

Committee(s):	Date(s):
Barbican Centre Board	15 July 2015
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 ○ Arts Programming, Marketing and Communications ○ Creative Learning ○ 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 & planning'. • Reported activity is marked, where relevant, against our Barbican Centre strategic objectives. For reference, the full list of objectives 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 CULTURAL HUB	
<p>“Sir Simon Rattle’s move to the London Symphony Orchestra in 2017 will be thrilling for our classical music scene. But his influence will be wider than his own performances. Today’s news is that he will be artist-in-association with the Barbican and the Guildhall School of Music and Drama too. This involvement in the training of the next generation of musicians is crucial. Sir Simon is poised to have a huge impact on culture in London”.</p> <p>Evening Standard – 30 June 2015</p>	Strategic Objective
<p>1.1 Progress and Issues</p> <p>The City’s area strategy for the Barbican and Golden Lane closed its period of public consultation on 8 July. The Barbican Centre has made a response generally supporting the strategy, and highlighting the importance of the access and wayfinding issues, as well as the routes from the main transport links including the Crossrail stations. The Centre supports the preservation and maintenance of the listed Estate, alongside the development of better visitor facilities around the area.</p> <p>The Content Steering Group of the Cultural Hub Programme Board, jointly chaired by Nick Kenyon and Sharon Ament, has met and established collaborative workstreams going forward, including Programming (led by Louise Jeffreys of the Barbican and Nick Bodger of Culture, Heritage and Libraries), Marketing (led by Karen Cardy of the LSO and Jo Hutchinson of the GSMD), Education and Outreach and Commercial. This Steering group operates alongside the Urban Realm Steering Group under Victor Callister, and the Property Steering Group, which has now appointed David Bianco as Cultural Hub Property Director. A communications consultant, Rebecca Driver, has also been appointed to co-ordinate messaging.</p> <p>The Feasibility Study into the possibility of a new Centre for Music in the City is proceeding apace, and an interim report is being submitted to the DCMS and the GLA. This covers progress towards the specification of the building and its facilities, the coordinated artistic and educational programme of a new Centre, the Barbican Hall, Milton Court and LSO St Luke’s, and the process going forward in the remainder of the study to assess economic impact, financial modelling and structural issues.</p> <p>Arts Council England’s consultation report into the proposal for the Centre for Music, commissioned from Bonner Keenlyside, has been concluded and submitted to the Steering Group. As a result the decision has been made to add to the Group a new member with a brief to carry forward discussions with stakeholders, and to appoint Quiller Consultants as communications advisers to the study.</p> <p>The Museum of London’s plans to relocate to West Smithfield have moved forward significantly with the GLA announcement of funding to</p>	

<p>run an architectural competition for a new museum and produce a management framework, and advancing negotiations on the site. The Feasibility Study is coordinating plans wherever relevant.</p>	
<p>1.2 Progress and planning</p> <p>The next two months will see an intensive period of work during which, following feedback from DCMS and GLA on the interim report, the full feasibility study will be written and assembled. The detailed timetable for this will be clarified following the July budget, as will the communications process. The study will be overseen by the Project Board and Steering Group, ratified by the City Corporation and Arts Council England, discussed fully with the Chairman and Deputy Chairman of this Board, and the intention would be to discuss the outcome at the next meeting of the Board in October.</p> <p>We need to be ready to take the study a stage further should the response be favourable, and this process will be consulted on in the early autumn. At the same time, the outcomes of the Centre-wide strategic review reported to this Board meeting will be clarified, so that a clear direction for the whole organisation and its structure is devised that is fit for purpose for the major challenges of the Service Based Review income targets and savings, as well as the challenges of the AEA report into our effectiveness.</p> <p>The major exposure of the Centre's work (reported on elsewhere) through television (with <i>Antigone</i>, the Berliner Philharmoniker, and Beckett) and radio continues, alongside extensive targeted press coverage, to assure us remarkable impact which will only be enhanced in coming weeks by <i>Hamlet</i>. Future plans include the BBC Young Musician of the Year in 2016 from the Barbican. As a new Head of Marketing arrives at the Centre, and the City becomes increasingly focused on the Cultural Hub as a policy objective, the potential for the Barbican to make a major contribution to the cultural life of London and the nation will be significantly increased.</p>	

