

<b>Committee(s):</b>	<b>Date(s):</b>
Barbican Centre Board	16 March 2016
<b>Subject:</b> Management Report by the Barbican's Directors	<b>Public</b>
<b>Report of:</b> Managing Director, Barbican Centre	<b>For Information</b>
<p><b>Summary</b></p> <ul style="list-style-type: none"> <li>• The Management Report comprises current updates under five sections authored by Barbican Directors.</li> <li>• Updates are under the headlines of: <ul style="list-style-type: none"> <li>○ Strategy and Cultural Hub</li> <li>○ Arts Programming, Marketing and Communications</li> <li>○ Creative Learning</li> <li>○ Operations and Buildings</li> <li>○ Business and Commercial.</li> </ul> </li> <li>• Each of the five sections highlights 'progress &amp; issues' for recent/current activity, then draws attention to upcoming events and developments in 'preview and planning'.</li> <li>• 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.</li> </ul> <p><b>Recommendation</b> Members are asked to:</p> <ul style="list-style-type: none"> <li>• Note this report.</li> </ul>	

### Main Report

<b>1. REPORT: STRATEGY AND CULTURAL HUB</b>	
<p><b>"Everyone knows London's Barbican is culture central, a place where the boundaries of art are consistently pushed and experimented with"</b> Matt Soczywko, <i>Wonderland Magazine</i></p>	Strategic Goal
<p><b>1.1 Progress and Issues</b> The progress against our revised strategic goals has been very positive (they are summarised at the end of this Directors' Report). This has enabled us to build up a new strategic business plan which will have been discussed at Finance Committee and is submitted to this meeting. The creation of Barbican Incubator has enabled the rapid development of cross-cutting Centre projects, for example the animation of the foyers, and has formulated the business plan with the support of Finance. Now that the financial and time parameters of the new stage of Centre for Music are agreed (see below), we have been able to resolve the temporary arrangements we had previously made for the Management structure, and are presenting a new</p>	

<p>revised structure. This responds to the changing needs of the organisation, strengthens our business support and analysis functions, supports the delivery of the Service Based Review income targets, and enables the secondment of effort to the Centre for Music project, while running the Centre at full throttle for the future.</p> <p>The terms of reference for the next stage of the Centre for Music project have now been agreed with Treasury, DCMS and Arts Council England after a period of deliberation and discussion. The order of events outlined in the feasibility study and reported to this Board in January has been revised. A period of fuller business planning and options analysis will precede the engagement of design teams and the start of fund-raising, enabling clarity on the option to be pursued. A Project Director will be appointed to lead on the work alongside the existing Client Directors; Arts Council England will establish a Programme Board to which we will report on progress, and we will set up a Project Board involving the partners, the City Corporation and stakeholders to drive forward the work, under an independent Chairman.</p>	
<p><b>1.2 Preview and Planning</b>  Planning for the next stage of Centre for Music is therefore beginning immediately and the consequential structure changes are outlined in the structure paper presented to this meeting.</p>	

<b>2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS</b>	
<p><b>2.1 Progress &amp; Issues</b>  <b>Gallery:</b>  <i>The World of Charles and Ray Eames</i> greatly exceeded target with final visitor numbers reaching 85,735. Catalogue sales exceeded 2000 sales (excluding online and foyer shop sales). Overall, total gallery shop sales achieved 175% of budget. In addition to ticket sales, we led a successful School Tours programme, with 20 tours undertaken for 454 students. We also held six private tours for 100 people.</p> <p><b>Eddie Peake's <i>The Forever Loop</i></b> drew a total of 30,894 visitors including private views. The show garnered extensive positive press coverage throughout the run.</p> <p>We welcomed <b>Imran Qureshi: <i>Where The Shadows are so Deep</i></b> to the Curve on 18 February. The exhibition has garnered 4 and 5 star reviews across arts and mainstream press. Of note is the following quote from the 5* review in <b>The Upcoming</b> from Matthew Ponchick, describing the show as 'a wonderful synthesis of old techniques from the Mughal tradition with modern subject portrayal and medium usages, this project is a must see for lovers of detail, color [sic] and a fusion of styles.' The exhibition will run until 10 July 2016.</p>	<p>Strategic Goal</p> <p>Goals 2,3,4,5</p>

