

Committee:	Date:
Barbican Centre Board	23 rd January 2019
Subject: Management Report by the Barbican's Directors	Public
Report of: Managing Director, Barbican Centre	For Information
<p>Summary</p> <ul style="list-style-type: none"> • The Management Report comprises current updates under five sections authored by Barbican Directors. • Updates are under the headlines of: <ul style="list-style-type: none"> ○ Strategy and Culture Mile ○ Programming, Marketing and Communications ○ Learning and Engagement ○ Operations and Buildings ○ Business and Commercial. • Each of the five sections highlights 'progress & issues' for recent/current activity, then draws attention to upcoming events and developments in 'preview and planning'. • Reported activity is marked, where relevant, against our Barbican Centre strategic goal areas. For reference, the full list of strategic goals is attached at Appendix A. <p>Recommendation</p> <p>Members are asked to:</p> <ul style="list-style-type: none"> • Note this report. 	

Main Report

1. REPORT: STRATEGY AND CULTURE MILE	
	Strategic Goal
<p>1.1 Progress and issues</p> <p>Centre for Music</p> <p>At its meeting of 10 January 2019, the Corporation’s Court of Common Council endorsed a report from Policy and Resources Committee to provide £2.49m for the next stage of planning for the Centre for Music project. This will enable further design development, and progress fundraising, business modelling and capital funding plans.</p> <p>It will enable work to be progressed on the urban planning of the area and complementary commercial development. Catherine McGuinness, Policy Chair at the City of London Corporation, commented: “Today’s decision builds upon the City Corporation’s initial investment in these ambitious and exciting plans for a world-class performance and education venue in the heart of Culture Mile.</p> <p>The proposed Centre for Music would attract outstanding performers and diverse audiences, and it is my sincere hope that creative businesses, which contribute a huge amount to the UK’s economy, would be proud to engage with this landmark building”.</p> <p>The project will now be planned alongside the other major City commitments in the area to the new Museum of London, the move of Smithfield Market, and the development of Culture Mile, and the next stage will see development and funding models analysed for the project alongside alternative uses of the site to ensure best value.</p> <p>Culture Mile</p> <p>The implementation of the Look and Feel Strategy for Culture Mile is now being advanced by Culture Mile and Department of the Built Environment, with preliminary progress on the wayfinding pilot expected soon. The Markets Consolidation Project, linking the markets of Smithfield, New Spitalfields and Billingsgate on a new single site, will have a potentially major impact on the development of the Culture Mile in due course, and it is important that a full debate about future uses of that site take place so as to ensure a fit with the aims and objectives of Culture Mile.</p> <p>The future work on Beech Street is being advanced and air quality in the area is now part of DBE’s considerations with regard to traffic. Dialogue with TfL and Islington Council is being progressed by the Culture Mile team.</p>	

1.2 Preview and Planning

Exhibition Halls

Following the approval of the Barbican's proposal to Policy and Resources Committee, a further paper is to be presented as a Projects Gateway to fund the next stage of business planning and development of a design and uses. It now looks likely that the project for the Barbican Podium, Waterproofing, Drainage and Landscaping works will start in early 2020, during which planning and design can take place for the Exhibition Halls, the timetables to be planned in close alignment with the work and with progress on the Beech Street project.

Barbican Strategy and Business Planning

A new method of helping to assess the Corporation's departments' business plans is to be introduced, in which 'clusters' of departments present their outline plans to relevant chairmen and deputy chairmen for discussion and evaluation.

In this process the Barbican has been clustered with the Town Clerk's Cultural Services, the Guildhall School of Music and Drama, and Open Spaces. The meeting is due to take place on Friday 8 February and the Barbican's Chairman and Deputy Chairman have been invited. It is presently unclear whether this process would have any decision-making powers, but while top-level business plans would be presented to this meeting, full business plans will as usual be submitted to the relevant Committee or Board.

The progress of review of the Barbican's strategic plan, goals, and the associated change projects continues regularly at the Centre's management team meetings, with a detailed update to this Board meeting. This has proved an effective way of checking on the progress of key projects and initiatives in line with the activity of the Centre and the strategy approved by the Board.

