

Committee:	Date:
Barbican Centre Board	12 July 2017
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 Cultural Hub ○ 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 note this report.	

Main Report

1. REPORT: STRATEGY AND CULTURAL HUB	
<p><i>"There aren't many places in London that make you feel as though you can truly escape from the city's hullabaloo. But there is one: the labyrinthine Barbican Centre, which has just celebrated its 35th birthday.</i></p> <p><i>Sit outside in the evening and be cocooned by the Brutalist architecture, surrounded by lakes, fountains and hanging baskets. Go to the theatre and you'll know the thrill when the side doors close in unison, shutting out the rest of the world. Or simply wander from its library to the top floor art gallery, letting yourself get lost in its many treasures."</i></p> <p>Evening Standard, 7 March 2017</p>	Strategic Goal

1.1 Centre for Music

The procurement process for the Centre for Music is well under way, and it will be more appropriate to update the Board verbally under non-public business in view of the commercial sensitivities. What intend to do in public once this part of the process is complete is to announce the short list of six design teams that have been selected to be interviewed. These interviews will take place in September and will result in the appointment of a single design team with whom we will work to produce a concept design. It is important to stress that we are not procuring a design; we are appointing a team with whom we will collaborate.

Similar processes are going on in relation to theatre consultants, acousticians, building services, civil and structural engineers, etc, and it is hoped that these may be resolved before the design team interviews in order to allow some participation by the chosen firms in the design team interviews. The panel for the design team interviews was reported to the last Board, and we are extremely confident given the very high level of interest and submissions from teams from around the world that we will have a distinguished list from which to choose.

1.2 Strategy

The Barbican's strategic plan, agreed by the Board with recent revisions, was the subject of an awayday by the Directors team at the end of June. A updating of the plan in the light of recent developments was begun, which will be reported to the Board in due course. The Directors will share a September report to the Board, which has in recent years been a Performance Review by the Managing Director, looking back over the past year and outlining the challenges ahead.

1.3 Cultural Hub

The launch of the Cultural Hub under its new name and brand is now a week away, and a confidential update will be given in non-public business. The many strands of the project are now coming together and post-launch planning is advancing; co-ordinated by the Town Clerk's department, this will bring together the contributions from Built Environment on the look and feel of the area (where some 'quick wins' are planned for the launch period), the City's wayfinding project, and larger-scale developments around the Barbican area.

An active partnerships strategy is being developed, in which cultural and commercial organisations around the area can be involved in and act as champions of the Cultural Hub project. Any Member with relevant connections that could be followed up is encouraged to contact the Managing Director once the launch has happened and they are public materials which can be used to outline the aims and purposes of the Hub.

A key part of the improvement of the area is the Beech Street project, which is advancing in terms of the planned enhancements to the urban environment, helped by the City commitment to the Low Emission Network for the area. The use of the Exhibition Halls which has been the

<p>subject of long debate has been carried forward to a proposal to Policy and Resources last week. The outcome of this, if approved, is that the City of London Girls School and the Barbican Centre have each been asked to undertake a more detailed study of the possible proposals for Ex Hall 2: for CLGS as one option for an expansion of the school, to be considered alongside other options, and for the Barbican to propose uses for the Ex Hall which aligns with the aims and objectives of the Cultural Hub. These two alternative projects will report towards the end of the year. Meanwhile the aim of improving the experience of Beech Street continues.</p>	
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2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS	
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<p><i>"It's thanks again to the Barbican for continuing to showcase some of the most forward thinking programming in the capital"</i> 1883 Magazine review of the screening and Q&A of Floating Points – Reflections Mojave Desert</p>	Strategic Goal
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2.1 Progress & Issues	
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<p>Visual Arts The visitor figures for The Japanese House remained strong across the exhibition's run, closing on 87,000 attendance including private views, which is 176% of target. The exhibition has had over 300 pieces of coverage published across national and international press; print, online and broadcast including <i>"this unique show exemplifies the extraordinary possibilities of exhibiting architecture"</i> (Kensington, Chelsea & Westminster Today).</p>	Goals 2,3,4,5
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Another venue has been secured for **The Vulgar** to go on to after Vienna (the Modemuseum in Hasselt in Belgium) which has generated net additional income, and **The World of Ray and Charles Eames** closed at C-Mine in Genk on 28 May, where it was seen by over 23,000 people.

