub to the area.	
<b>2. Report: Programming</b>	
	Strategic Objective
<p><b>2.1 Progress &amp; Issues</b></p> <p><b>The new season</b> was launched on 26 March and has been well received. Michael Coveney, whose view of <i>Hamlet</i> is <u>not</u> shared by me or the large numbers of people who caused an unprecedented spike in Barbican membership purchases and activity on twitter, said: ‘...apart from the commercial angle of the Bendy <i>Hamlet</i> – produced by Sonia Friedman – everything in the new season sounds pretty much bravo Barbican to me, and full of challenging oomph and surprises..’</p> <p><b>Partners:</b> In the last 2 months the <b>LSO</b> have been on tour to China, Korea, India, Germany, France and Italy so have fewer concerts than usual in this period. Their Barbican season continued with Gergiev’s Scriabin focus and Daniele Gatti conducting <b><i>Mahler’s Symphony No 7</i></b>. Their otherwise successful concert, <b><i>Dance of the Invisible Dervishes – Dhafer Youssef</i></b>, had an interval that extended to nearly an hour due to the malfunction of the Hall’s piano lift. For the <b>BBCSO</b> Sir Andrew Davis conducted 2 concerts focusing on the music of Elgar, including a talk and study afternoon. <b>Britten Sinfonia’s</b> Bach <b><i>St John Passion</i></b> was well received. Successful concerts by <b>Serious</b> included <b><i>Jack De Johnette, Joe Lovano, Esperanza Spalding, Leo Genovese</i></b> and <b><i>Salif Keita</i></b>. <b>English National Ballet’s <i>Lest We Forget</i></b> – was said by many to mark a new direction for the company under Tamara Rojo. <b>Cheek by Jowl’s</b> revival of their production of <b><i>‘Tis Pity She’s a Whore</i></b> played to full houses.</p> <p><b>Music:</b> The <b><i>Royal Concertgebouw Orchestra</i></b> received fantastic reviews for all the concerts in its Barbican residency. The Daily Telegraph commented that ‘the sense of expectation at the packed Barbican Hall was so strong it was almost blissful in itself’ and goes on to describe the performance as ‘a Utopian vision of humanity and Nature in perfect accord’ <b>The Arditti Quartet</b> presented a full day of work at Milton Court celebrating their 40<sup>th</sup> birthday. The Daily Telegraph said: ‘To see all of them in full flight, hands flying up and down their respective fingerboards in a blizzard of poly-rhythms, is one of music’s marvels.’ Contemporary music continued a successful run of concerts with <b><i>Atomic Bomb: Who is William Onyeabor?, These New Puritans: TNP Expanded and Bleep 10: F*** Buttons + Mount Kimbie + Fennesz</i></b> which got this comment from the Times review: ‘(the concert) blasted the capacity crowd with a sustained sensory assault. And yet the cumulative effect was hugely uplifting, slowly transforming this normally sedate all-seater concert hall into a kind of avant-garde rave full of bouncing bodies</p>	<p>Objective 1, 2, 3, 6</p> <p>Objective 1, 2, 6</p> <p>Objective 1, 2, 3</p>