<p>2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS</p>	
	<p>Strategic Objective</p>
<p>2.1 Progress & Issues</p> <p>Gallery:</p> <p>Magnificent Obsessions closed in the Gallery on 25th May. Final figures were 47,611 in total (and 36,045 paid against a target of 30,900). Roman Signer closed in The Curve on 31st May. Final figures were 32,354 (against a target of 22,250). As well as enjoying popular appeal, both exhibitions attracted significant critical acclaim.</p> <p>Constructing Worlds in Arkdes, Stockholm closed on 25th May and was seen by 22,230 visitors in its three month run, which was above</p>	<p>Objectives 1,2,5,6</p>

average in comparison with other exhibitions there. The exhibition opened at **Museo ICO**, Madrid on 4th June. The curators Alona Pardo and Elias Redstone gave a tour of the exhibition to a busy press opening and the exhibition has been highlighted as one of the 7 best things at **PhotoEspana 2015** by the **Telegraph**. It will be at **ICO** until 6th September.

Station to Station opened on 27th June and has garnered extensive press coverage. This included **Doug Aitken** on **BBC R4's Start the Week**. The opening night was a great success, featuring a wide range of activities and performances and engaging visitors with the creative practices taking place. The **London Film School** partnership is also going well, with students taking a very active role in the project, producing films throughout the month.

Music:

Our Classical season has been going well, with **Nico Muhly's** sold-out premier of new commission **Sentences** performed by **Britten Sinfonia** and **Iestyn Davis**. The piece - a tribute to **Alan Turing** - received widespread critical acclaim including 4* reviews in broadsheet newspapers. The **LSO's** three-month **Violin Festival** came to a close in June. It featured 12 soloists, 12 violin concertos and was well attended and received. In the last concert of the 2014/15 season, the **LSO Discovery Choirs**, **LSO Community Choir** and **Guildhall Symphony Orchestra** joined the **LSO** to be conducted by **Sir Simon Rattle** in a new children's opera, **The Monster in the Maze** by **Jonathan Dove**.

Although Contemporary Music is currently performing slightly behind target, we anticipate that this will change over the Summer and into the Autumn seasons with the current and forthcoming programme selling well. The most recent season has featured performances by **Fatoumata Diawara** and **Roberto Fonseca** which received widespread critical acclaim and 5* reviews. **Alex Kapranos** led musicians in tribute to **Markos Vamvakaris** in **Markos The Patriarch of Rebetiko**, which again received a 4* review in the **Guardian** and was recommended by the **FT**.

Station to Station's music programme is hotly tipped, featuring shows by **The Boredoms**, **Suicide** and **Terry Riley**. The announcement of **Beck** joining **Station to Station** was widely picked up online and by the **Evening Standard**. We also look forward to **Moog Fest** which includes performances by **The Will Gregory Moog Ensemble**, **Keith Emmerson** and **Suicide**.

Theatre:

Both shows in the **Ninagawa** 80th anniversary season – **Hamlet** and **Kafka on the Shore** – performed very well. Both sold out and garnered strong reviews and standing ovations.

Our **International Beckett Season** has also attracted large audiences and very good reviews, with the exception of **Rough for Theatre/Act**

Objectives
1,2,5,6

Objectives
1,2,3,5,6

Without Words which came in under target. The season closed with **Robert Wilson** performing and directing **Krapp's Last Tape**. Across the season we have offered 9 plays by 6 companies from Australia, USA and Ireland. There was also a **Beckett** symposium, a **Weekend Lab** with one of the directors, post show talks, and Barbican Cinema presented a season of complimentary screened plays and rarely seen documentaries. **Kylie Minogue** attended the first night of **Waiting for Godot** and tweeted very positively about it to her 2 million followers!

