

Committee:	Date:
Barbican Centre Board – for information	20 November 2019
Subject: Management Report by the Barbican's Directors	Public
Report of: Managing Director, Barbican Centre	For Information
Summary	
<ul style="list-style-type: none"> • The Management Report comprises current updates under six 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 ○ Creative Learning ○ Innovation and Engagement ○ Operations and Buildings ○ Business and Commercial. • Each of the six sections highlights 'progress & issues' for recent/current activity, then draws attention to upcoming events and developments in 'preview and planning'. • Reported activity is marked, where relevant, against our Barbican Centre strategic goal areas. For reference, the full list of strategic goals is attached at Appendix A. 	
Recommendation	
Members are asked to:	
<ul style="list-style-type: none"> • Note this report. 	

Main Report

1. REPORT: STRATEGY AND CULTURE MILE	Strategic Goal
<p data-bbox="148 479 518 517">1.1 Progress and issues</p> <p data-bbox="148 553 323 584">STRATEGY</p> <p data-bbox="148 591 1193 992">Following the Directors' awaydays and the Performance Review which was submitted to the Board in September, a revised strategic plan with new draft priorities for action was presented to the staff in October, at an all-staff meeting at which the Chairman spoke about the position of the Centre and the progress of the Corporation's Fundamental Review. Whilst acknowledging the challenges for the immediate present in the business plan, there was strong support for the Centre's position in the Fundamental Review and its offer of collaboration with other departments of the City to achieve the desired results in both commercial and cultural activity. The revised strategic plan is now presented to the Board at this meeting, and will form the basis of future activity and measurement.</p> <p data-bbox="148 1032 1177 1176">Following the announcement of the roles of Sean Gregory as Director of Innovation and Engagement, and Jenny Mollica as Director of Creative Learning, both across Barbican and Guildhall School, there will be separate coverage of these areas as part of these Directors' reports.</p> <p data-bbox="148 1216 1166 1359">We are also delighted to announce the appointment of Natasha Harris, currently development director at the Old Vic, as our first Director of Development; she starts work on January 6 and a priority will be for her to meet the Board and Trust.</p> <p data-bbox="148 1400 1193 1507">An intense period of work at the beginning of the autumn season resulted in the autumn launch on October 23 of our annual theme for 2020, <i>Inside Out</i>, well received by press and media (see 2, Programming).</p> <p data-bbox="148 1547 1177 1655">Creative Learning celebrated its tenth anniversary as a joint department of the Barbican and Guildhall School with a superb celebration including activity and a <i>10 Years in Review</i> publication (see 3, Creative Learning).</p> <p data-bbox="148 1695 1193 1839">Extensive work beyond the walls continued after the success of the Walthamstow Garden Party with the Leytonstone Loves Film Festival, included free events and discussion with Young Programmers (see 2 and 3, Programming and Creative Learning).</p> <p data-bbox="148 1879 1177 2022">The renewal of Level G continues apace, with greatly increased activity, especially based around the Hub during the year of <i>Life Rewired</i>. The importance of a drop-in space for visitors to engage with and absorb the thinking around the themes has proved very valuable.</p>	

1.2 Preview and Planning

CULTURE MILE

The successful period of the Play the Mile projects, leading up to the Smithfield street party at the end of August, has been followed by an intensive period of planning for the renewal of the City's revenue budget for the project this autumn.

Work has continued on the public realm branding of Culture Mile within the City Public Realm area of the Department of Built Environment, which will lead to more visibility within the physical area of the Mile. The Legible London trial around the Barbican has been begun, with evidence suggesting that the wayfinding has been widely used and welcomed.

A significant boost to the awareness of Culture Mile has been provided by the adoption by the new Lord Mayor as culture as one of the themes for his year, and his promotion of Culture Mile internationally. In addition, when the Chair of Policy visits policy-makers in Beijing at the end of November, the MD of the Barbican will present an update on the concept and activity of Culture Mile.

The launch of the Fusion Prize has taken place, based around the need to develop new skills for the 21st-century workplace, and the Lord Mayor will present prizes at the end of the process next May.

The Culture Mile workstream leads have held a team awayday to discuss working methods for the future, based around the renewal of the strategy and vision, telling better stories of the work of the Mile, improving how we work and collaborate, so as to create a structure which still reflects the partnership nature of the venture, but better drives the outputs and activity.