2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS

Strategic Goal

2.1 Progress & Issues

Inspire more people to discover and love the arts

Goals
2,3,4,5

The January-July theatre programme has sold well following the recent launch, in particular the Olivier-award winning production of **Jesus Christ Superstar**, which is transferring to the Barbican in summer 2019 from Regent's Park Open Air theatre.

Completed analysis from a recent membership acquisition campaign around the on-sale for **Grief is the thing with Feathers** shows that a total of 616 members joined in direct response to the campaign, generating more than £35K of new membership income, while members spent more than £124,000 on tickets for this event during the priority booking period alone, delivering 25% of target income before public booking opened. Importantly, almost 30% of new members acquired through this campaign joined *after* the priority booking period had closed, showing that the value of our membership offer is now recognised by audiences as being much more than simply a range of functional benefits. This success was made possible by significant collaboration between the campaign marketing team, the membership team and the theatre team.

November saw the return of the annual **Framed Film Festival**. The in-house curated festival completely sold out, engaging its audience with previews of new releases, classic films and special screenings of international children's films that do not receive theatrical distribution, helping to inspire the next generation of film lovers. The festival plays host to live events including workshops and activities inspired by the programme, with the affordable ticket offer ensuring the offer is accessible to families.

Curve commission **Wetwang Slack** by artist **Francis Upritchard** continued to perform well with audiences, surpassing the total audience target with two weeks still remaining. **Modern Couples** has been listed in December critics' choice lists in both Elle and The Telegraph, following excellent early coverage in a range of print and online media. Sales as of 20/12/18 were at 39886 (84% of target to date, 55% of overall target).

Create an ambitious international programme

Goals
2,3,4,5

The annual **EFG London Jazz Festival**, produced by Barbican Associate Producer Serious, celebrated the breadth of the genre in November. The Barbican's offering included FreeStage events, film screenings and a

series of concerts including **Anthony Joseph & Friends - *Windrush: A Celebration*** which featured guest artists **Calypso Rose** and **Mighty Sparrow**. Grammy Award-winner **Bobby McFerrin** presented ***Circlesongs***, and Free Jazz pioneer **Archie Shepp** brought his new project ***Art Songs and Spirituals***. Extensive press coverage for the Festival included features in *The Wire*, *Jazzwise Magazine*, *Financial Times* and *The Guardian* and 4* reviews ran in the *Evening Standard*, *Financial Times*, *Telegraph*, and *The Guardian*.

Barbican Art Gallery announced the first retrospective in Europe for over 50 years of American artist **Lee Krasner** (1908 – 1984), opening in May 2019. One of the pioneers of Abstract Expressionism, Krasner made work reflecting the feeling of possibility and experiment in New York in the post-war period. ***Lee Krasner: Living Colour*** features nearly 100 works – many on show in the UK for the first time – from across her 50-year career and tells the story of a formidable artist whose importance has often been eclipsed by her marriage to Jackson Pollock.

Invest in the artists of today and tomorrow

The Curve's upcoming artist **Daria Martin** was announced as the 2018 Jarman Award winner on the 27 November. The award recognises and supports artists working with moving images in a ceremony at the Barbican. *The Guardian* published a feature on the artist and her win, in print and online, pegged to her Barbican exhibition, ***Tonight the World***, which opens in January.

BBC Young Musician of the Year winner, cellist **Sheku Kanneh-Mason**, gave sold-out recitals in Milton Court in early December, collaborating with his sister Isata to perform a programme of Debussy, Brahms and Poulenc.

The Pit Party series continued with a very successful event led by playwright and poet **Inua Ellams** involving new generation poets, dancers, musicians and filmmakers. The Pit Party series, established in 2017 as part of the Pit Shakeup Strategic Plan project, gives emerging theatre-makers curatorial control over the Pit Theatre for extended periods of time, widening the pool of artists and theatre makers that the Barbican is working with and bringing a new audience to the Centre for unique experiential events.