The cast that will be appearing alongside **Benedict Cumberbatch** in **Hamlet** has now been released and can be found here: <http://hamlet.barbican.org.uk/>. £10 tickets have gone on sale with 4.5k sold at time of writing.

We have also recently appointed an ex-Theatre technical apprentice to a 6-month contract as a Flyman, which is a fantastic professional progression route outcome for our apprenticeship scheme.

Technical Manager **Ashley Pickles** published a 6-page article in **Sightline** – the journal of theatre technology and design – on the new flying system.

Cinema:

Mad Max and **Jurassic World** were two quality blockbusters which performed well financially. In spite of this we are currently behind our financial targets, however, we believe that this will be rectified in the coming months given the high quality of releases due in the Autumn.

What Happened, Miss Simone?, by **Liz Garbus** was screened - accompanied by a screen talk, in partnership with **Netflix**. Nina Simone's daughter was in attendance.

Other partnership screenings include **Ilo Ilo**, in partnership with the **City of London Festival**, and **The Prestige**, in partnership with the **London Mathematical Society**.

On Friday 19th June Barbican held the UK premiere of **Doug Aitken's** feature film '**Station to Station**', followed by a reception in the Gallery. Screen talks as part of **Station to Station** will include film-makers **Tacita Dean, Joanna Hogg** and **Richard Heslop**.

Digital Content:

Fish Island Labs will hold their first exhibition, **Interfaces**, at the Barbican on 22nd and 23rd August. Following a successful first year of the project, **Interfaces** will provide a unique insight into the ground-breaking work that has been developed by the **Fish Island** cohort to date.

We are also working with **Fish Island** member **Tekja** on an innovative method of collecting and visualising audience data at this year's **Walthamstow Garden Party**.

Objectives
1,2,3,6

Objectives:
1,2,3,5,6

<p><u>Offsite:</u> Barking Street Party took place on the 4th and 5th July (ahead of time of writing) and Walthamstow Garden Party will take place on 18th and 19th July. We anticipate the events will reach a total of around 40,000 people. Both events have enabled us to deepen our engagement with east London partners, artists and audiences. A full evaluation of the activity will inform the development of next year's plans.</p> <p><u>Marketing:</u> The new Head of Marketing, Phil Newby, joined us from the Roundhouse, on the 29th June. We look forward to working with him to review our Audience Development plans and other strategic audience-focussed initiatives over the coming months.</p> <p><u>Membership:</u> Across the first 2 months of this financial year, the Barbican has just fewer than 23,000 active members – around 2,600 of which were new or renewing members. This is 5% higher than this time in 13/14. The art-form booking breakdown of members versus non-members is almost identical with the exception of both Classical and Contemporary Music. 29% of all tickets booked by members so far have been for Classical Music compared to 16% of all non-member bookings – and 10% of all tickets booked so far by members were for Contemporary Music compared to 18% of non-members. On average each member has spent 18% more than a non-member on tickets.</p> <p><u>Data capture for free/un-ticketed/offsite events:</u> We have started collecting data for Station to Station through pre-event sign up and data capture onsite, and will employ similar methods for Walthamstow Garden Party. Both events are trialling new methodology around data capture and analysis. We will evaluate this method after the events and refine the process for subsequent free/un-ticketed projects.</p>	<p>Objectives 1,2,3</p> <p>Objectives 1,2,3,5,6</p>
<p>2.2 Preview and Planning</p> <p><u>Communications:</u> Two events received Sky Arts Awards – Peter Maxwell Davies' Symphony No. 10 Alla ricerca di Borromini performed by the LSO, and Lest We Forget performed by English National Ballet.</p> <p>Two episodes of BBC Artnight (the current BBC flagship arts programme on BBC2) will focus on Barbican events. One examines (due for broadcast 31 July) the work of Samuel Beckett majoring on our International Beckett Season and includes filmed extracts and interviews with Hugo Weaving (Waiting for Godot) and Lisa Dwan (Not I, Footfalls, Rockaby and a second focuses on Station to Station, is presented by Lynn Barber and contains interviews and footage filmed on the opening weekend (due for broadcast 10 July). Station to Station is also being covered extensively by major</p>	<p>Objectives 1,2,3,6</p>