Culture Mile is one of the most significant new initiatives in the City that brings together different departments to work on one linked project. The Fundamental Review has now identified this cross-departmental working as a priority, building beyond the silos of the different Corporation departments. The aim is that both within the commercial and cultural areas, the Barbican will be able to play a leading role in these developments.

2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS

Strategic Goal

2.1 Progress & Issues

Inspire more people to discover and love the arts

On 23 October, the announcement of **Inside Out**, the **Barbican's 2020 annual theme**, received good media coverage and included feature articles in the *Guardian*, *The Times*, *Evening Standard* and *The Stage*. The **Communications** team also held an evening press launch for the season which was attended by over **150 journalists**.

The announcement builds on the many 4* and 5* reviews achieved over the summer for *Lee Krasner* and *AI: More than Human*. In August, TNT recommend the **Barbican Centre** as one of the best cultural destinations in London saying, *'the magic that happens inside the building is nothing short of amazing... When it comes to the arts, this is absolutely the venue for visitors to gravitate towards'*.

Beyond Barbican launched the first edition of **Leytonstone Loves Film** in September. The festival offered a free weekend of films and movie magic enjoyed by over **8000 people**. Presented in partnership with **40 local artists, organisations and businesses** it featured **68 indoor and outdoor screenings**.

The last stage of **Marketing's** enrichment research was completed in July. The **Audience Mindsets** have been introduced to the organisation and Marketing are now in the embedding stage, where presentations and discussions are being taken round each department of the Barbican. This will be reported more fully to the board when Marketing do their next presentation.

Create an ambitious international programme

In September, **Cinema** presented one of *Life Rewired* highlights: *Anime's Human Machines*. The series highlighted the very best of the genre, was programmed by guest curator, Anime expert **Helen McCarthy**. The programme received high media and audience acclaim and boasted record audience numbers. The season drew funding from the **Japan Foundation**, **The Sasakawa Foundation** and **Wellcome** and enabled Cinema to invite renowned anime director **Shoji Kawamori** who led a sold-out masterclass.

As part of *Life Rewired*, electronica and techno producer **Max Cooper** performed new project *Yearning for the Infinite*. The performance delivered the experience of drowning in a sea of information, using data mapping techniques to create a multi-surface projection, to which Cooper composes a soundtrack in real time.

Goals
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Goals
2,3,4,5

Initial audience figures for ***Into the Night*** have been disappointing. In the first 24 days, the paid visitor average was 189, less than 50% of the budgeted daily figure (525 paid visitors per day). The exhibition opened at a time when there are strong visual arts offers at other venues in London, and during the Frieze London Art Fair. The critical response to ***Into the Night*** has been mixed and there has been some feedback regarding the lack of club and cabaret-like energy in the recreation areas of the exhibit. From the beginning, Art Gallery intended to animate the spaces with a live music programme on Thursday evenings and audience figures have been higher on these evenings. To mitigate the risk of audience numbers remaining low, we are implementing the following:

- Changing the opening hours of the show (opening at 12 instead of 10 during the week and staying open until 9pm instead of 8pm Wed.–Sat. evenings).
- Extending the jazz programme from one night to three (Thurs.-Sat. 6-9pm)
- Proposed introduction of a working cocktail bar in the Café Fledermaus section from 7 November onwards to accompany live jazz events (NB. still pending agreement from the University of Applied Arts who made the tiles in this section)
- Revising the Marketing social media campaign to highlight the live offer
- Reducing the front of house staff numbers to reflect the lower visitor numbers (a saving of approximately £20K)

Moscow's ***Theatre of Nations*** underperformed at the box office, although the risk lay with the commercial producers. This might be due to there being much more Russian language theatre available in London this year.

Theatre co-presented ***Cion*** with **Dance Umbrella**. Choreographed by Gregory Maqoma, ***Cion*** featured the Vuyani Dance company from South Africa. Despite very warm audience responses and fine reviews the production only achieved 71% financial target (£10k short)

Invest in the artists of today and tomorrow

Theatre's Artist Development pilot scheme, **Open Labs**, launched this September. To date, three companies worked in the Pit Theatre for one week each. Three more Open Labs will take place in Spring 2020 after which an evaluation workshop will take place to refine our processes for the next financial year.