<p>and beaming euphoria.’ We have had positive meetings and discussions with the police following its cancellation of <b>Just Jam</b> and hope to work together to remount it sometime this year.</p> <p><b>Gallery:</b> The opening of <b><i>The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk</i></b>, was a star studded affair with ‘a Queen’ accompanying Gaultier to the opening party! ‘Extensive’ seems too small a word to describe the coverage in press and social media (over 800 pieces and counting!). The show is doing well averaging paid attendance of 628 per day, well over our average daily target of 480, but slightly under the numbers we expected at the beginning of the run – which is probably connected to the Easter break and a decision to delay the tube campaign to give space to all the media coverage in the early days of the exhibition. The show was originally created by the Montreal Museum of Fine Arts and has toured to 8 cities around the world. Nathalie Bondil, Director and Chief Curator of the museum said that: ‘for London, a city at the heart of his (Gaultier’s) creativity, we wanted the exhibition to be bigger and better than ever.’ <b><i>In Conversation with Jean Paul Gaultier and Suzy Menkes</i></b> in the concert Hall attracted over 1650 paid attendance. In the Curve, <b><i>United Visual Artists’ Momentum</i></b> is continuing to do well with an average attendance of 720 people per day.</p> <p><b>Theatre:</b> Following Toni’s presentation at the last Board meeting we are working on theatre’s USP as requested. Ian Shuttleworth’s expressed his view that ‘The Barbican has played a big part in familiarising contemporary British audiences with international theatre work, with a programming range that is both geographically and stylistically broad.’ <b><i>Inner Voices</i></b>, starring Toni Servillo, sold out and garnered excellent reviews. <b><i>Testament of Mary</i></b> has good advance sales. There will be talks, a weekend Lab and audio-described and captioned performances.</p> <p><b>Cinema:</b> Cinema new releases are largely disappointing at the moment resulting in our attendance and income targets being about 10% under budget, but our part in the <b><i>Bird’s eye View Film Festival</i></b> and our own seasons - <b><i>Cinema’s Baddest Girl Gangs</i></b> and <b><i>Chris Marker: Memories of a Film Pioneer</i></b> – are doing well.</p>	<p>Objective 1, 2, 3</p> <p>Objective 1, 2, 3</p> <p>Objective 1, 2</p>
<p><b>2.2 Preview and Planning</b></p> <p>We have announced that Huw Humphreys will be the next Head of Music. He will start in late August. During the ‘gap’ I will work more closely with the music team. I look forward to introducing Huw to the Board.</p>	<p>Staff</p>

<p>We have had very positive meetings with Martin Esom (Chief Executive) and Chris Robbins (Leader) of Waltham Forest with regard to our collaboration with the borough, and in particular the <b>Waltham Forest Garden Party</b> (ACE supported project with Create London) at the end of July – but also with a view to working together into the future.</p>	Objective 1,2,3
<p>I attended the GLA London Cultural Strategy Group open day. The event highlighted the Mayor’s support for the development of the ‘Olympicopolis’ (a word coined to bring to mind the post Great Exhibition ‘Albertopolis’ development in South Kensington). This cultural development in the Olympic Park will house an outpost of the V&amp;A and University of London – we know that other arts organisations are also in discussion with the GLA in relation to this project. They are working towards an opening in 2018 or 2019. Clearly these institutions will present us with competition close to home – and we are aware that we need to build this into our planning.</p>	Objective 1
<p>As a celebration of the Barbican’s architectural legacy, we are introducing a new series of changing foyer displays which explore the site’s heritage and offers insights into our iconic building. The first presentation will complement the <b>Constructing Worlds</b> exhibition.</p>	Objective 4
<p>We are in the process are assessing H&amp;S systems and documentation across the art forms – finding ways to share good practice between teams.</p>	

<b>3. Report: Creative Learning</b>	
	Strategic Objective
<p><b>3.1 Progress and Issues</b></p> <ul style="list-style-type: none"> <li>• <b>Snapshot Songs</b></li> </ul> <p>The culmination of well over a year of planning, and preparation – Snapshot Songs performed to two full houses in Milton Court on 13<sup>th</sup> and 14<sup>th</sup> April. Featuring a choir of 80 people recruited via open taster sessions in venues ranging from shopping malls to community centres, participants from charities Body and Soul and Only Connect, members of Future Band and the Drum Heads, The London School’s Symphony Orchestra the 150 performers truly did represent London today. Generously supported by and delivered in partnership with the SHM Foundation Snapshot Songs aimed to capture London’s Zeitgeist in a new contemporary song cycle by composer Stuart Hancock.</p>	Objectives 2, 3