Artist **Jasmine Johnson** had a one-week residency from 10-16 December, collaborating with musicians and a dramaturg to record a new audio work. The residency took place in the Level G Studio in full view of the public in the foyers, with a live audio feed so that audiences could engage with the entire process. The residency culminated with a performance of the work on the FreeStage, for an audience of around 120 people. This project was the legacy of **alt.barbican**, an artist development project delivered in 2017 by Barbican and The Trampery for

Goals
2,3,4,5

<p>artists working at the intersection of art, technology and entrepreneurship.</p> <p>Collaborating with partners to achieve our ambitions</p> <p>Underwire Festival returned to the Barbican for the 8th year, continuing to celebrate female filmmaking talent, uncovering new stars in their shorts programmes and challenging the gender imbalance of the industry from the inside out. It is the largest UK festival focused on the work of female filmmakers. Underwire offers opportunity and guidance to the artists of tomorrow while promoting the artists of today. Such projects are a key element of the Cinema Equality & Inclusion Plan, showcasing new and emerging talent from underrepresented pools of talent in the industry. The programme was expanded further to include more screenings than in previous years and was the subject of a favourable article in SW Londoner highlighting its box office success and critical acclaim. It was also a topic of discussion on Nikki Bedi show on BBC Radio London.</p> <p>In January 2019 Cinema will continue its successful collaboration with the Jazz Department of GSMD. A screening of Buster Keaton’s silent classic The General will be co-presented and include live music from the GSMD students. The event will be presented in partnership with the London International Mime Festival, continuing an already fruitful cross-arts relationship.</p> <p>The Life Rewired Hub will open in January, a semi-permanent venue designed by architecture practice Dyvik Kahlen which will act as the focal point for the Life Rewired annual theme. Programmed in partnership with the Royal Society and the British Council, with support from Wellcome, the hub will host residencies and events from academics and artists which explore the themes of Life Rewired and offer audiences new ways to engage with this subject matter.</p>	<p>Goals 2,3,4,5</p>
<p>Working with the sector/responding to or influencing policy</p> <p>The Barbican partnered with the Department for Digital, Culture, Media and Sport to host a ‘Culture is Digital’ reception at the Centre on Tuesday 20 November. The event aimed to forge links and share knowledge between the arts and technology sectors as part of DCMS’s #CultureisDigital project, and included speeches by Sir Nicholas Kenyon, Managing Director of the Barbican, Catherine McGuinness, Policy Chair at the City of London Corporation, and the Rt Hon Jeremy Wright MP, Secretary of State for Digital, Culture, Media and Sport. A number of organisations also displayed their innovative work during the reception, including Breaking Fourth, the National Theatre and NTT Data.</p> <p>As part of the Arts Division’s ongoing Equality and Inclusion strategy, the Theatre team are participating in dementia awareness training in the new year, part of an ongoing programme of training to equip our staff to work in a more inclusive manner with artists, audiences and colleagues.</p>	<p>Goals 2,3,4,5</p>

3. REPORT: LEARNING AND ENGAGEMENT	
3.1 Progress and Issues	Strategic Goal
<p>City of London / Islington The quarterly City/Islington steering group meetings are now being convened by the Corporate Affairs Office at the City, jointly chaired by Catherine McGuinness (Chair of Policy & Resources) and Richard Watts (Islington Council Leader). Meetings will now also alternate between being held in the City and Islington. A successful City/Islington networking event took place following the December meeting at the Guildhall City Centre, attended by Members/Councilors and Officers from both local authorities. A presentation was given by Culture Mile Partners followed by a useful discussion about how the two boroughs could collaborate more closely, particularly for the benefit of stakeholders and local communities</p> <p>Work Experience: Richard Cloudesley School In November, we piloted a work experience scheme with Richard Cloudesley School in partnership with the Museum of London. The specialist school based in Islington works with students with physical disabilities and additional sensory needs. Students completed application forms and had mock interviews before being placed on 3 two-hour placements with departments across the centre including Art Gallery, Audience Experience, Theatre, Music, HR and Creative Learning. The PA to the Headteacher wrote a letter to the Barbican Board thanking Creative Learning and the Barbican Centre for 'having the belief in our students and for giving them this wonderful opportunity'.</p> <p>Valence House Exhibition Launch: Change Makers Tuesday 11 December saw the opening of our Change Makers exhibition at Valence House Museum in Dagenham. The exhibition is the last in a series of celebrations and performances of work that have taken place throughout 2018 as part of the Change Makers residency at Associate School, Sydney Russell. On display in the exhibition are film, photography and textile works created by students in collaborations with artists Gal Lesham, Youngsook Choi and Kirstie Davis from RARA; filmmaker Eelyn Lee and photographers Marysa Dowling and Camilla Greenwell. Works include a replica textile Ford car as made at the Dagenham plant; portraits; a short film and banners and workwear designed by the students. On the opening night a performance of poetry created by students from schools in Cape Town and Dagenham took place. The students worked with poets Toni Stuart and Sarah Perry to produce an anthology of work 'herstories in verse', which also launched at the opening. The exhibition is open to the public until Saturday 2 February.</p>	<p>Goals 2, 4, 5</p> <p>Goal 2</p> <p>Goals 2, 5</p>