In advance of the **CRIPtic Pit Party**, the **Communications** team placed several interview features with artist **Jamie Hale**. In its review of the event, **The Reviews Hub** praised the **Barbican's Pit Party series** as having "shown that D/deaf and disabled performers have much to offer theatre, even though most of our industry tends to shun and ignore them."

Our **Artistic Associates**, **Boy Blue**, premiered their new production **REDD** at the end of September. Expectations were high due to the

Goals
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<p>success of their previous show Blak Whyte Gray, but it fell short of target by £32k and received mixed reviews across the board albeit with 4* in the Sunday Times and on A Younger Theatre website.</p> <p>As part of Life Rewired, Level G produced Flavour Feast, a pop event with Guerilla Science that looked at how taste, smell and sight affect the health of the gut. Nearly, 900 people dropped into the event in our foyers.</p> <p>Collaborating with partners to achieve our ambitions</p> <p>International Associate Ensemble, the Australian Chamber Orchestra were in residency in the Barbican Hall in October and performed a Side-by-Side concert with the Guildhall School of Music and Drama. A Critic's Choice in The Times, the residency received 4* in bachtrack.</p> <p>Building on a successful 6-year relationship with London Borough of Waltham Forest, the Beyond Barbican team are developing a new 2-year project with the borough to explore the social and environmental benefits of localised, co-created, regenerative festival models.</p> <p>Working with the sector/responding to or influencing policy</p> <p>In recognition of the Global Climate Strike on 20 September, Cinema partnered with Sustainability Manager Charlotte Lythgoe to arrange events for staff on the day. This included Environmental Awareness Workshops and lunchtime screenings of The Islands and the Whales and The Hottest August.</p> <p>This year Walthamstow Garden Party attained a "Commended" Award from the international A Greener Festival Awards 2019, with outstanding achievements identified in three categories, including community impact. Based on the recommendations from the report, WGP now have a roadmap to work towards an "outstanding" award in 2021 and the Festival Vision 2025 pledge to achieve a 50% reduction in festival-related annual GHG emissions by 2025.</p> <p>WGP also worked with Attitude is Everything to improve the inclusivity and accessibility of the event. The festival distributed 350 access passes which ensured individuals and groups with additional needs could seamlessly enjoy the event.</p> <p>In October, the Beech Street Cinemas were approved to receive the National Autistic Society's Autism (NAS) Friendly Award. This will mean that the Relaxed Screening programme will receive significant marketing and outreach support through NAS. The award is a major step forward in audience engagement and the access work of the department, contributing to the Barbican E & I strategy</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>
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3. REPORT: CREATIVE LEARNING	
3.1 Progress and Issues	Strategic Goal
<p>Creative Learning 10th Anniversary This year Creative Learning is celebrating ten years of supporting people of all ages and backgrounds to access and engage with the arts. Since 2009, over 100,000 people have participated in our programmes. To mark this milestone, we held a celebratory event at the Barbican Centre on 4 November at which we premiered two creative commissions - a film by a group of Young Creatives alumni and a poem composed by Young Poets alumnus, Kareem Parkins-Brown. In addition, we distributed our <i>10 Years in Review</i> publication and screened a new film about the work of the department. Though the anniversary provides us with a chance to reflect on our achievements, it is also a timely moment to look to the future, and we used the celebration event as an opportunity to announce our new Strategic Plan for 2019-2024, as well as new programmes and partnerships, including Community Collaborator Headway East. Led by Director of Creative Learning, Jenny Mollica, the department recently held an all-team Away Day at which we discussed the new Strategic Plan, which aligns with the recently unveiled Barbican Strategic Plan and the City's Corporate Plan.</p>	2, 5
<p>Leytonstone Loves Film Festival Leytonstone Loves Film Festival took place on the weekend of 27-29 September 2019. As part of this locally-produced free festival, the Young Programmers produced two screenings and took part in <i>The Young and the Restless</i> – a conversation event discussing their experiences in the film industry. Additionally, Creative Learning partnered with streaming service MUBI to deliver five screenings to community groups across Waltham Forest who otherwise would not have been able to access the festival, including those inside care and residential homes, reaching nearly 100 people.</p>	2, 5
<p>Barbican Box 19/20 Barbican Box 19/20 has been curated by Hunt & Darton, a Live Art collaboration between Jenny Hunt and Holly Darton. In a departure for our flagship schools programme, this year's Box has all the ingredients for making original theatre, visual art and music in a single design that inspires cross-art collaboration and conversation. In addition to receiving the Box, a 'cookbook' on how to use its ingredients, CPD and Artist Mentor sessions, students and teachers have the opportunity to experience the Hunt & Darton Café - a fully-functioning café that blends art with the everyday, located on Barbican's Level G – as well as Barbican Art Gallery's exhibition <i>Into the Night: Cabarets and Clubs in Modern Art</i>.</p>	2, 5
<p>Blocks on the Move Residencies Blocks on the Move is a residency project developed from Barbican Blocks, a textural and sensory experience for Under 5s designed by Co-DB Play and originally commissioned by Creative Learning for the Barbican Centre's Foyers.</p>	2, 5