Upcoming highlights are the next talk in our **Magnum Photography** series on 17 July, featuring author **Geoff Dyer** and the opening of **Trajal Harrell's** performance exhibition **Hoochie Koochie** to the public on Thursday 20 July in the Art Gallery.

<p>Music Despite the withdrawal of Joyce DiDonato from the title role, Handel's Ariodante with The English Concert was a great success, selling out and earning 5* reviews (The Times, Independent). It was described in The Times' review as <i>'gloriously uninhibited'</i>.</p>	Goals 2,3,4,5
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Pioneering Techno producer and composer **Jeff Mills** presented a series of music, film and dance exploring the human condition as part of a four-day residency **From Here to There**. This concluded with a sellout performance of his composition **Planets** with the **Britten Sinfonia**, and

as noted in electronic music magazine Resident Advisor, *'the show ended with a standing ovation. As the first claps broke the final bars of silence, the crowd let out a loud exhale.'* The residency was tied in with the BIE ***Into the Unknown*** exhibition.

Upcoming highlights include composers **Ben Frost** and **Daniel Bjarnason** presenting their soundtrack to scifi classic ***Solaris***, in collaboration with **Brian Eno** (part of ***Film in Focus*** and also linked with *Into the Unknown*) and a Barbican promotion of soul and classical crossover star **Laura Mvula** performing with the **LSO**.

Theatre

Darren Johnston's *Zero Point*, a combination of meditative dance, electronic music and advanced technical wizardry and **Robert Lepage's** beautiful autobiographical work, ***887***, attracted strong houses and both exceeded target. ***887*** enjoyed excellent press coverage, including this 5* review from City AM, *'By turns smart, funny, touching, cutting, angry and sad...utterly unmissable for fans of Lepage's singular body of work.'*

Abroad, ***Obsession*** has played to sell out houses at the **Vienna Festival** and in the **Carre Theatre**, Amsterdam as part of **Holland Festival**.

The **RSC** are now in residence for of ***The Tempest***, in partnership with **Intel**. Their innovative production is directed by **Gregory Doran** and features digital characters created by **The Imaginarium Studios**. Previews began on 30th June.

Cinema

The **Architecture on Film** screenings of ***Having a Cigarette with Álvaro Siza*** and ***Reconversão***, played to two sold out houses on 9 May. Also in May the screening of ***The Company of Wolves*** (**Neil Jordan**, 1984) was very well received by a full house, with a lively introduction by producer **Stephen Woolley**.

Looking forward, in June we welcome the American academic **B Ruby Rich** for a season of films, ***Being Ruby Rich***, which celebrate her career in cinema. In July we have produced a curated shorts programme for the **Barbican Pop Up Cinema** at **Leyton Carnival**, which is part of our ongoing relationship with Waltham Forest Council.

To coincide with the **Into the Unknown** exhibition, **Sci Fi Sundays** will be screening across July and August. Several imported prints are being made available including a director's cut of **George Lucas'** directorial debut ***THX 1138***. Our **Out Door Cinema** offer is proving to be very popular. The screening of ***2001: A Space Odyssey*** has sold out and we anticipate that the other two will do so as well.