<p>National Open Youth Orchestra (NOYO) Launch On Saturday 24 November we launched the first ensemble session for our six NOYO London Training Centre trainee musicians, led by Bea Hubble and Julia Koelmans. The NOYO London Training Centre, jointly run by the Barbican and Guildhall School, is one of three training centres in the UK (alongside Bristol and Bournemouth) that supports young disabled people to develop their musical potential.</p> <p>‘Let’s Make’ Gallery Family Day On Sunday 2 December we welcomed over 100 families to the Barbican to take part in a series of creative, hands-on workshops in and around the Barbican Art Gallery, Curve gallery and Level 3 Foyers. Artist-led workshops, tours, story-telling sessions and an obstacle course designed by Hunt & Darton took inspiration from the Barbican Art Gallery’s current exhibition <i>Modern Couples: Art, Intimacy and the Avant-garde</i> and the Curve’s exhibition by Francis Upritchard: <i>Wetwang Slack</i>.</p> <p>Inua Ellams: Open Lab and Pit Party In November, Inua Ellams ran an Open Lab looking at the relationship between poetry, music and dance. Ellams worked with multi-disciplinary dance company, Avant Garde Dance, and the week culminated with a double bill of Pit Parties, including a R.A.P. (rhythm and poetry) Party, a format Ellams has used frequently in the past which, for the first time, featured dance.</p> <p>BA PACE Graduation The very first graduates from the BA Performance and Creative Enterprise graduated at the Guildhall School of Music & Drama’s ceremony on 2 November. Four students graduated in total, with three achieving second class honours and one student achieving first class honours, who was also awarded the inaugural Barbican Prize by us.</p>	<p>Goals 2, 5</p> <p>Goals 1, 2</p> <p>Goal 2</p> <p>Goal 2</p>
<p>3.2 Preview and Planning</p>	
<p>Barbican Box Music The 2018/19 Barbican Box (Music) is inspired by the Barbican 2019 theme <i>Life Rewired</i> and the impact technology is having on our society and culture. Native Instruments, world leading manufactures of music software and hardware, have curated this year’s Box and invited grime artist Swifta Beater to work with them. The Box includes Native technology and apps plus the opportunity to create your own instrument.</p> <p>Youth Panel Launch The 2019 Barbican Youth Panel, which meets for the first time in January, includes members who have been recruited from across London, including individuals from Barking and Dagenham, Waltham Forest and two members from our Associate School, The Garden School. All panel members are aged between 14-18. Across the year the panel</p>	<p>Goal 2</p> <p>Goals2, 5</p>