**Martin Parr's *Strange and Familiar*** opens in the main gallery on 16 March.

**Music:**

The period in general has been very positive both artistically and in terms of sales. In contemporary music, the **Jazz at Lincoln Centre** residency has been a huge success, resulting in wide-spread critical acclaim. Of particular note is Wynton Marsalis' outspoken support of the Creative Learning strand of our partnership. **Actress'** collaboration with the **London Contemporary Orchestra** was well received critically and performed well against budget. In a positive review in **Wonderland Magazine**, Matt Soczywko writes "*Everyone knows London's Barbican is culture central, a place where the boundaries of art are consistently pushed and experimented with...*" The **Jorge Drexler** concert also exceeded budget, while Japan's **Kodo Drummers** achieved excellent box office. **Newsongnews.com** reported on the Barbican performance of **Ice-T** and **Ron McCurdy** – the **Langston Hughes Project**, being nominated for the **Jazz FM Awards** in the category of '**Live Experience of the Year**'.

In the classical season, **Pelleas et Melisande** and the first half of the **Renée Fleming** residency were all very successful in terms of ticket sales and critical acclaim. Challenges upcoming until the end of the financial year include a slow start for **LA Philharmonic**, which is currently behind target. There will be an increased focus on its promotion over the remaining month until its launch. **Newsongnews.com** reports on the Barbican performance of **Ice-T** and **Ron McCurdy** – the **Langston Hughes Project**, being nominated for the **Jazz FM Awards** in the category of '**Live Experience of the Year**'.

**Theatre:**

The success of **Hamlet** has continued with **Benedict Cumberbatch** being named best actor in a play at the 16th **WhatsOnStage** awards, voted for entirely by the public. The sold-out run also won best play revival, best set design and best lighting design. There have also been five **Olivier Awards** nominations, with four for **Hamlet**, including another best actor nomination for **Benedict Cumberbatch**.

The annual **London International Mime Festival's** five shows (two in the main theatre and three in the Pit) were very successful both in terms of critical reception and ticket sales playing to over 9 thousand people. We held two successful open rehearsals in January, prior to **Ballet Black's** triple bill which will come to the Theatre on the 18<sup>th</sup> and 19<sup>th</sup> March. The rehearsals received positive feedback from both schools and Barbican Members, with many attenders going on to buy tickets for the show itself. The **Royal Shakespeare Company's *Great Cycle of Kings*** was successful, reaching over 40,000 people and now tours to Shanghai, Beijing and then on to New York.