<ul style="list-style-type: none"> <li> <b>East London and City Culture Partnership</b> <p>Following the award of 3 year’s funding from Esmee Fairbairn, we are in the process of establishing the ELCCP – a partnership between Barbican, Guildhall, A New Direction and 6 music education hubs covering 8 boroughs to explore how we can deliver a World-class learning programme that meets the needs of young people across East London.</p> <p>The Partnership Manager came into post in March and is in the process of meeting with internal and external stakeholders to understand the strengths, priorities and opportunities for development in the offer for young people. A first Visioning Day was held in March with the music hubs and over 20 other cultural organisations to launch the initiative and begin to scope what could be achieved working together in partnership. The core partners will be working together over the Spring/Summer to agree a shared vision for the Partnership.</p> </li> </ul>	Objectives 5, 6
<ul style="list-style-type: none"> <li> <b>City of London</b> <p>Creative Learning has strengthened links with other City departments in recent weeks. This has included a very productive meeting with EDO – identifying opportunities to work together. Creative Learning has had a presence at careers fairs in Southwark Academy, and at Guildhall reaching several Southwark schools. We have also begun positive discussions with colleagues at the Museum of London, Guildhall Art Gallery, Tower Bridge and Monument, and London Metropolitan Archives to propose a number of initiatives for working together to make the City’s cultural offer as accessible as possible to all young people in London.</p> </li> </ul>	Objectives 3, 6

<b>4. Report: Audiences</b>	
	Strategic Objective
<p><b>4.1 Progress &amp; Issues</b></p> <p>Customer Experience remains busy at the Box Office and at the moment both gross sales and tickets are up c. 8% on previous years. Sales for Henry IV Parts I and II, ENB, Contemporary Music and Gaultier being the main contributors.</p> <p>Customer Experience and IT are in continuing discussions with ENTA following the cessation of the ticketing system procurement, including company development and their product roadmap. We are now scheduling initial exploratory discussions with other suppliers.</p>	<p>Objective 1, 2</p> <p>Objective 1</p>

<p>Customer Experience are putting together the final refinements to the new organization-wide customer focus training. In collaboration with HR the training will be integrated in to the induction process and rolled out to existing staff over the next year. This has been developed and will be delivered in-house at no cost (other than time).</p>	<p>Objective 1</p>
<p>The Marketing and Comms teams are currently rolling out a high profile campaigns for Jean-Paul Gaultier and Testament of Mary and we are seeing a strong sales performance for these events. Final campaign development is underway for Digital Revolution.</p>	<p>Objective 1, 2</p>
<p>The Communications campaign around Gaultier continues to be highly labour-intensive but productive.</p>	<p>Objective 1, 2</p>
<p>The Marketing team is currently collaborating with local partners including councils on audience development for our offsite initiatives as part of the Beyond Barbican programme including the Walthamstow Garden Party and Ram Place Fashion Market.</p>	<p>Objective 1, 2, 3</p>
<p>The Barbican and The Trampery have reached an agreement to create <i>Fish Island Labs</i>, an arts incubator space in Hackney Wick. The project – occupying a the first floor of a unique turn-of-the-century warehouse opposite the Olympic Park – will comprise of event + performance space, artists’ studios, and co-working space.</p>	<p>Objective 1, 2, 3</p>
<p>The Barbican was a partner in the Technology Strategy Board’s <i>Digital Innovation Contest</i>, as a result of which <i>The Project Factory</i> have been awarded £25,000 to develop a prototype piece of work which enhances audience interaction with our cultural programme.</p>	<p>Objective 1,5</p>
<p>At the time of writing, we were about to unveil a major redesign of our blog (blog.barbican.org.uk), where audiences can discover a range of the centre’s digital content. The relaunch is a significant interim measure ahead of our new website next year.</p>	<p>Objective 1</p>
<p><b>4.2 Preview &amp; Planning</b></p>	
<p>Customer Experience and IT are preparing the systems, infrastructure and operations in readiness of the anticipated unprecedented demand and contact for the Hamlet booking information announcement and subsequent onsale. The teams have also worked closely with our online integrator to improve the customer journey for online cinema bookings – at the time of writing this is within days of launching.</p>	<p>Objectives 1, 2</p>
<p>Communications and Marketing are working on the next level of pan-Barbican messaging and the roll out of the top level messaging (as referenced in Nov 13 Marketing and Comms Board report) through all relevant channels.</p>	<p>Objective 1</p>