<p>will select three projects linked to the Barbican's Strategic Plan to advise and collaborate with us on. The panel will meet monthly on Wednesday evenings, as well as attending other events across the year.</p> <p>Community View: Modern Couples Our next Community View will take place on 14 January. We are excited to be partnering with Headway East London, a charity working with survivors of brain injury. Members of the charity are curating a workshop and we will be displaying some of their artistic responses to the exhibition at the event. We are expecting around 300 attendees with community groups from across London. As well as visiting the Gallery and taking part in the workshop, participants can attend an architecture tour and visit the Conservatory.</p> <p>Design Yourself As part of the Barbican's 2019 theme, <i>Life Rewired</i>, a group of Young Creatives from Barbican Guildhall's programmes will work with new media artist and curator Antonio Roberts across the year to create work that explores what it means to be an artist in the digital age. Through a series of cross-arts collaborations, the artists will explore how scientific and technological advances are allowing artists to become 'more human' by heightening our human qualities or strengthening our natural instincts. Through a series of events and workshops, Antonio and the young creatives will release regular works which will be featured both online and onsite at the Barbican.</p> <p>Subject to Change <i>Subject To Change</i> is a programme showcasing the work of 12 young poets invited to speak to our changing world, one for every month of 2018, reflecting the shifting landscapes of the present through the timeless art of poetry. For each month of 2018, one of our Young Poets picked a topical subject and wrote a poem providing their own personal reflection on the issue which was posted on the Barbican blog. To celebrate the programme, there will be a <i>Subject To Change</i> installation, showcasing each of the 12 poems, on the Level G Foyer available from 19 Dec 2018 – 31 Jan 2019.</p> <p>Barbican Residents We are in the very early stages of planning a collaborative event with Barbican Residents to celebrate 50 years of the Barbican Estate in April 2019. The ambition is to host an architectural talk / seminar event that will be for Barbican Residents / invited guests along with a drinks reception. The Barbican Association are gathering a group of Residents to work with the Centre to develop plans, with an initial planning meeting being scheduled for early in the New Year. Conversations are also in progress with Culture Mile teams regarding other parallel activity related to the 50th anniversary to make sure there are consistent communications around the various activities.</p>	<p>Goals 1, 2, 5</p> <p>Goal 2</p> <p>Goals 1, 2, 5</p> <p>Goals 1, 4, 5</p>
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4. REPORT: OPERATIONS AND BUILDINGS

Strategic Goal

4.1 Progress & Issues

General

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. Our work on compliance continues.

The teams enter 2019 knowing that they have come a long way and delivered much change over the last year. We know that this year holds a similar amount of change and a similar pace and will no doubt continue to throw up challenges. The groundwork has essentially been done, with around 18 months more before we are pleased with our work and can truly focus on driving forward excellence.

We have continued our work to ensure that we improve the building and enhance the customer journey and experience. This includes work on the facilities, staff training and working ever closer with colleagues including the City and our contractors.

Our work with various other departments across the City in addition to the above has included Culture Mile Beech Street, Cross-Cutting Security and the Ex Halls Project. We have also shared best practice on fire and security and worked closely with the City on the tendering of many key contracts, from pest control to catering and from security to cleaning.

We suffered the loss of two shows by the Royal Shakespeare Company in November due to legacy issues with our sewerage system. These legacy issues have now been addressed for the medium term and we are working on longer term plans to further improve this aspect of the business.

Our proposals for Phase 4 of our ongoing change programme, our Alliance with the Guildhall School, have been approved by both Boards and Establishment.

Security and BCP (Business Continuity Planning)

Our pre-Christmas training cycle is ongoing and reminds staff of the importance of remaining alert but not alarmed and ensures that they are aware of their duties and how to respond to incidents. Our BCP planning has yet again proven to be useful, not least in the above-mentioned incident. The responses by the BCP team meant we avoided some