**Simon McBurney/Complicite's *The Encounter*** achieved 5\* reviews

Goals  
2,3,4,5

Goals  
2,3,4,5

<p>and good houses throughout its run in February and March. And to continue our year commemorating <b>Shakespeare400</b> we are working towards the <b>Shakespeare Weekender</b> which will take place across the Barbican foyers, in the Hall, the Pit and in <b>Bonfire</b> restaurant on the 5<sup>th</sup> &amp; 6<sup>th</sup> March with a myriad of lively, interactive experiences.</p> <p><b>Cinema:</b>  <b>RSC Shakespeare on Screen</b> was successful in terms of box office and audience reception. Pre-Oscar new releases are trailing off, but as predicted in our budget, <b>A Bigger Splash</b> is doing well. The <b>Twisted Valentine</b> season performed well against box office targets again this year, as well as garnering a lot of press attention. At time of writing, we are looking forward to <b>Awards Week</b> – the titles are not as strong as last year but it gives us the opportunity to run a campaign that focusses on the venue as a destination rather than on the individual featured titles, which we hope will benefit seasons later in the year.</p> <p><b>Offsite:</b>  Planning is underway for <b>Walthamstow Garden Party</b>, including positive discussions with the council regarding potential legacy proposals for the project in 2017 and beyond. Plans for a special onsite event showcasing our work in the borough of Barking and Dagenham, to take place in October 2016 are also underway in place of the <b>Barking Town Square Street Party</b>. This supports our commitment to showcasing work by emerging artists and participants from the communities in and around our target east London boroughs and bringing our offsite audience onsite, which is a model we will continue to develop throughout the year.</p> <p><b>Digital:</b>  <b>Building the Brutal: how we built the Barbican</b>, our online archive of photographs taken during the construction of the Barbican Centre in the years preceding its opening in 1982, went live on the 22<sup>nd</sup> February. The site has been featured on the <b>Guardian's</b> homepage alongside garnering press coverage from a broad spectrum of publications, including <b>Gardener's World</b>.</p> <p><b>Marketing:</b>  The Audience Research brief has been signed off at Management Team and is now going out to selected companies to pitch, in line with the project timeline.</p> <p>We developed an innovative project with online broadcast partners <b>Boiler Room</b>, which featured a looped streaming of the video Barbican Centre building, including the tunnels that run underground. In addition to this, a <b>Boiler Room</b> streaming of the <b>Actress / LCO</b> concert was very successful, serving as the most recent example of the strides we are taking to strengthen our digital presence. The relationship with <b>Boiler Room</b> enables us to reach and engage with a new online audience which</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,5</p> <p>Goals 1,2,4,5</p> <p>Goals 1,2,4,5</p>
--	---

<p>we are keen to continue to develop.</p> <p><b><u>Communications:</u></b>  The campaign around <b><i>Strange and Familiar: Britain as Revealed by International Photographers</i></b> has been very successful, including a major feature in the <b>Financial Times</b>. Other campaigns of note include the strong press coverage of <b><i>The Encounter</i></b> which has included a number of high profile interviews with <b>Simon McBurney</b>, across mainstream print and radio, including <b>Time Out</b>, the <b>Financial Times</b> and <b>Start the Week</b>.</p>	<p>Goals 2,5</p>
<p><b>2.2 Preview and Planning</b></p> <p><b><u>Strategic Plan and Incubator Projects</u></b>  Strategic Project Initiation Form for the Intranet Project was signed off at the second Management Team meeting in January and the project is now in delivery.</p> <p>The foyers project is progressing well, with a proposal for the style guide submitted in the first week of March by <b>Dyvik Kahlen</b> - the architecture firm that designed the exhibition space for <b><i>Magnificent Obsessions</i></b>. The foyers programme sees its first installation <b><i>Towards the Mean: Sampling Britishness Today</i></b> open from 16 March - 19 June in the ground floor foyers. The piece is an interactive installation designed by <b>Marianne Holm Hansen</b> in association with electronic musicians from the Guildhall School of Music &amp; Drama.</p> <p>The Barbican Centre Business Plan has been produced through the Barbican Incubator in collaboration with the Finance department.</p>	<p>Goals 1,2,3,4,5</p>

<p><b>3. REPORT: CREATIVE LEARNING</b></p>	
	<p>Strategic Goal</p>
<p><b>3.1 Progress and Issues</b></p> <p><b>Talent Development</b></p> <ul style="list-style-type: none"> <li>Two partnership projects with the 8 Music Hubs in the East London will culminate over the coming weeks in February. Young Jazz East Big Band has brought together <b>25 young people</b> aged 11 – 18 from the boroughs to create a jazz band. The big band have had workshops with <b>Vincent Gardener</b> from the JLCO in their first few weeks of rehearsals and the project will culminate on the Barbican Concert Hall stage, when the band will perform alongside <b>JLCO soloists</b> and the <b>National Youth Jazz Orchestra</b>. Young Orchestra East is an ensemble project, bringing together <b>115 young people</b> from the music hubs and working in partnership with the <b>LA Philharmonic</b>. The symphony orchestra will rehearse with conductor <b>Karin Hendrickson</b> and will then have an open rehearsal with <b>Gustavo Dudamel</b> in the <b>Barbican Hall</b>. Both look to be selling to an audience of least <b>800</b>, which includes family, friends and our existing</li> </ul>	<p>Goals 2, 5</p>

music audiences.