<p>This year Blocks on the Move completed two 6-week residencies at the Artizan Street Library & Community Centre (City of London) and Hilldrop Community Centre (Islington), engaging approximately 300 children and their parents/carers, and continuing the legacy for the Barbican Blocks project of offering creative exploration and co-learning for families who may not otherwise access the Barbican’s offer.</p> <p>Teacher Lab Pilot Teacher Labs aims to champion innovative practice in the classroom by supporting cross-curricular teacher and artist exchange. The programme is designed to give teachers direct access to world-class artists in order to develop practical solutions to learning through the arts across two exchange weeks: one at the school and one at a location chosen by the artist. From 7-11 October, artist, mathematician and member of Complicité theatre company, Victoria Gould, worked with a teacher from former Associate School, Greenleaf Primary School, at the school on a pre-identified need in their curriculum. Consequently, artist and teacher worked together for a second week at the Barbican Centre from 4-8 November. The findings of this exchange will be packaged into ‘tool boxes’ and shared amongst a network of local schools or across an academy chain as well as at our networking Teach Meet events and/or symposium events.</p> <p>Cia Mangat Currently a participant in the 19/20 cohort of Young Poets, Cia Mangat was announced as a Foyle Young Poet of the Year Top 15 Winner at a ceremony at the Southbank Centre on 2 October 2019. The winning entries were selected from over 6,000 poets and adjudicated by Raymond Antrobus and Jackie Kay.</p> <p>28 Times Cinema Over the summer of 2019 Creative Learning were asked by Europa Cinemas to place a callout for young people to apply to be part of the 28 Times Cinema jury at the Venice Film Festival. One of the department’s shortlisted candidates, Yvonne Shelling, was chosen to represent the UK on the jury. In a blog post Shelling described his experience as ‘the opportunity of a lifetime [...] I’m grateful to the Barbican and the European parliament for giving me this chance.’</p> <p>Beasts of London Workshops Throughout the autumn term Creative Learning, in partnership with the Museum of London, has been delivering workshops suitable for primary school students around the <i>Beasts of London</i> exhibition. This day of activity begins with pupils visiting the exhibition at the Museum of London followed by an animation workshop on urban animals, led by artist Oliver Hymans, at the Barbican Centre.</p>	<p>2</p> <p>2</p> <p>2</p> <p>2, 4</p>
<p>3.2 Preview and Planning</p>	
<p>Tuning into Change Open Rehearsal Maestro Gustavo Dudamel will be conducting an orchestra of over 100 young musicians from around the UK and Los Angeles in a free open rehearsal in the Barbican Hall on 20 November 2019. This forms part of the ongoing <i>Tuning into Change</i> project committed to giving young people a voice in shaping the future of the arts. The ensemble will include musicians from Youth Orchestra Los</p>	<p>2, 5</p>