<p>Communications and Marketing are also working on the press announcement and on-sale of Antigone (with Juliette Binoche) alongside tour partners.</p>	Objective 1, 2
<p>Development, Customer Experience and IT are working together on the 'gift with ticket' scheme to ensure compliance with revised Consumer Protection regulations that come in to force whilst at the same revising the process to protect potential loss in related donations.</p>	Objective 1, 5
<p>Detailed planning is underway to launch the revised Membership programme, scheduled for autumn 2014.</p>	Objective 1, 5
<p>Development of a Centre-wide pricing strategy for young people is at the final stages of financial modelling. This will form the basis of a Young Barbican Membership programme and will be a flagship access initiative for the Barbican and a potential sponsorship opportunity.</p>	Objective 1, 2, 3
<p>Work is underway to further develop our social media profile on Facebook in light of more changes to the way the network profiles brands. This is to ensure we continue to have a strong performance on this network in terms of engagement and visibility. Our Twitter following is now at record levels (in excess of 200k)</p>	Objective 1
<p>We are producing a number of major commissions with <i>The Space</i>, as part of the Arts Council/BBC-funded project's launch in Summer 2014.</p>	Objective 1, 2

<b>5. Report: Operations &amp; Buildings</b>	
	Strategic Objective
<p><b>5.1 Progress &amp; Issues</b></p> <p><b>Security</b></p> <p>Security attended a demonstration by a group of 50 protesting against Gergiev on the grounds of his support for Putin, as well as a demonstration highlighting the gay rights issues in Russia. The team was also kept busy with a Royal visit by HRH Princess Anne attending the University of London graduation in her role as President, and dealing with the two special nights for the Jean Paul Gaultier exhibition in the Art Gallery with large amounts of press and media VIPs.</p> <p>The department also had a Health and Safety Audit, and a visit from the HSE carrying out an initial investigation following an accident in the Theatre. We have been advised that there will be no further action on the accident. The City's Health and Safety Advisor also carried out an investigation into the Theatre accident (final report awaited).</p>	Objectives 1, S/E

<p><b>Milton Court</b></p> <p>Due to permission not being granted to close part of Silk St, the replacement of the glass in the atrium roof did not go ahead over Easter, and is now unlikely to happen until the summer recess. Some of the polished plaster panel works are resolved, however the front of house works are still under discussion and are likely to take up to 5 weeks with work being proposed to be undertaken in the day time. The TV studio wall panel replacement is due to take place at the end of May.</p> <p><b>Ex Hall 1</b></p> <p>The agreement to lease with the LFS is still in development, expected to conclude by the end of March 2014. Final details relate to conditional clauses over access times, water mitigation and planning.</p> <p><b>Building Repairs and Maintenance</b></p> <p>The in-house building services maintenance team continues to deliver a high level of maintenance tasks – undertaking approximately 14,000 per annum. The in-house engineering team continue to retrofit high efficiency, long life LED lamps. The car parks and road areas are being undertaken. Over 30% of the Barbican Centre having now been retrofitted with approximately 10,000 such units</p> <p><b>Sustainability</b></p> <p>The building services team continues to sustainably optimise the newly installed Building Energy Management System. These actions have resulted in a 2685 MWhr reduction in overall 13/14 energy consumption when compared with 12/13. This equates to a reduction of 621 tonnes of carbon emissions.</p> <p><b>Crossrail Works at the Barbican</b></p> <p>The programme, reported by Crossrail as at first week of May 2014, is for Tunnel Boring Machine (TBM) Elizabeth, on the east bound tunnel, expected to be entering the vicinity of the Barbican Estate around 10<sup>th</sup> - January 2015. and TBM Victoria (west bound tunnel) due around the end of February.</p>	<p>Objectives 4, S/E</p> <p>Objectives 4, S/E</p> <p>Objectives 3,6</p> <p>Objectives 4, S/E</p> <p>Objective 4</p>
<p><b>5.2 Preview &amp; Planning</b></p> <p>The winter programme of capital projects is progressing well.</p> <p><b>Headline Projects currently on site are as follows:</b></p> <p><b>Gallery Roofing (Cap 3)</b></p> <p>Following a small new leak in the Gallery a stop-gap roof recovering measure has been installed. Core roof section samples were taken in late February and a consultant's report has been received which recommends a package of remedial works in relation to the skylights, smoke vents and roof covering. The Art Gallery team are currently being consulted regarding the programming of the works.</p>	<p>Objective 4</p>