### City Partnerships

- For the first time, **Guildhall School of Music & Drama** students will work with the **Museum of London** as part of our **2016 Dialogue Festival** programme. Inspired by the Barbican Art Gallery's forthcoming exhibition *Strange and Familiar: Britain as Revealed by International Photographers*, students from both Collaborative Skills and Workshop Skills electives have explored the strange and familiar within the Museum of London's collections to create 'Outside In' performances. This inaugural collaboration has afforded a special opportunity to give focus to the Museum's collections and artefacts as musical starting points. The new works devised by Guildhall School students will be performed to an invited audience and passing visitors in the Museum's galleries on 22<sup>nd</sup> February.

Goals 2, 4

### Barbican Shakespeare Weekender: PLAY ON

- Marking the **400th anniversary celebrations** in 2016, our forthcoming Barbican Weekender on 5<sup>th</sup> and 6<sup>th</sup> March, **PLAY ON**, is inspired by all things Shakespeare. Across the weekend, there will be special performances and events including; a *Shakespeare Son et Lumiere* event in the Guildhall Yard on the Saturday evening, presented by the **Guildhall Library** and **Guildhall School of Music & Drama**, a concert hall performance of *A Hum About Mine Ears* - by **Clara Sanabras, Chorus of Dissent, Vox Holloway** and **Britten Sinfonia**, an interactive, theatrical dinner experience with **Hydrocracker** and *Table Top Shakespeare* from **Forced Entertainment**. In addition, there is an extensive programme of free activities taking place across our Foyers on both days of the festival from 11am-6pm, from artists and partners including the **Museum of London, RSC, Boogaloo Stu, Told by an Idiot, Christopher Green**, and **Howard Jacobson**.

Goals 2, 4, 5

- **Drum Works** - Drum Works CIC has now been formally constituted and a board of directors confirmed. The website is now live at [www.drumworks.co.uk](http://www.drumworks.co.uk). The preparation of an Artistic Associate agreement is ongoing, along with the finalisation of a timeline for the transition of activity to the new CIC.

Goal 1

### Web/CMS project: phase 1 – customer centric mobile responsive booking journey

We have been live for two months 14 December 2015 – 14 February 2016. Some very positive KPIs/ trends are starting to emerge that show how we have so far achieved the key project objectives of delivering a customer centric, mobile responsive, booking journey experience.

- The membership booking upsell continues to perform very strongly with 420 purchases to date compared to 54 for the same two month period last year
- The total number of transactions from mobile devices is up by 73.79%, income is up by 60.24% compared to the same two

<ul style="list-style-type: none"> <li>month period last year</li> <li>• Number of transactions from mobile is up by 172.22%</li> <li>• Revenue up by 161.27%</li> <li>• Transaction time is 10% faster</li> </ul>	
<p><b>3.2 Preview and Planning</b></p> <p><b>Focus Festival 2016</b></p> <ul style="list-style-type: none"> <li>• A group of young people aged <b>16-25</b> have been working with experienced film programmer and tutor, <b>Suzy Gillet</b> and a range of visiting speakers, to widen their knowledge and understanding of film and, in turn, to influence the Barbican programme by planning and running a series of film events for and by young people. The <b>Focus Festival</b>, curated by the Barbican Young Programmers, takes place from <b>19-20<sup>th</sup> March</b>. It is the highlight of the group's year. Following on from their <b>sell-out February event</b> with directors <b>Whit Stillman</b> and <b>Richard Ayode</b>, the theme of the festival is coming of age. Young Programmer Isra Alkassi has been working with Marketing to plan the marketing strategy and influence the look and feel of the festival brochure and posters.</li> </ul> <p><b>Barbican Box 2016</b></p> <ul style="list-style-type: none"> <li>• In March, our Barbican Box 2016 programmes in Theatre, Music and Visual Arts will culminate in a range of live outcomes with participating school groups from across East London. With music and theatre performances in the Barbican Hall and Pit Theatre, and a photography book launch in the Garden Room, <b>over 700 secondary school students</b> have taken part in Barbican Box 2016. This year's Barbican Boxes have taken inspiration from a range of artistic starting points from the Barbican arts programme, including the 400<sup>th</sup> Shakespeare anniversary year and <i>The World of Charles and Ray Eames</i> exhibition.</li> </ul> <p><b>Widening Participation</b></p> <ul style="list-style-type: none"> <li>• A focus for the Guildhall school is on reaching those underrepresented in Higher Education. The Access Agreement with the government sets targets for increasing applications and entries from <b>state schools, BAME, low participation neighbourhoods</b> and those with <b>disabilities</b>. Creative Learning are working with partners to develop our existing ensemble offers to reach more young people from these groups. We are seeking to provide opportunities for the development of skills and to raise awareness of the School and the Higher Education sector. We are testing our new approach with the formation of an ensemble in Barking and Dagenham who will perform at the <b>Dialogue Festival</b>, and we will use the learning from this to develop the model further.</li> </ul>	<p>Goals 2, 5</p> <p>Goals 2, 5</p> <p>Goal 5</p>