<p>Angeles, the National Youth Orchestra's <i>Inspire</i> programme and the National Open Youth Orchestra, the world's first disabled-led youth orchestra.</p> <p>Into the Night Community View & Family Day As part of the public programme for Barbican Art Gallery's exhibition <i>Into the Night: Cabarets and Clubs in Modern Art</i> we are holding a Community View on 18 November and a Family Day on 8 December. The Community View will offer community organisations free access to the exhibition and an Architecture tour. Our Family Day will provide interactive workshops suitable for all the family on movement, sound, puppetry and poetry.</p> <p>M-SET: <i>To the Moon and Back</i> This year Creative Learning has co-commissioned an Under-5s Christmas show with the Theatre department from company M-SET (Multi-Sensory Educational Theatre) to run in the Pit Theatre from 13-21 December 2019. <i>To the Moon and Back</i> will be a journey of discovery into interactive spaces of touch, colour, sound and special effects. Alongside the show, we will be running two CPD (Continuing Professional Development) sessions for teachers – one primary and one secondary. Additionally, there will be eight slots for SEND school groups to attend the performance and two of them will include a 4-hour participatory workshop.</p>	<p>1, 2, 5</p> <p>1, 2</p>
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4. REPORT: INNOVATION AND ENGAGEMENT	
	Strategic Goal
<p>4.1 Progress and Issues</p> <p>Archive Project</p> <ul style="list-style-type: none"> • In October we presented a Barbican Archive Residency across the Barbican Foyers. This weekend of free archive talks, films, pop-up installations and workshops showcased material from the Barbican’s collection alongside several guest London archives, exploring material relating to protest, experimental music, community video and more. • One of the most popular events from the weekend was a sold-out public talk featuring some of the original builders, along with leading figures of the 18-month ‘Battle of the Barbican’ industrial action between contractors and workers. For some, this was the first time returning to the Estate since its construction. • A <i>Barbican Archive Jukebox</i> has been travelling around the Barbican estate, sharing stories from the Barbican’s history through oral history and animation. There has been excellent feedback and engagement from visitors and local communities. <p>Technology Programme</p> <ul style="list-style-type: none"> • We migrated to a new marketing email platform, Dotdigital, at the end of September. Dotdigital is part of the Spektrix platform and this migration can be seen as the successful completion of the first phase of the Spektrix implementation. Moving to Dotdigital has allowed us to resolve an ongoing duplication issue, which was becoming a data protection compliance risk, whilst also avoiding expenditure on renewal of the incumbent system (IBM Silverpop). • The project to upgrade Artifax (event management and room booking software) continues to present significant complexity because it is so deeply embedded in the organisation and the new version is missing key features. However, Audience Experience’s staff management for hosts is on track to be migrated out of Artifax to a third system by the end of the year. <p>Barbican Residents</p> <ul style="list-style-type: none"> • The Barbican Centre’s termly meetings with the Barbican Association have been progressing very well, under the helm of Wendy Mead as Chair. These meetings occur 3 times a year and serve to establish and maintain a positive relationship between the Barbican Centre and Barbican Association, providing a forum for collaboration and consultation. The remit of what is discussed covers all aspects of the Barbican Centre’s activity that may, in any way, affect Residents living on the Barbican Estate. • In consultation with the Barbican Association, the Barbican has carried out its yearly review the Visitor Management Plan, which sets out the 	<p>1, 2, 3, 4, 5</p> <p>1, 2, 4, 5</p> <p>1, 2, 5</p>

<p>strategy for managing activity in compliance with the License and minimising disruption to Barbican Residents. This aligns with a newly re-published Management Plan for the Guildhall School, which is supported by our joint Audience Experience and Operations teams.</p> <ul style="list-style-type: none"> Continuing with the Barbican Estate's 50th Anniversary celebrations this year, we will be holding a special (free) event for Barbican Residents on Sunday 24 November in Cinema 1. This will screen <i>The Barbican Archive Mixtape</i> – a cut-and-paste journey through the TV, film and artists moving image that has captured the Estate on screen – alongside a short film produced by the Barbican Association on the architecture/history/life of the Barbican Estate. 	
<p>4.2 Preview and Planning</p> <p>Barbican Guildhall Creative Alliance</p> <ul style="list-style-type: none"> Ahead of a meeting with Barbican and Guildhall Board Members scheduled for Monday 2nd March, we will be reviewing the Bridging Document (and strategic projects) to reassess the goals & project areas so that the document more accurately reflects current priorities. We will be bringing this for discussion at the joint awayday, along with specific examples of collaborative work across the organisations. <p>Technology Programme</p> <ul style="list-style-type: none"> Launch of the main Spektrix phase will be in either February or April 2020 (avoiding the classical music season onsale), with the exact launch window due to be set by 6 November. The project is largely on track, and we have worked with Spektrix to design a new approach to migration that will minimise disruption to ticketing services. The largest outstanding piece of work associated with Spektrix is the eticketing web integration. We expect to have a release matching our design, built on our proposed technology stack and working end-to-end for ticket purchases by 15 November, after which the process of making the site production-ready will be one of testing and iteration. <p>Archive Project</p> <ul style="list-style-type: none"> Plans are underway to produce a book celebrating the Barbican's 40th anniversary in 2022, edited by Nicholas Kenyon and with authors including Lyn Gardner, Richard Morrison and Roma Agrawal. The Barbican has submitted an expression of interest for the second phase of Heritage Fund support of just under £1m, with a full application set to go ahead in March 2020 (in partnership with Bishopsgate, Culture Mile and the LMA). Part of the bid's focus will seek to address the urgent need to relocate the Barbican Architectural Plans collection, ensuring they are in a safe and usable state. 	<p>1, 2, 3, 4, 5</p> <p>1, 2, 3, 4, 5</p> <p>1, 2, 4, 5</p>