<p><b>Theatre Technical Projects (Cap 3)</b> Work on this project is now complete.</p> <p><b>Theatre Powered Flying System (non-Cap)</b> Technical commissioning has caused delays in the completion of this project. Although Practical Completion has been granted there are still some issues to resolve. The contractor attended site in March &amp; April and has managed to resolve most of the 'physical' defects but there are some software issues outstanding. A further slot will need to be allocated for these final commissioning works. The contractor continues to work closely with the Theatre's production team to ensure that the shows are not affected by the software issues.</p> <p><b>In planning and progressing through Gateways:</b></p> <p><b>Concert Hall Flying System</b> Planned to take place in Summer 2014 - currently approved at Gateway4. A Gateway 5 report is scheduled to be received by the PSC &amp; FCBB on 7 May.</p> <p><b>Ex Hall 2 Feasibility</b> Following the February Project Board workstreams on space planning and architects appointment, library systems, funding model and commercial model are progressing with the aim of completing the full feasibility study in the Summer.</p>	<p>Objective 4</p> <p>Objectives 4 , S/E</p> <p>Objectives 4, S/E</p> <p>Objectives 2,3,4,6</p>
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<p><b>6. Report: Business &amp; Commercial</b></p>	
<p><b>6.1 Progress &amp; Issues</b></p> <p><b>Business Events</b></p> <ul style="list-style-type: none"> <li>Recent successful events delivered include the International Artists Managers Association (IAMA) event in Milton Court, where a four-day event was hosted. In total 29 events were hosted in this period including events for new clients: Asos.com, Javelin, Mimecast, and University of East London, among others, as well as a number of photo-shoots.</li> <li>We have successfully recruited for the Head of Business Sales post, commencing mid-May.</li> </ul> <p><b>Exhibition Halls</b></p> <ul style="list-style-type: none"> <li>The Exhibition Halls have started the new financial year with a last minute booking from Network Rail, followed by three days of examinations held by a new client, the Chartered Insurance Institute. With unusually high numbers of candidates, between 600 and 800, the exams ran smoothly on all three days and the client made a new booking for April 2015.</li> </ul>	<p>Strategic Objective</p> <p>Objective 5</p> <p>Objectives 1,5</p>