<b>4. REPORT: OPERATIONS AND BUILDINGS</b>	
	<b>Strategic Goal</b>
<p><b>4.1 Progress &amp; Issues</b></p> <p><b><u>Security</u></b></p> <ul style="list-style-type: none"> <li>As part of our post-Paris security response and Operation Servator we held further training days for staff in December and January delivered by City Police Counter Terrorism Security Advisers (CTSAs) on the subject of emergency procedures and the “Stay Safe” film and associated Run, Hide, Tell message. An additional “Stay Safe” session delivered by Barbican Security Manager and CTSAs has been arranged for late February. Enhanced security remains in operation with the bags policy still being operated.</li> <li>The Security team was once again called to provide extra crowd control and stage door duties for the run of David Tennant with the RSC, there were no major issues. The Barbican was the subject of a small protest at Silk Street on Saturday 16<sup>th</sup> January involving three men with one banner against the artist Henry Rollins appearing in the Barbican Hall.</li> </ul> <p><b><u>Ex Hall 1</u></b></p> <ul style="list-style-type: none"> <li>Following the withdrawal of the London Film School from the lease agreement, an enabling works programme is planned by CSD to prepare the site for future tenancy. Further development of this project will need to align with the outcome of a retail feasibility project that will examine the potential for a retail frontage to Beech Street on the Exhibition Hall sites. Such a development would require a revised enabling works programme to accommodate the structural requirements of the retail proposition, as well as a new solution to the space requirements for the Creative Learning studio and workshop planned for the retained Ex Hall spaces. We are trying to arrange with CSD the early development of the space above Côte to accommodate our Marketing Department as phase 1 of the enabling works programme.</li> </ul> <p><b><u>Engineering</u></b></p> <ul style="list-style-type: none"> <li>Approval has now been received from Central Procurement for the works to go ahead with the replacement of the CSPR chilled plate heat exchanger. Completion of the project is now planned for the end of April.</li> <li>Engineering will be replacing the chilled plate heat exchanger that serves the Art Gallery in order to rectify the bleed over from the primary and secondary side of the system currently causing loss of chilling duty, dehumidification and energy.</li> </ul> <p><b><u>Customer Experience</u></b></p> <ul style="list-style-type: none"> <li>Box office turnover remains buoyant with a turnover of just under £19m mid-February. Removing the ‘Hamlet effect’ of 14-15, this is</li> </ul>	<p>Goal 1</p> <p>Goals 2, 3</p> <p>Goal 1</p> <p>Goal 1, 3</p>