5. REPORT: OPERATIONS AND BUILDINGS	
	Strategic Goal
<p>5.1 Progress & Issues</p> <p>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.</p> <p>Operations – Including Security, BCP, Health & Safety, Facilities and Box Office Recent events surrounding Extinction Rebellion placed our teams under alert although Barbican was not affected directly. The team are working closely with our new contract partners to improve the quality and the training of officers as we seek efficiencies in our operations. Additional training in security has been rolled out to our on-site catering contract partners, further strengthening our ‘one-team’ ethos.</p> <p>City of London Police ‘Prevent Team’ are working closely with the Alliance team and are now starting their ongoing security review with the Guildhall School. The restructure of Phase 4 is ongoing and our revised target for the next layer of management is calendar year end. This will introduce a ‘one stop shop’ for security, along with our other ‘one-team’ initiatives already in place as a result of our restructure.</p> <p>Box office is currently being reviewed with several initiatives designed to improve efficiency. Cashless is due to go live, which will introduce savings. Phase 4 restructure has been brought forward, which will also introduce savings as the further de-layering of management is brought into effect.</p> <p>Our fire safety work continues with the completion of our ‘ad-hoc’ list being imminent; (currently beyond 94% audited as complete). Training initiatives also continue including CDM regulation training which is timely. We will conduct our full evacuation shortly and use our ‘W3’ Kaizen approach to ensure continual improvement.</p> <p>Buildings – Including Engineering, Projects and Environmental It has been an “exciting” period for engineering since the last update report. Member’s will recall the recent heavy rains that caused 11 different areas of internal flooding across our domain, which resulted in some electrical and subsequent controls and mechanical issues, some of which we are still addressing at the time of this report.</p> <p>Citigen recently stopped their heating supply for most of one day whilst they carried out repairs to a leaking pipe on the network. Whilst we were able to cope with that duration of outage, it reminds us how reliant we are</p>	<p>1-5, S/E</p> <p>1, 5, S/E</p> <p>1, 5, S/E</p>

on Citigen and that short-term interruptions are potentially as problematic as longer-term outages. We have priced up temporary boilers as part of our BCP, and the minimum hire costs were over £30k.

We have worked closely with our colleagues in the City Surveyor's department to progress a gateway paper to address the health and safety and operation risks to the Ex Halls, as the need for investment there is more crucial than ever.

Engineering staffing levels are still low in the team. We are currently recruiting to re-fill 3 shift team leader posts, (as part of our ongoing restructure), and will soon start on 7 technician posts, many of these posts have been filled by agency staff during our change programme, ensuring we are flexible. New team members will stabilise workloads, reinvigorate the team and bring on new skill sets and culture.

The projects team have successfully delivered a number of projects over recent months and we are particularly proud of the new accessible changing and showering facilities in the theatre block. We are keen to assist the Centre in other areas to ensure our guests and visitors get equally high standards as well as equality of access. This is in line with our strategy of 'creating an environment that enables and inspires others to achieve their best'.

Staffing levels have been an issue over recent months with both a long-term sickness absence and a resignation, filling the gap back to the new, post-restructure, levels. We are pleased however to welcome a new Project Manager to the team and will be looking for a fixed term additional member in the coming month.

Works will soon commence with each department on determining priorities for the 2021 Cyclical Works Programme (CWP Projects) funding requests. There are high numbers of maintenance projects required, plus we will balance this with works in customer facing areas and those that impact on maintaining income, so as to ensure we focus on growing the business and footfall.