Communications

The ***Into the Unknown A Journey through Science Fiction*** exhibition has been a major focus for this period. We have generated significant

Goals
2,3,4,5

Goals
2,3,4,5

<p>coverage including full-page reviews from The Times, The Evening Standard, The Telegraph and City A.M and coverage in titles ranging from The Londonist and Metro, to the Jonathan Ross on BBC 2 The Arts Show and Radio 6 Freakzone to Wired and the FT podcast.</p> <p>As already communicated to the Board, two major strategic announcements - The Art of Change season launch and the Centre for Music design team procurement announcement - both landed very well in the national broadsheet and arts trade titles.</p> <p>Other highlights include previews in target east London and listings media for the Walthamstow Garden Party; news pieces in London press publicising the newly launched Barbican Youth Panel which is calling out for applicants for the programme; and the announcement of the first artists selected for the alt.barbican arts accelerator programme which generated coverage in titled including FAD, Design Week, Club Innovation and Technology News Digest.</p> <p>Marketing Campaign activity for the final weeks of The Japanese House delivered exceptionally high attendance figures. However a major marketing campaign for Into the Unknown with a potential reach of almost 5m has not translated to the attendance we had forecast for the opening weeks. Optimisation of our media planning and additional tactical marketing activity is underway to address this as far as is possible.</p> <p>A new Barbican website is on track for launch later this summer. This will significantly improve our digital customer experience and allow us to tell our brand story more effectively.</p> <p>Membership acquisition, retention and income tracked well against targets over the first two months of the financial year.</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>
<p>2.2 Preview and Planning:</p> <p><u>Beyond Barbican</u></p> <p>This year's Walthamstow Garden Party is taking place on 15 and 16 July. Building on the success of previous years, the event will continue to build our presence in east London, attract a young, ethnically diverse and local audience and support the growth of the cultural infrastructure in Walthamstow.</p> <p><u>Arts Council England NPO</u></p> <p>The NPO application (led by the Incubator) was awarded the full requested amount of £480,000/year from 2018-21. Feedback on the application improved significantly from the previous round of funding; <i>Goal 1 (Quality)</i> was rated outstanding, while <i>goal 2 (For Everyone)</i>, <i>goal 5 (Children and Young People)</i>, the <i>Creative Case for Diversity, management and governance</i> and <i>financial viability</i> were rated strong.</p>	<p>Goals 2,3,4,5</p> <p>Goals 1,2,3,4,5</p>

3. REPORT: LEARNING AND ENGAGEMENT	
	Strategic Goal
<p>3.1 Progress and Issues</p> <p>Schools + Colleges: This year's Barbican Box programmes culminated in the final theatre sharing performances – taking place for the first time off site, at Rich Mix in Shoreditch. 14 groups from schools and colleges across east London performed over three days, with their work inspired by the Box created by Ivo van Hove and Toneelgroep Amsterdam.</p> <p>Generous funding from the Lord Mayor's Appeal provided a highly valuable opportunity to test a regional expansion of Barbican Box which began in January and culminated in sharing performances in June. The pilot involved four schools and FE colleges from across Greater Manchester, in partnership with Complicite, HOME and UAL Awarding Body. In tandem with the pilot, we are engaging in consultancy with a range of potential national partners. The pilot has vitally allowed us to test the way in which the Barbican Box model translates remotely beyond the Barbican and London, and is providing insights into a range of key areas of enquiry, including: needs analysis mapping in the regions, partnership working infrastructures, financial modelling, licensing, intellectual property and quality assurance.</p> <p>Junior Poets finished in June with a lively showcase performance at the Barbican for invited friends and family, and the publication of the anthology <i>Where Darkness Is Not an Option</i>. This year 23 young people aged 10 to 13 from four schools in Waltham Forest participated in the programme. This was the first time that we have combined students from two primary schools with students from two secondary schools, and we have found the process to be very effective as a transitions project. Teachers also developed their own creative writing skills, and noted the improved literacy levels they observed in participating students.</p> <p>Young Creatives We recently opened recruitment for a number of our creative projects starting in September. This coordinated campaign for the new cohort of Young Poets, Young Reviewers, Young Visual Arts Group, Young Programmers and Young Photographers will enable us to use Barbican Ambassadors to promote the offer in our target areas and at the summer's Beyond Barbican initiatives. The recruitment also includes the call out for our first ever Barbican Youth Panel - who will help to ensure that young people's ideas and opinions can be brought into conversations, projects and events across the Barbican. Members will meet once a month for a year to share their views on the arts programming and ethos of the organisation, working with departments</p>	<p>Goal 2</p> <p>Goals 2,5</p> <p>Goal 2</p> <p>Goals 5,2,1</p>