<p>currently a record turnover at this stage of the year.</p> <ul style="list-style-type: none"><li>• The classical music on sale resulted in some challenges for our systems. Despite rigorous testing, unprecedented demand combined with the complexities of booking multiple concerts and a technical issue resulted in 25mins of downtime on day one. Box Office and IT worked relentlessly to eliminate issues going forward. Despite the technical challenges, the members' priority booking period delivered record sales.</li><li>• The front of house sales strategy continues to work well. Longer runs in the theatre and the Christmas period have helped generate considerable additional income for foyer and auditorium merchandise.</li></ul>	
<p><b>4.2 Preview &amp; Planning</b> The following headline projects are currently at various stages of design and development:</p> <ul style="list-style-type: none"><li>• New 300m2 retail unit in foyer</li><li>• Level 4 conference suite improvements</li><li>• Superloo and toilet refurbishments</li><li>• Concert Hall stage and backstage refurbishments including new piano lift</li><li>• Hospitality areas including Fountain Room and Lounge Bar West</li><li>• Curve Gallery ceiling grid and ceiling improvements, Phase1</li><li>• Runway lighting in Art Gallery</li></ul> <p>All the above projects are programmed and still on time to be carried out during the summer 2016 period and are subject to planning and heritage consent. The Superloo and retail proposals have received objections from the 20C society which are currently being addressed as part of the planning consultation.</p> <p><b><u>Customer Experience</u></b></p> <ul style="list-style-type: none"><li>• The Customer Experience teams continue with an exceptionally busy season for Classical Music. Following recent terrorist attacks, the team continue to work collaboratively with the Security Team to ensure the safety of our audiences and teams. Collaborative work continues with IT and marketing colleagues on the refreshed website. Work on phase two continues.</li><li>• New foyer sales points are now installed raising the profile of foyer merchandise and delivering increased income.</li></ul>	<p>Goal 1</p> <p>Goal 1</p>

5. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Goal
<p><b>5.1 Progress &amp; Issues</b></p> <p><b>Business Events</b></p> <ul style="list-style-type: none"> <li>• 2015/16 continues to outperform 2014/15 forecasting a year end result of over 103%.</li> <li>• A drive to lock in repeat business for 2016/17 has proved successful, with 79% business on the books already confirmed.</li> <li>• January 2016 saw the Business Events Sales team attend several UK domestic trade events, including the 20/20 Networking event, the BNC Event Show, the London Summer Events Show, London City Selection. To date the tracked enquiry value following attendance is in excess of £300k.</li> <li>• For the second year running, the Barbican has been nominated for the COOLEst Conference/Exhibition Centre in the COOL Venue Awards. The Awards ceremony takes place in March.</li> </ul> <p><b>BIE</b></p> <ul style="list-style-type: none"> <li>• <i>Digital Revolution</i> attracted 30,000 visitors during its run (20 Oct 2015 - 10 Jan 2016) at the Onassis Cultural Center in Athens, proving to be the venue's most successful exhibition to date.</li> <li>• <i>Watch Me Move</i> closed at VDNkh, Moscow on 14 February, having attracted 21,000 visitors during the exhibition's three month run.</li> <li>• As well as appointing a new assistant curator for <i>In a Strange Land: a journey through science fiction</i> (working title) we have also put together a team of eight international exhibition advisors with specialisms spanning areas such as Middle-Eastern, Russian and African science fiction, comic art, and film.</li> </ul> <p><b>Exhibition Halls</b></p> <ul style="list-style-type: none"> <li>• The Exhibition Halls enjoyed an excellent start to the new year with three events taking place in January and February. The most significant was an international convention - <i>Global Rare Disease Kick Off</i> by the pharmaceutical company, Pfizer. The other two events included a newly launched event – <i>Data Centre Summit South</i>, a conference and exhibition devoted to IT solutions for the data storage industry, and <i>Garden Press Event</i>, our regular annual event for the journalists reporting innovations in the gardening world.</li> </ul> <p><b>Commercial Development</b></p> <p><u>Retail</u></p> <ul style="list-style-type: none"> <li>• Eames finished very strongly with total retail sales across the exhibition run up 75% against budget in the gallery shop.</li> <li>• This contributed to a very strong start to 2016 in the shops overall with takings in the Foyer Shop almost double that of last year and Richard II contributing to strong sales in the mezzanine pop-up.</li> </ul>	<p>Goal 3</p> <p>Goals 1,2,3,5</p> <p>Goal 3</p> <p>Goals 1, 3</p>