We continue to work with our colleagues at the City of London and have representatives on the Energy Board and have recently joined the Climate Action Technical Group, which was formed to enable the development of a City-wide Climate Change Strategy.

Adding to our success in being awarded Julie's Bicycle Creative Green 4* certification earlier in the year, we have been working even more widely with the Centre's teams and are delighted to announce that we have recently won Best CSR / Sustainability Initiative at the 'London Venue Awards' and have attained a "Commended" award in the 'A Greener Festival Awards' for the Walthamstow Garden Party. In addition to this, our alliance activity with the Guildhall School of Music and Drama has seen the School jump 60 places in the People and Planet University Green

League, putting them in the top half in the country and top of specialist conservatoires and drama schools. Our past restructure work is paying off and demonstrating what can be done when we work as 'one team'.

Behaviour change and awareness across all teams is a current area of focus and in September we ran a series of sustainability workshops. Feedback from these has been positive and we are planning further sessions. Aligned with this activity and to strengthen the work by the Sustainability Steering Group we have launched a new informal sustainability group open to all staff and students from both the Barbican and the Guildhall School.

We continue to work with our Events Teams to examine how we can expand on the work undertaken to date to reduce the use of single use plastics, with a particular focus on plastic drinks bottles and food wrapping.

In order to achieve our ambition of being seen as exemplars of best practice in environmental management, we have been working with other organisations to share best practice; this includes London and Partners who support the Mayor of London's priorities by promoting London internationally as a leading world city. We are currently working with them to enhance their activity in developing reporting frameworks and mechanisms to reduce the environmental impact from the hospitality and leisure sector in London. We have also started to work with Canary Wharf with a view to developing a longer-term strategic alliance, developing a critical mass to share best practice and influence more widely.

Savings

As described above, having invested much time and effort in 'creating the environment' and our restructure and change programme, we continue to focus on delivering not only better quality but also improved culture and efficiencies, (a target of circa 20 % savings in our Directorate). All this will lead to an improved customer experience, leading to a 'Destination of the Future' strategy.

1, 5, S/E

6. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Goal
<p>6.1 Progress & Issues</p> <p><u>Business Events</u></p> <p>Uncertainty surrounding the political climate continues to prevail, making trading conditions challenging. BBE find themselves in a relatively good position and as of mid-October, with five months still left to go until the end of year, have contracted 88% of target, and are pacing at 2% ahead year on year. Attending trade events remains a priority to maintain high visibility in the market place and continues to yield excellent results. UK trade events included The Meetings Show, M&IT's Agency Challenge and Corporate Forums, Imex: Frankfurt, Prestige Events 20/20 (Xmas parties), Summer BNC Show, Venues & Events and a number of smaller B2B events. A record £2.4m of enquiries was taken over two days at Venues alone, and IMEX USA produced an additional £600k worth of enquiries. In total, the team generated over £4million worth of enquiries over the summer period.</p> <p>The Business Events team won two recent awards, once again picking up the 'Cool Award' for Coolest for Awards Ceremonies and AGM's. We also won the Best CSR or Sustainability Initiative at the London Venue Awards.</p> <p><u>Development</u></p> <p>The Wellcome Trust have confirmed their support of a range of arts and learning projects within the 2020 theme <i>Inside Out</i>. This is the second year running they have supported the annual theme. Howden M&A confirmed Business Membership from 1 October. Grosvenor GB&I confirmed Lead Sponsorship of the art gallery exhibition <i>Into the Night</i> under their Mount Street, Mayfair brand. We received funding from Film London in support of Leytonstone Loves Film. The new donation point at the Cloakrooms outside the Art Gallery performed well during the Lee Krasner exhibition, and alongside gift with ticket, we raised the most for an exhibition since launching Audience Giving at the Gallery in 2016. A Barbican Fund audience appeal is currently in progress.</p> <p><u>BIE</u></p> <p>Digital Revolution will end its tour at the Frankfurt Filmmuseum on 10 November. This was the final stop of its 5-year international tour. AI: More than Human will open at its first venue of the tour and Co-Producer of the exhibition on the 6th December. It will be at the inaugural exhibition €71 million newly built Groninger Forum. Game On 2.0 will open at Fundación Canal, Madrid on 25th November, after an extensive revamping of the exhibition. Game On finished its 18-month tour to China in late October.</p> <p><u>Retail</u></p> <p>Sales continued to be boosted in the Foyer Shop by increased daytime footfall to the AI exhibition throughout July and August. New window displays for the Christmas season were installed at the start of</p>	<p>1, 3</p> <p>1, 3, 5</p> <p>1, 2, 3, 5</p> <p>1, 2, 3, 5</p>