<p>ranging from Music and Theatre, to Marketing and Human Resources.</p> <p>Community An Ideas Kitchen dinner took place on 21st June. The 71 attendees shared a meal and heard pitches from three diverse artists before voting on a winning idea to receive funding and support towards presenting their work at the Walthamstow Garden Party. Darren Springer from OrganicLea was announced as the winner for “Fungus Among Us”, a mushroom growing project for young people. He will be offering a workshop and a prize giveaway competition at the Walthamstow Garden Party.</p> <p>Emerging and Practising Artists The Guildhall School academic year finished with a particularly strong group of final performances from year 2 Leadership students. Some of this work is being developed further to be presented at Curious in July. Taking place over four evenings in the Barbican Exhibition halls, this festival will present some of the most interesting and provocative work emerging from the current cohort of Leadership and PACE students. The year 1PACE students have also recently completed a short project in partnership with the Museum of London – presenting their cross arts piece to an audience of museum attendees in the London before London gallery.</p>	<p>Goals 3,2</p> <p>Goals 4,2</p>
<p>3.2 Preview and Planning</p> <p>Public Events Beyond Barbican is a major illustration of Arts and Learning working together. At Walthamstow Garden Party, Creative Learning will present the Earthly Paradise tent – featuring performances from our community of young poets from across east London, Future band, Young Songwriters and other learning work, and providing a platform for partners including Soho Theatre and Waltham Forest Music Hub. Associate Company Drum Works’ 350 regular participants will perform throughout the festival, and on the News From Nowhere Stage, we present a showcase of youth dance from across the borough, from street dance to Latin, led by company X7eaven. At Leyton Get together we will present a programme of interactive workshops alongside the film and arts programming.</p> <p>Schools and Colleges Following a recruitment day attended by young people from across East London, 6 year 12 students have been selected to undertake our full two week Work Experience programme in July. The students will gain experience in several different departments including Creative Learning, Music Technical, and Theatre, as well as group sessions on careers in the arts and mock interviews.</p> <p>Young Creatives The second Summer Arts Camp will take place in the first week of August, led by Director & Theatre Practitioner Jules Tipton. In partnership</p>	<p>Goals 2,1,5</p> <p>Goals 2,1,5</p> <p>Goals 3,2</p>

<p>with Guildhall Enterprise, this income generating programme provides participating young people with the opportunity to experience multiple art forms and work with guest artists from across the Barbican and Guildhall programme and partner companies. Participants will use the Into The Unknown exhibition as the starting point for the week's work, creating their own responses to it across a series of Music, Movement, Visual Arts and film making workshops.</p>	
<p>Emerging and Practising Artists From September 2018 we will have a cohort of over 50 students enrolled on the two Guildhall School pathways delivered by Creative Learning. The PACE BA will take its third intake of 14 students – with the first students enrolled due to graduate at the end of the academic year, whilst 7 students will begin the two year postgraduate MMus in Leadership. Research and development work is now underway for the planning of a new and revamped Masters (MA) programme, scheduled to begin in September 2019.</p>	Goals 2,4
<p>CoL Cultural Education Partnership The Learning and Engagement Forum commissioned <i>A New Direction</i> to carry out an in depth research and consultation process in January to explore the needs of learners in London, as well as the most important and impactful ways for its members to collaborate in the future, both with each other, The City, and the education, cultural, and commercial sectors. Based on A New Direction's work, the core partners have agreed that all our future joint working will have the ultimate aim of tackling inequality, be that in terms of access to the Arts, access to education, access to employment or more generally access to life-long opportunity. Together we aim to become position the cultural hub as a learning destination for the development and promotion of Fusion Skills; the mix of creative, technical, educational and emotional skills needed for 21st century success, which are so desirable to employers. A Business Case will be presented at the Policy & Resources Committee on the 6th of July for budget to be approved for flagship programmes and relevant capacity to implement this work.</p>	Goals 2,4