<p><b>Catering</b></p> <ul style="list-style-type: none"> <li>The new restaurant on Level 2, Osteria, opened on schedule on the 1<sup>st</sup> February enjoying a successful soft opening with positive feedback on food, décor and service.</li> <li>Bar revenues continue to fall short of budget expectations but mitigated by significantly better than budget contribution. The new back bar displays on all bars have now been completed and expected to drive high margin product sales.</li> </ul> <p><b>Car Parks</b></p> <ul style="list-style-type: none"> <li>Strong period for car parking income due to volume of graduations at the Centre and increased visibility of pre-booking option in new web basket.</li> </ul> <p><b>Development</b></p> <ul style="list-style-type: none"> <li>The Barbican is selling tickets to a gala dinner with Renée Fleming on 4 April 2016, celebrating her Artist Spotlight this season.</li> <li>A new Barbican Fund flyer is being included in all new Membership packs, and renewals.</li> <li>Building on Giving Tuesday in December, we have created a schedule across 2016 to celebrate key events and elevate fundraising messages. The next one is the Barbican's birthday in March.</li> </ul>	<p>Goals 1, 3</p> <p>Goals 1,3</p> <p>Goals 2,3,4</p>
--	---

<p><b>5.2 Preview &amp; Planning</b></p> <p><b>Business Events</b></p> <ul style="list-style-type: none"> <li>The team is continuing to work with Searcy's to improve the quality and service; new concepts and light equipment will change the product from Spring onwards.</li> <li>Level 4 investment project is nearing the tender phase; construction inflation is causing some concerns to budgets.</li> </ul> <p><b>BIE</b></p> <ul style="list-style-type: none"> <li><i>Digital Revolution</i> opened in Istanbul on 19 February 2016 for an extended 4 month run. This will be the first large-scale exhibition the venue - the Zorlu Center- has ever hosted.</li> <li>We are making good progress with preparations for the staging of <i>Designing 007</i> at La Grande Halle in Paris, opening April 16.</li> <li>February is a busy period for installations, with our team installing <i>Digital Revolution</i> in Istanbul, <i>Game On</i> in Tokyo and <i>Game On 2.0</i> in Oslo.</li> </ul> <p><b>Exhibition Halls</b></p> <ul style="list-style-type: none"> <li>We are dealing with an encouraging level of new enquiries for 2016/17.</li> <li>Apart from the regular events, a number of new events are being confirmed, including <i>Homes Press Event</i> in July, <i>Consultancy Career Fair</i> and <i>Sake tasting</i> in September.</li> </ul>	<p>Goal 3</p> <p>Goals 1,2,3,5</p> <p>Goal 3</p>
--	--

<ul style="list-style-type: none"> <li>The team is on course to deliver an excellent end of year result, significantly ahead of budget.</li> </ul> <p><b>Commercial Development</b></p> <p><u>Retail</u></p> <ul style="list-style-type: none"> <li>Shop relocation project Planning and Listing Building docs live on the CoL planning portal. Design of unit now being finessed through fortnightly team meetings.</li> <li>Retail team consulting across industry to benchmark, for possible review, artist foyer selling practices and commission rates</li> </ul> <p><u>Catering</u></p> <ul style="list-style-type: none"> <li>Benugo will be making improvements to the front counter of the Coffee Point on level-1 to facilitate improved product visibility, display and additional tills.</li> <li>The mobile bars, delayed due to specification issues, are due for delivery during February and will be on operation from March.</li> </ul> <p><u>Car parks</u></p> <ul style="list-style-type: none"> <li>By the end of March Access Members with blue badges will enter the car parks automatically using our new number plate recognition cameras.</li> <li>Progress has been made on Indigo's online payment system for car parking. This is expected to go live by the end of the financial year.</li> </ul> <p><b>Development</b></p> <ul style="list-style-type: none"> <li>Trustees have formed a committee to work on the large fundraising gala scheduled for autumn 2016.</li> <li>Plans are underway to start new giving initiatives near The Curve Gallery and our retail environments.</li> </ul>	<p>Goals 1, 3</p> <p>Goals 1, 3</p> <p>Goals 1, 3</p> <p>Goals 2,3,4</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

### **Our Strategic Goals are:**

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

### **Staff & Efficiency (S/E)**

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