broadsheets, broadcast and music and cultural publications including Time Out, Independent on Sunday, Financial Times, NY Times, Evening Standard, Pitchfork, FACT, DIY Magazine, NME and MOJO.	
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3. REPORT: CREATIVE LEARNING	
	Strategic Objective
<p>3.1 Progress and Issues</p> <p>Talks, Debate and Discussions Honouring Intentions: The Director and Beckett took place as part of the International Beckett season. This symposium attracted 83 attendees for a discussion about the role of the director in staging Beckett's work. Speakers included theatre director Walter Asmus, a long-term friend and collaborator of Beckett's who flew over from Germany to participate in the talk. The latest event in the Barbican Open Salon series, delivered in partnership with Canongate, featured neuroscientist Baroness Susan Greenfield exploring issues around the effect of social media on the brain.</p> <p>Our annual Work Experience programme has taken place in partnership with the HR and Customer Experience teams. For the first time we held an assessment day, attended by eleven students who were given an introduction to the Barbican including a tour and Q&A with representatives from departments across the centre. Attendees came from a wide range of East London schools and six students took part in the two week programme which gave them the experience of working on a variety of events in the Music, Theatre, Creative Learning and Customer Experience departments. The programme was designed to give an inspiring and realistic sense of working in the arts, as well as providing some basic skills training within the context of an arts centre.</p> <p>Station to Station: A 30 Day Happening. Young Arts Academy participants have had the opportunity to work alongside Terry Riley to create their own piece of music, as well as hear about his journey as a composer and pick up any tips he may have for the next generation of artists. Young participants have also worked alongside the graphic design collective Åbäke to respond to music created from Station to Station and create a visual image that will be used as the artistic sleeve on vinyl created by The Vinyl Factory.</p> <p>Rich Mix in Bethnal Green was the location for the first ever Open Lab Showcase. This showcase was an opportunity for new work by a selection of emerging and mid-career artists from this season's Barbican/Guildhall Open Lab residencies to be seen on a public</p>	<p>Objectives 1,3</p> <p>Objective 3</p> <p>Objectives 3,6</p> <p>Objectives 1,2</p>

<p>platform for the first time. The two-day event featured a host of performances, installations, films and interactive musical happenings.</p> <p>Curious took place at the Rag Factory in Brick Lane. This year's Leadership student showcase took its inspiration from the Barbican exhibition Station to Station and its broad themes of migration, movement and freedom of expression. The events featured a collective of musicians and artists drawn from the Guildhall School and Central Saint Martin's Art School and included site-specific performances, new compositions and panel discussions.</p>	Objectives 1,2
<p>3.2 Preview and Planning</p> <p>Access and engagement We have trialled a number of lighter touch activities in this period to inform the development of our access and engagement work. This has included bespoke schools visits for a class of children from Islington's Ashmount school, which combined a version of our Big Barbican Adventure with music workshops led by Guildhall Leadership students and explored themes around architecture and space. A similar visit took place in early July for a larger group of 80 pupils. We now plan to build on our existing models to broaden the range of readily accessible activity which can be regularly delivered for groups.</p> <p>Our initial bid to the Cultural Education Challenge - as outlined in our last report - has progressed to the second round of this process. In preparing the business case for our proposal we are working in partnership with a number of organisations including lead partners Foundation for Future London, Stratford Rising, Sound Connections and People make it work.</p> <p>As members of the Content Steering Group for the Cultural Hub, the Head of Education at the Museum of London and the Director of Creative Learning – with support from the City's Learning and Engagement Forum - are drawing together an outline of all education activity currently taking place across the City's galleries, museums, libraries and arts centres.</p>	<p>Objectives 3,4</p> <p>Objective 5</p> <p>Objective 6</p>