4. REPORT: OPERATIONS AND BUILDINGS	
	Strategic Goal
<p>4.1 Progress & Issues</p> <p>General This has been a busy period for the operational teams. We continue with our change journey designed to ensure that we create an environment that enables and inspires people to achieve their best. We also continue to work with our colleagues across the City departments to deliver services that are compliant, efficient and appropriate for a world-class and iconic venue. The team should be commended for the commitment to the Barbican and City during this time of change.</p>	Goals 1, 4, S/E

<p><u>Security</u> This has been a busy period for security in the UK and the team has responded well. We are represented at the CoL Security Advisory Board which has sought to implement a common ‘look and feel’ approach to security across the City; we have worked closely with Commander Woolford and the Firearms and other teams to ensure an enhanced security stance so as to contribute towards the overall safety of the City and its community. We were commended by Commander for our response to the raising of the UK threat level to critical. We have engaged with the staff body through toolbox talks and other specific training, including with the CTSA’s (Counter Terrorism Security Advisors) and Operation Servator React. All operations staff, including contractors, over the past raised security period have received daily security toolbox talks so as to ensure they are aware of their duties and what to do in the case of an incident. We continue to remain ‘alert but not alarmed’ and we continue to reassure the public and demonstrate that London is open and the Barbican is open.</p>	<p>Goal 1, S/E</p>
<p><u>Facilities</u> In line with our strategy, we are working towards a ‘common platform’. This will mean closer linkages between the Barbican Centre and the School in various areas including operations. With this in mind, we are rewriting various corporate documents in order to have communality and a consistent standard and approach across all sites. We have worked with our colleagues at the City of London to ensure that our documents reflect those of the City and comply with the latest legislation and best practice. The documents that we are currently revisiting for our common platform include Health and Safety, Business Continuity and Major Incident Continuity Plan, and environmental strategies and plans. We have also been reviewing under common platform various key areas of the business, including for example security, fire documentation and procedures and risk assessments, fire strategies, cleaning and also our interaction with City departments such as Health, Safety and Wellbeing and Environmental Health. We continue to conduct ground up reviews to ensure that we provide services and standards that are worthy of such iconic institutions and the City of London. This work will continue in support of our common platform and to ensure a more coherent and consistent experience for our customers and to further manage risk and our availability to respond to incidents.</p>	<p>Goal 1, S/E</p>
<p><u>Exhibition Halls 1 & 2</u> We continue to work with the Town Clerk and City Surveyor’s team at CoL to progress how the Exhibition Halls might best support the Cultural Hub Strategy.</p>	<p>Goal 4</p>
<p><u>Engineering</u> Cornell Farrell has taken on the role of leading the Engineering Team. We are grateful to Garry Goodman who has been acting up as Head of Engineering since Stephen Blackaby left a few months ago. We are in the</p>	<p>Goal 1, S/E</p>