<p><b>Commercial Development:</b></p> <p><b>Retail</b></p> <ul style="list-style-type: none"> <li>• The Gaultier exhibition shop opened for previews on 8<sup>th</sup> April; we have had distinct and complimentary press about the shop.</li> <li>• New shop manager Emma Sinclair joined us in April from Whitechapel Gallery and Koenig books.</li> </ul> <p><b>Car parks</b></p> <ul style="list-style-type: none"> <li>• The joint procurement exercise to tender the Barbican's car parks with the Department of the Built Environment is developing. We are in the process of consolidating our respective requirements with an aim to align our specifications to advertise this opportunity in May 2015.</li> </ul> <p><b>Catering</b></p> <ul style="list-style-type: none"> <li>• Gaultier linked catering offers include afternoon tea packages on the Lounge Terrace and a themed Bar Gaultier on Level 1.</li> </ul> <p><b>BIE</b></p> <ul style="list-style-type: none"> <li>• After talks with Barbican's Managing Director, Chairperson and EON Productions with regards to the current political situation in Russia, <i>Designing 007</i> will continue the planned exhibition at Multimedia Art Museum Moscow where it is due to open on 11<sup>th</sup> June</li> <li>• <i>Game On 2.0</i> is continuing its successful extended run at Tekniska Museet, Stockholm. Visitor numbers are averaging 1,600+ per day.</li> </ul>	<p>Objectives 1,5</p> <p>Objectives 1,5</p> <p>Objectives 1, 5</p> <p>Objectives 1, 5</p>
<p style="text-align: center;"><b>6.2 Preview &amp; Planning</b></p> <p><b>Business Events</b></p> <ul style="list-style-type: none"> <li>• A number of John Paul Gaultier private views have been secured for companies including Linklaters, DLA Piper and Alvarez and Marshal Holdings.</li> <li>• The AGM season is upon us with the RNLI and HSBC AGMs scheduled to take place this month.</li> <li>• A number of high profile Hall events are also scheduled for the next quarter with the Deutsche Bank Women in European Business conference in its sixth year. The Royal College of Psychiatrists continues our run of international association events (a four-day Hall event) along with the Proclamation Trust conference, and the Wikimedia summer conference.</li> </ul> <p><b>Exhibition Halls</b></p> <ul style="list-style-type: none"> <li>• Bookings for Hall 2 are coming along as planned and the Halls are on course to achieve the recently increased budget. Hall 2 will host University of London examinations for the next eight weeks, which will be followed by various regular events and some new ones, including: Empty Homes Property Expo in July, City University Freshers' event in September and Mortgage Business Expo in October.</li> </ul> <p><b>Commercial Development:</b></p> <ul style="list-style-type: none"> <li>• <b>Retail:</b> Range planning for the Constructing Worlds exhibition and wider</li> </ul>	<p>Objectives 4, 5</p>

<p>season around architectural photography is our immediate challenge. We have been working closely with the Art Gallery team, who have been exploring the Barbican archives for ideas for Barbican product development.</p> <ul style="list-style-type: none"> <li>• Recruitment and training for the Digital Revolution shop will shortly commence.</li> <li>• <b>Catering:</b> We are concentrating our marketing and promotional programme on developing strands of new income such as afternoon teas which we have not offered before, and ticket and meal offers sold online for Henry IV.</li> </ul>	<p>Objectives 1, 5</p>
<p><b>BIE</b></p> <ul style="list-style-type: none"> <li>• <i>Watch Me Move</i> opens at the Frist Centre, Nashville in June 2014. From Nashville we have confirmed a new venue – MARCO Museum, Monterrey, Mexico due to open in November 2014</li> <li>• Tekniska Museet, Stockholm have signed an agreement to host <i>Digital Revolution</i>, which will be the first location for the exhibition's 5 year tour.</li> <li>• New partnership with Alan Cristea Gallery to tour <i>Richard Hamilton, Word &amp; Image, Prints 1963-2007</i>.</li> <li>• We are to collaborate with a brand called Firebrand - who provide retail services for many global exhibitions incl. <i>Harry Potter, The International Exhibition of Sherlock Holmes</i></li> <li>• We have further interest in New York, Indonesia, Madrid and South America to stage <i>Designing 007</i>;</li> <li>• We have had a flurry of new signed agreements, including six-month runs for both <i>Game On</i> exhibitions in Newcastle at the Life Centre (May 2015) and Montreal Science Center (April 2015) and interest from Istanbul, Turkey for a potential slot for September 2014. We are also in the final stages of negotiations on one of our largest deals to stage <i>Game On 2.0</i> in Oslo for 12 months.</li> </ul>	<p>Objectives 1, 5</p>

## **Appendix A:**

### **Our Vision:**

World-class Arts and Learning

### **Our Objectives**

Collaborate with colleagues to:

- 1. Serve all our audiences**
- 2. Produce an outstanding arts programme**
- 3. Place creative learning at the heart of our work**
- 4. Develop our iconic buildings**
- 5. Diversify funding**
- 6. Create a cultural hub**

### **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