4. REPORT: OPERATIONS AND BUILDINGS	
	Strategic Objective
<p>4.1 Progress & Issues</p> <p>Security: Various VIP visits: MP Stephen Pound on 18th May, HRH Duke of Kent on the 21st May to the last RLNI AGM to be held at the Centre and HRH Earl of Wessex on the 8th June attending an event across</p>	Objectives 1,S/E

the City with the London Garden Society. London Living Wage for the Security Team has been approved and back dated to 1st April 2015.

Ex Hall 1:

London Film School – following approval for the Agreement to Lease by RASC, pre-contract works continue for the enabling works programme. Work on site is now programmed to commence during late September 2015 with completion and handover to the London Film School for their tenants fit out in March 2016. The LFS works programme will commence at this point with the intention to complete the fit out and open for students in September 2017. The programme and budget still subject to Gateway 5 approval at Project Sub Committee.

Objective 4

Engineering

Budgets are running to plan; there are a few pump and heat exchanger failures which are being managed as small engineering projects.

Objective 4

Energy saving LED replacement lighting for the foyers is nearing completion.

Engineering and Development have been working together to install electrically operated banner hangers which barring the final commissioning is complete and operational and other areas will be reviewed soon.

Crossrail Works at the Barbican:

The Crossrail tunnel boring at the Barbican site is complete with no intrusive acoustic or vibration issues experienced. Acoustic monitoring in the Centre will continue during the period of the constructional railway works which are now underway.

Objective 4

Facilities:

The new cleaning contract tender evaluation process is nearing completion. The appointment of the successful contractor is expected in July and mobilization on site in September.

Objective S/E

Customer Experience

Box office remains buoyant with a turnover of £4.3M in first 12 weeks of this financial year. The recent Hamlet £10 ticket ballot required an innovative approach and close working between Customer Experience, IT, Theatre and Marketing. Over 45k customers applied during the registration period. Despite business levels the subsequent onsale went exceptionally smoothly with some great customer feedback.

Objective 1, S/E

“The @BarbicanCentre's customer service is second to none. Working myself into a frenzy over tickets and they're sorting it right out! Ta!”

“Genuinely cannot get over how good the customer service at the

<p><i>@BarbicanCentre is. Thank you for making life a little less stressful today!"</i></p> <p><i>"everyone I have spoken to at the Barbican has been an absolute joy to deal with. So thank you!"</i></p> <p><i>"Absolutely amazing. I'll make sure to make a donation...."</i></p> <p><i>"Thank you <u>@BarbicanCentre</u> for a really stress free booking process"</i></p>	
<p>4.2 Preview & Planning</p> <p>Headline Projects currently on site are as follows:</p> <p><u>Art Gallery Roof</u> A contractor has been appointed to refurbish the Art Gallery Roof with the aim of preventing leaks. Works are scheduled to start at the end of July and be completed by mid-October.</p> <p><u>Concert Hall Intelligent Lighting</u> A contractor has been appointed to upgrade the Concert Hall Intelligent (Production) Lighting System. The new system is scheduled to be installed in August.</p> <p><u>Customer Experience</u> Box Office are also, once again, providing ticketing services at locations across the city for the City of London Festival, 22nd June to 10th July. Trial system enhancements are being piloted this year to enable live connections with our ticketing system from most venues. Although very much a soft rollout, if successful this will enable, for the first time, customers to book for any event we are selling on location .</p> <p>Following a successful Beckett season all the Customer Experience teams are gearing up for an exceptionally busy 4 months with To Kill a Mockingbird opening for 4 weeks immediately followed by Hamlet.</p> <p>The Customer Experience Events, licensing and front of house teams continue to work collaboratively with the gallery on the opening night and subsequent events for Station to Station.</p> <p>Further to the previous transfer of fire safety and first aid response, the final small remaining duties will be transferred to the team on 1st July.</p>	<p>Objective 4</p> <p>Objective 4</p> <p>Objectives 1, 2, S/E</p>

5. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Objective
<p>5.1 Progress & Issues</p> <p>Business Events</p> <ul style="list-style-type: none"> • RNLI hosted their last AGM and annual awards ceremony in May after announcing a new regional focus of recognition. • A buoyant period for photoshoots including Stork Margarine ‘flying the lightest cake in a hot air balloon’ in the Conservatory, Bompas & Parr and fashion shoots for River Island (including the wider Barbican Estate), M&S, Scott & Lyle & Asda. • June was a slow month for Concert Hall events after a major continuity event cancellation which had a detrimental impact on catering concession income. • 26 additional events were hosted in June, including new clients University of Cambridge, Bow School, Key Support Services & Calypso Technology. • Milton Court also hosted Sky Arts Guitar Star for their new TV talent competition to find the UK’s latest musical stars, currently airing on Sky Arts channel. <p>BIE</p> <ul style="list-style-type: none"> • Having agreed terms with our partners, EON Productions, producers of the Bond franchise for a further 3 year extension - we are now finalising terms with venues in Mexico City (where the next movie will launch) and Paris. • We are assembling the team for our latest planned exhibition <i>Science Fiction, A Space Odyssey</i> (working title) and have begun our regular meetings with the Guest Curator. • August and September will be busy months for the team de-installing exhibitions in Canada, Sweden and Madrid. • We are working with the Centre for Music team to indicate the digital potential for the hall, gallery and learning spaces. <p>Exhibition Halls</p> <ul style="list-style-type: none"> • Exhibition Halls are on track to deliver the budgeted income for year 2015-16, and hopefully exceed it by at least 5%. • The figures were helped by the extended tenancy taken up by the University of London for their examinations which were held in Exhibition Hall 2 from 21 April to 25 June. <p>Commercial Development</p> <p><u>Retail</u></p> <ul style="list-style-type: none"> • Sales for the month of May in the Foyer Shop were up 15% on the same month last year - strong sales of new jewellery lines driving a lot of the increase. • The new online shop is now due to launch on July 6 with lines 	<p>Objective 5</p> <p>Objectives 1,5</p> <p>Objective 5</p> <p>Objective 5</p>