<p>November. Online sales continue to perform well against budget as we prepare to head into our peak online trading period over November and December. The Gallery shop finished ahead of budget at the close of the Lee Krasner exhibition but has had a slower start with <i>Into the Night</i>. New product, made in collaboration with Reflect Studio, has now launched in the Barbican Shop.</p> <p><u>Catering</u> Improvements to the bar area and a focus on outdoor dining over the summer has resulted in Bonfire exceeding its budget revenue, spend per transaction and penetration KPI's for the first time. The Osteria kitchen extraction issues have improved following improvements to the filters. Additional replacements of aging equipment using energy saving (and heat reducing) induction hobs will also help to alleviate the problem. Some popular dishes have now been returned to the menu. Baxter Storey (who operate the Green Room, Artist Bar and GSMD cafes) were awarded a Centre of Excellence Award, achieving 97% in their Food Safety and H&S audit.</p> <p><u>Bars</u> Polycarbonate glasses are now standard across all of the in-house performance bars, reducing single-use plastics by up to 90%. The Martini Bar successfully ran cocktail making workshops to the general public delivering secondary income to Barbican. Summer activities, such as Makr Shagr, Picnic Garden, and Conservatory Lates have delivered on all expectations, exceeding budget contribution as well as adding to the audience experience.</p> <p><u>Car parks</u> Six new Sheffield bicycle stands have been installed in car park 4, this comes after an increased usage of stands located on other levels of the car park.</p>	<p>1, 3</p> <p>1, 3</p> <p>1, 3</p>
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<p>6.2 Preview & Planning</p> <p><u>Business Events</u> Planning and evidence gathering for Barbican's AIM (accreditation in meetings) assessment in November is underway.</p> <p><u>Development</u> The development of the Directors' Circle is now underway and prospects are being identified. The Circle will extend from the top end of the Patrons programme becoming an annual, renewable major gifts group. We are developing mobile donation points for Level G. We hope to confirm a sponsor for Masculinities imminently. The new Director of Development has been confirmed in post and will begin in January.</p>	<p>1, 3</p> <p>1, 3, 5</p>
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<p><u>BIE</u> AI: More than Human continues to draw interest from venues around the world – we are currently in discussions with partners in Brazil and Italy. BIE signed a £1m deal with Bpark in China to stage 4 exhibitions over the course of 3 years. Virtual Realms (working title) contracts are currently being reviewed. We anticipate its tour to be already determined until 2022. Digital Revolution will be decommissioned after its run in Frankfurt and returned to lenders. Over these 5 years the exhibition has welcomed more than 600,000 visitors. BIE continues to research prospects for a 2021 exhibition on the themes of Sustainability, Climate Change and the Natural World.</p>	<p>1, 2, 3, 5</p>
<p><u>Retail</u> Since September we are trialling the Advance Ticket Desk in a new location on the ground level of the Foyer Shop. Both Retail and the Box Office teams are regularly reviewing the operation and taking both customer and staff feedback, and to date its new location has been well received. The retail team are continuing to work on recommendations made in the 20.20 Retail Review. New Barbican exclusive product ranges are currently being developed for launch in early 2020, alongside product development for the next Gallery exhibition in February.</p>	<p>1, 2, 3, 5</p>
<p><u>Catering</u> Further developments in Barbican Cinema Café Bar are underway, with additional signage in production to promote the new hot wrap food offer during the day. Brian Martin has replaced Martin Dibben as General Manager for Searcys at the Barbican. Brian has worked at the Barbican previously and so comes with a wealth of experience alongside new ideas he has picked up while he’s been away.</p>	<p>1, 3</p>
<p><u>Bars</u> There is a proposal to open a pop-up bar in the Gallery’s Into The Night exhibition to improve the customer experience, drive ticket sales and deliver secondary income. Working with various departments to develop a Silent Disco, and Silent Cinema series of in-house commercial events in the Conservatory</p>	<p>1,3</p>
<p><u>Car parks</u> Arrangements with YourParkingSpace to offer hourly pre-paid parking on their website are moving forward.</p>	<p>1,3</p>

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