<p>final preparation stages for the introduction of the new corporate Building Repairs and Maintenance contractor, Skanska, who will be commencing on 3 July 2017 across the entire CoL portfolio including the Barbican Centre and Guildhall School buildings.</p> <p>We are nearing the completion of data collection in preparation of an asset list and a condition report. This will be fed into the new CAFM (Computer Aided Facilities Management) system, Micad, which will benefit us in managing work, ensuring planned maintenance and building compliance. We will also be able to use Micad data to inform the Cyclical Works Programme and Capital Programmes.</p> <p>We are about to start working on a multifunctional team to support the Barbican and Guildhall School on a strategy to reduce energy use. We are establishing closer links with the Projects Team to ensure we support each other at each stage in the project cycle.</p> <p><u>Audience Experience</u> A busy period preparing for the opening of Into the Unknown.</p> <p>Box office turnover for the first period is just over £4.5m – a 7% increase on the same time last year.</p> <p>The temporary relocation of the advance ticket sales and information desk has proved successful. Work to determine a permanent site is due to start. A project manager has now been allocated.</p>	<p>Goal 1, S/E</p>
<p>4.2 Preview & Planning</p> <p><u>Projects Update</u> The team is aiming to close off the Gateway 7 2016/17 reports by the next committee meeting; it is anticipated that all GW7 reports will be closed by the end of the year. That will close off the old 'Capital Cap Project System The team has submitted the new CWP (Cyclical Works Programme) projects in line with the new CWP process for the next three years. The team is reviewing the linkage between CWP maintenance and equipment purchases so as to deliver an even more effective and centralised process to ensure the most effective use of resources.</p> <p><u>Audience Experience</u> The project to potentially replace our ticketing and CRM system remains on track and will shortly be entering the initial procurement tender stage. This is a collaborative project led by IT and Audience Experience, Marketing and Development.</p>	<p>Goal 1, S/E</p> <p>Goal 1, S/E</p>

5. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Goal
<p>5.1 Progress & Issues</p> <p>Development</p> <ul style="list-style-type: none"> • Reed Smith is sponsoring the summer exhibition <i>Into the Unknown: A Journey through Science Fiction</i>. • There are several sponsors signed up for the autumn exhibition, <i>Basquiat: Boom for Real</i>. <p>Exhibition Halls</p> <ul style="list-style-type: none"> • The Exhibition Halls started the new financial year with a 10 week long tenancy held by the University of London for their annual summer examinations. With unusually high numbers of candidates, of up to 500 on some days, the exams ran smoothly and the client made a new booking for the same period in 2018. <p>Commercial Development</p> <p><u>Catering</u></p> <ul style="list-style-type: none"> • A mini-refurbishment has been completed in the Cinema 2/3 café, with improvements to the layout and design on the counter, introduction of a sweet/savoury crepe menu to give the venue a more distinct food offer and improvement to the lighting. It has also been renamed the Beech Street Café Bar to give it a destination 'anchor' and enable a localised social media and marketing strategy. <p><u>Bars</u></p> <ul style="list-style-type: none"> • The bars had a good start to the year with revenues, penetration and transaction spend all ahead of budget as at end of Period 2. <p><u>Car parks</u></p> <ul style="list-style-type: none"> • The NED hotel in the city, is now promoting our car parks to customers looking to park in the area. <p>BIE</p> <ul style="list-style-type: none"> • <i>Into the Unknown: A Journey through Science Fiction</i> opened to the public on 3 June 2017 at the Barbican Centre and has been well received by press and media alike, although initial visitor numbers are lower than anticipated. • Designing 007 was successfully de-installed at the Burj Khalifa, Dubai. • Game On 2.0 was successfully de-installed at Spazio Tirso, Rome. <p>Retail</p> <ul style="list-style-type: none"> • Spot lights have now been installed in the shop, with additional lighting interventions to be considered on the upper level. • Vinyl is to be applied to the <i>Into The Unknown</i> vitrine, identifying the product displayed as exhibition related. Also looking at where else 	<p>Goals 2,3,4</p> <p>Goal 3</p> <p>Goals 1,3</p> <p>Goals 1, 2, 3, 5</p> <p>Goals 1, 3</p>