<p>related to Station to Station as a marketing push. We have exclusivity on the DVD of the film and eight limited run posters from artists including Antony Gormley, Bob & Roberta Smith and Gillian Wearing for launch.</p> <p>Catering</p> <ul style="list-style-type: none"> • Benugo in Cinema 2&3 is now open offering a limited menu until they take possession of the main kitchen. The Barbican Kitchen (Foodhall), Benugo on level G (Costa) and Bonfire of Level 1 (Lounge) will be closed from 26 July for refurbishment and will re-open on the 5 August. Mobile units will be in operation in the foyer during this period. The remaining venues will be re-furbished after Hamlet in early November. All going to schedule. • The Bars Operations Manager starts on the 20 July and the procurement process to support the taking of the performance bars in-house in September is back on schedule. • The EPOS procurement for the bars has been completed and the contract awarded. <p>Car Parks</p> <ul style="list-style-type: none"> • Cabling has been successfully installed this month for the replacement car parking equipment which will go live at the end of July. <p>Development</p> <ul style="list-style-type: none"> • The first Barbican Fund appeals to Barbican Members will start in June, more to follow. • Tickets are on sale for the Barbican Halloween Ball at http://barbicanhalloweenball.org.uk/ 	<p>Objectives 1, 5</p> <p>Objectives 1, 5</p> <p>Objectives 1,5</p>
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<p>5.2 Preview & Planning</p> <p>Business Events</p> <ul style="list-style-type: none"> • Current confirmed business is 68% of budget with pipeline business taking the total to 74% of target, tracking last year. • The Summer & Autumn Hall events forecast is strong with 26 events scheduled in the period July – November including many continuity clients and new business for Play Patagonia (Rugby World Cup) and a 2 day event for PwC. • BBE continue the drive to be visible in the market place by attending key business events & exhibitions, which in turn is driving increased levels of enquiries (IMEX Germany, attended in May, resulted in over £500K worth of enquiries). • Domestic shows where BBE will be attending over the coming months include BNC's Summer Show and The Meetings Show. • Milton Court continues to be a focus, with a successful open day recently attended by over 45 clients – many of them new. 	<p>Objectives 1, 5</p>
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<p>BIE</p> <ul style="list-style-type: none"> • We are currently exhibiting <i>Game On</i> at Montreal Science Centre (closing 13 Sept 2015) and <i>Game On 2</i> at the Centre for Life, Newcastle until 1 Nov 2015. • We have two shows running simultaneously in Madrid: <i>Designing 007</i> at Fernan Gomez Cultural Centre (until 31 August 2015) and <i>Watch Me Move</i> at Fundación Canal de Isabel II (until 23 August 2015). • Having agreed terms to continue the partnership with EON Productions, to tour <i>Designing 007</i> for a further 3 years. The venue for <i>Designing 007</i> in Mexico City will hopefully be confirmed shortly. The exhibition will be staged in Mexico in November 2015 in conjunction with the next Bond movie release – Mexico City is the premiere city for the whole of the Americas. • <i>Digital Revolution</i> will continue at Tekniska Museet, Stockholm until 30 Aug 2015 before moving to Onassis Cultural Centre, Athens in October. • We have instigated a new partnership with Miraikan in Tokyo who will host <i>Game On</i> in 2016. • <i>Watch Me Move</i> will be exhibited in Moscow in November 2016. 	<p>Objectives 1, 5</p>
<p>Exhibition Halls</p> <ul style="list-style-type: none"> • Summer months are generally quiet in the Exhibitions' calendar; however, the September to December period will be busier than ever, with at least 10 events held in the last quarter. • 3 of the 10 events will be held at the Barbican for the first time. They are Virgin Wine Tasting, Diabetes Professional Care Conference and Exhibition and The Recruiter Show. 	<p>Objective 5</p>
<p>Commercial Development</p> <p><u>Retail</u></p> <ul style="list-style-type: none"> • Architects are working towards mid-July deadline to have amended costed options and design visuals for the new shop relocation model in order to progress to the next stage. Informal meetings with contractors scheduled in order to fully scope build complexity and logistics. 	<p>Objectives 1, 5</p>
<p><u>Catering</u></p> <ul style="list-style-type: none"> • Gateway 1&2 funding approved to complete the minor works to the bar counters, back bar display and mobile bars. Quotes being sought for the Gateway 5 approval. Bars improvements will not be completed until after Hamlet finishes as handover from Searcy is on 1 September. • Benugo and Searcys have agreed some generous residents and member offers to promote the Barbican Kitchen and Bonfire openings from 5 August. 	<p>Objective 1</p>
<p><u>Car parks</u></p> <ul style="list-style-type: none"> • A tariff review has been completed and car park prices will 	<p>Objectives 1,5</p>

increase from September 2015.

- From August 2015 Car Park 2 will be for season parkers only and a review is being undertaken of a possible future change of use for this space.

Development

- Plans are in development for the Barbican Patrons 5th Anniversary Event on 7 September when over 80 Patrons are gathering to see Hamlet.
- We are developing plans to promote our legacy programme more widely from this summer onward.

Objectives
1,5

Appendix A:

Our Vision:

World-class Arts and Learning

Our Objectives

Collaborate with colleagues to:

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

Staff & Efficiency (S/E)

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