Goals 1 – 5,
S/E

Goal 1, S/E

<p>potentially serious health and safety issues, minimized the loss and communicated in a timely manner such that the visiting company and show-goers gave positive feedback on their experience.</p> <p>We have completed works on our existing CCTV system and this will ensure that it is fit for purpose whilst AECOM continue the cross-cutting security projects.</p> <p>We have met the City's CTSA (Counter Terrorism Security Advisor) and he was very pleased with what he saw. He will be working with us on the launch of the new UK security courses which will be trialed at the Barbican.</p> <p><u>Facilities</u> The cleaning contractor and onsite team have been going through their own change process as they evolve to meet our future needs and our ever closer focus on the customer. Our Centre managers work ever more closely with the cleaning teams under the new structures.</p> <p><u>Engineering and Projects</u> The Engineering and Project teams have greatly improved their efficiency as is demonstrated by the recording of PPMs (Planned Preventative Maintenance) and other works and the decreasing number of reactive callouts and breakdowns of for example the lifts.</p> <p>Engineering works other than the delivery of PPMs and reactive works has continued to focus on prioritised legacy issues and we are noticing the benefits of our work completed over the past few years. Whilst much remains to be done, we are becoming ever more able to plan our workloads moving forward.</p> <p>The Projects Team, in addition to closing off projects from the summer period, has been working on the next cycle of CWP (Cyclical Works Programme) and the scheduling of upcoming projects. We have had a new member of the team join us to replace a leaver.</p> <p><u>Audience Experience and Ticketing</u> Audience experience have continued to have a busy period and have been delivering local change in preparation for Phase 4 (our Alliance with the Guildhall School) and preparing for Christmas audiences. Our ticketing team responded extremely well to the recent loss of shows as noted above and their BCP plans worked very well.</p> <p><u>Environmental Update</u> We continue to develop our energy management strategies to ensure efficiency. Work to date has included development of our energy monitoring systems, servicing and maintenance works to engineering equipment with associated training to ensure kit is working well and is operated correctly. We continue to work with the City's energy team and have undertaken a BEMS controls survey which we are currently</p>	<p>Goal 1, S/E</p> <p>Goal 1, S/E</p> <p>Goal 1, S/E</p> <p>Goal 1</p>
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<p>reviewing and will implement recommendations as appropriate.</p> <p>We have reviewed our environmental sustainability policy and action plan. The next stage will be to develop environmental management systems to demonstrate we are: compliant – in line with legal and other requirements including funding agreements and the City’s policies including the newly published Responsible Business Strategy; efficient - to conserve resources and associated cost with better control of our systems meaning a better environment for our customers; appropriate – to not legislate against ourselves, to enhance our reputation and position the Barbican in a leadership role and not least protect the environment.</p>	
<p>4.2 Preview & Planning</p> <p>We have worked with the City Surveyor’s team to review our ‘red-line’ plans for the Barbican and Exhibition Halls, ensuring that the current occupancy and use of any particular space is accurately recorded. This exercise has also included ensuring checking that any tenants have leases and other as required. We will be reviewing SLAs in due course.</p> <p>Using the above plans, we will be working to group our space usage so that we can make recommendations in our upcoming ‘Art of the Possible” review of our estate. Emphasis will be placed on what the venue of the future might be like and how we can include technology and innovation in our thinking. We will remain distinctively Barbican in what we do.</p> <p><u>Projects and Engineering</u></p> <p>As noted above, we will be using the groundwork conducted to date to ensure that we become ever more efficient and that we further reduce risk through having equipment that is properly serviced and that we have records to prove it. Our CAFM system will assist this.</p> <p>We continue to deliver our fire-related projects. This has taken a long time, in part due to complications of the process but also due to the legacy issues that we have encountered, combined with planning and other points. It is imperative that we retain the funding that was allocated by Members, as without this we will be unable to deliver our promises and will need to review our risk profile. Fire is the most significant risk in public buildings.</p> <p><u>Audience Experience</u></p> <p>Our Phase 4 proposals (Alliance with the Guildhall School) have been approved and this will mean that we can take another significant step towards ensuring consistent professional standards across our buildings. This will in due course offer other efficiency opportunities.</p> <p><u>Savings</u></p> <p>As noted above, much of the groundwork has been done and many of the change programme phases have been delivered. This is being reflected in our plans moving forward.</p>	<p>Goal 1</p> <p>Goal 1, S/E</p> <p>Goal 1, S/E</p> <p>S/E</p>

5. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Goal
<p>5.1 Progress & Issues</p> <p>BIE</p> <ul style="list-style-type: none"> • Digital Revolution is mid-way through its run at Guangdong Science Centre in Guangzhou. The exhibition has welcomed 68,000 visitors in the first month alone. It will remain there until 17th March 2019. • The 15-month Game On tour to China is still in course until the end of August 2019. At the moment, the exhibition is in transit to its next venue in Shanghai. • Into the Unknown is currently running at BRANDTS – Museum of Visual Art & Culture, in Denmark. The exhibition has been well received, welcoming 16K visitors in the first 2 months. • Mangasia: Wonderlands of Asian Comics has now secured Design Society in Shenzhen, China. Design Society was opened in December 2017 in partnership with the V&A. Mangasia will be their first external exhibition and will remain there for 4 months. • Discussions with potential venues for AI: More than Human are proceeding favourably – we’re in the final stage of discussion with Amos Rex in Finland for 2021. <p>Business Events (BBE)</p> <ul style="list-style-type: none"> • The department enters the last quarter in a strong position, having already reached 102% of the original target, and sitting currently at 96% of the stretch target. • 19/20 business on the books is standing at 43%. This is largely attributable to the fact that the strategy following the uncertainty surrounding Brexit has been to focus on early booking and multi-year deals, hence BBE are tracking at 24% ahead of the same time last year. • The team has had a busy Autumn attending UK and international trade events. IBTM in Barcelona yielded in excess of £500k worth of enquiries and events such as attendance at the annual ICCA conference, along with the APBCO and AEV yearly Chairman dinners and various World Travel Market events, maintained the teams visibility within the industry. <p>Exhibition Halls</p> <ul style="list-style-type: none"> • The last quarter provided the busiest months in the Exhibition Halls’ calendar, delivering a number of regular events in Hall 2: King’s College Welcome Fair, Mortgage Business Expo, The British Invention Show and Smart Building Show, as well as Joy of Sake - an evening of sake tasting and fabulous food from top Japanese restaurants, attended by approx. 400 visitors. • Exhibition Hall 1 was also used for a period of consecutive 6 weeks by University of London for their exams. <p>Retail</p> <ul style="list-style-type: none"> • 2018/19 trading has been challenging, so consequently the agency 20.20 are currently undertaking a review of the Foyer Shop, with a presentation to Barbican Directors planned for Feb 2019. 	<p>Goals 1, 2, 3, 5</p> <p>Goal 3</p> <p>Goal 3</p> <p>Goals 1, 2, 3, 5</p>

<p>inaugural exhibition in December 2019.</p> <ul style="list-style-type: none"> • After it's run in Guangzhou, Digital Revolution will be travelling to Frankfurt's Deutsches Filmmuseum in June 2019. It will be the first time a BIE show travels to Germany. • Following Denmark, Into the Unknown will move on to Kunsthal, Rotterdam, Netherlands, in the second quarter of 2019. <p>Business Events</p> <ul style="list-style-type: none"> • Following 8 years at the Barbican, Oliver Hargreaves, Head of Sales, left at the end of December and has been replaced by Jenny Waller. Jenny joined the Barbican in early 2018 and has been Deputy Head of Sales since the middle of the year. <p>Retail</p> <ul style="list-style-type: none"> • Sourcing, buying and visual display plans for 19/20 are being considered and will be finalised following results from 20.20's review • Planning for Gallery shop fixtures to be included in the exhibition design for Krasner - liaising with curator and architects. • The 'Maker' initiative has been reviewed and a refreshed concept is planned to launch in the new year. <p>Development</p> <ul style="list-style-type: none"> • We are inviting key contacts to a 'last-chance-to-see' event for Modern Couples in January, and planning other engagement opportunities for supporters across the 2019 season. • Work is underway for upcoming sponsorship opportunities and evaluating the results of the first Barbican Fund appeal. <p>Commercial Development</p> <p><u>Catering</u></p> <ul style="list-style-type: none"> • Osteria is undergoing a mini-refresh in January, with a new menu design and graphics on the internal entrance windows. The bar is also being re-focused as a Prosecco Bar, which sits well with the Italian concept and adds diversity to the Barbican bars offer. • Working with BIE on a bringing the Makr Shagr, a cocktail making robot, to the Barbican as part of the More Than Human exhibition in 2019. • The Martini Bar is scheduled for refurbishment in Q4 to create a permanent bar. • A new Bars uniform is being introduced in Q4 of this year. <p><u>Car parks</u></p> <ul style="list-style-type: none"> • Electric charging points have now been installed for public use. Marketing of the new charging points will be undertaken in the New Year. 	<p>Goal 3</p> <p>Goals 1, 2, 3, 5</p> <p>Goals 1, 3</p> <p>Goals 1, 3</p>
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Appendix A:

Our vision is: Arts Without Boundaries.

Our mission is: world-class arts and learning

We exist to:

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

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

- contribute to a flourishing society
- support a thriving economy
- shape outstanding environments

Our Strategic Goals are:

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

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

Staff & Efficiency (S/E)

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