<p>vinyl can be used in store to temporarily highlight ranges, product or themes that we want to promote.</p> <ul style="list-style-type: none"> We are looking into trialing the sale of Barbican memberships in the shop but there are still a few issues to be considered. <p>Business Events</p> <ul style="list-style-type: none"> A huge proactive effort to convert business in light of recent tragic events and other influencers is resulting in positive results with 76% of target booked to-date. An excellent outcome from attendance and hosting of Association Conference here at the Barbican and the Meetings Show – with over £850k worth of enquiries. The team have stepped up attendance at events to ensure maximum exposure, including the Xmas Party Show and IMEX Frankfurt, which generated in excess of £900k worth of enquiries. 	<p>Goals 1, 3</p>
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<p>5.2 Preview & Planning</p> <p>Development</p> <ul style="list-style-type: none"> We are planning supporter evenings for the autumn season of performances and exhibition openings. Planning continues for the next Barbican Ball later this year. <p>Exhibition Halls</p> <ul style="list-style-type: none"> Due to the uncertain future of the Exhibition Halls, new bookings for Hall 2 have significantly slowed down, however, the regular annual events are due to take place in September and October. They include two Freshers' Fairs from King's College and City University, Mortgage Business Expo and British Invention Show. University of London has also confirmed a 5-week long tenancy in Exhibition Hall 1 for examinations and Hugo Boss will be holding their Winter Sample Sale at the end of November. <p>Commercial Development</p> <p><u>Catering</u></p> <ul style="list-style-type: none"> Benugo are investing in two mobile units designed for internal and external use throughout the Barbican, to maximise sales at peak times. Searcys are bringing in new menus at Bonfire to improve speed of service, drive spend and to build on the significantly improved (and above budget) penetration as at end of Period 2. <p><u>Bars</u></p> <ul style="list-style-type: none"> Improvements to the design and furniture of the Martini Bar have been delayed further, but an opportunity to incorporate a reduced version of the Bocci installation that has been part of the foyer installations project, has meant that a reworking of the plans for this area is being considered. This is linked to seeking permanent planning permission for both the Martini Bar and the Bocci installation and is now being 	<p>Goals 1,3</p> <p>Goal 3</p> <p>Goals 1,3</p>
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managed by the Projects department to push it forward.

Car parks

- Discussions are taking place with the Bank of England to take up an allocation of season tickets for their staff, with the view for the Barbican Centre being the main car park for Bank of England staff.

BIE

- *Game On* will open in Prague on 21 September 2017.
- *Game On 2.0* will open in Rio de Janeiro, Brazil on 15 August 2017 for a two venue, 6 month run.
- BIE's latest exhibition in development, *Mangasia: Wonderlands of Asian Comics*, will launch at Palazzo delle Esposizioni, Rome on 5 October 2017. It will then travel to Le Lieu Unique in June 2018
- The installation of *Digital Revolution* will begin in Rome in July 2017.

Retail

- The team has begun to make enquiries with makers/publishers/suppliers to begin to create a schedule of retail specific events to drive footfall into the foyer shop.
- A bespoke Basquiat range is currently with the supplier and being sampled.
- A quarterly range review will have taken place at the end of June. The foyer shop will be the main focus and the key aims are to ascertain areas of development and lines to discontinue.
- 'Winter' planning for retail will have begun before the end of June – including product and any theming for space.

Business Events

- July sees a busy month of Business Events in the Barbican Hall with 15 event days scheduled during the month, a mix of Graduations (9), an International Association event for the returning Institute of Fundraising and the inaugural creative showcase event for the Associated Board of the Royal School of Music.
- Due to the ongoing political uncertainty and the terrorist atrocities, Business Events are currently working hard to maintain the same levels as we had in 2016/17. Competition is fierce, customers are negotiating more and it is key that we maintain our strategy and exposure in the market to ensure that we end the year with a positive outcome.

Goals 1, 2, 3, 5

Goals 1,3

Goal 3

Appendix A:

Our vision is: Arts Without Boundaries.

Our mission is: world-class arts and learning

We exist to:

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

Our Strategic Goals are:

1. **Customer Experience** – to create timely, relevant and memorable experiences for our customers, exceeding their expectations in everything we do
2. **Connecting Arts and Learning** – to empower artists, participants and audiences to be ambitious and creative
3. **Mixed Income Generation** – to create sustainable growth through innovation across arts, learning and commercial activities
4. **Cultural Hub** – to be a lead partner in establishing the City of London's cultural hub at the heart of the world's creative capital
5. **Audience Development** – to grow and develop deeper relationships with our audiences and communities reflecting the diversity of London as a national and international creative centre

Staff & Efficiency (S/E)

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