

Committee:	Date:
Barbican Centre Board	20 November 2017
Subject: Management Report by the Barbican's Directors	Public
Report of: Managing Director, Barbican Centre	For Information
<p>Summary</p> <ul style="list-style-type: none"> • The Management Report comprises current updates under five sections authored by Barbican Directors. • Updates are under the headlines of: <ul style="list-style-type: none"> ○ Strategy and Cultural Hub ○ Programming, Marketing and Communications ○ Learning and Engagement ○ Operations and Buildings ○ Business and Commercial. • Each of the five sections highlights 'progress & issues' for recent/current activity, then draws attention to upcoming events and developments in 'preview and planning'. • Reported activity is marked, where relevant, against our Barbican Centre strategic goal areas. For reference, the full list of strategic goals is attached at Appendix A. <p>Recommendation</p> <p>Members are asked to:</p> <ul style="list-style-type: none"> • Note this report. 	

Main Report

1. REPORT: STRATEGY AND CULTURE MILE	
	Strategic Goal
<p>1.1 Progress and issues</p> <p>On 10 October the Centre for Music project announced the team which it intends to appoint to develop a concept design. This team will be led by internationally acclaimed design studio Diller Scofidio + Renfro, a design studio whose work spans architecture, urban design, installation art, multi-media performance, digital media, and print.</p> <p>The studio has delivered major cultural and public realm projects in the US and internationally. These projects include the High Line (New York); the transformation of the Lincoln Center for the Performing Arts campus which included the redesign of Alice Tully Hall as well as the expansion of The Juilliard School and the School of American Ballet (New York); Zaryadye Park (Moscow); The Broad contemporary art museum (Los Angeles); the Berkeley Art Museum and Pacific Film Archive at the University of California, Berkeley; and the Roy and Diana Vagelos Education Center at Columbia University (New York).</p> <p>DS+R is currently engaged in two significant cultural projects in New York: The Shed, the first multi-arts centre designed to commission, produce, and present all types of performing arts, visual arts, and popular culture, and the renovation and expansion of the Museum of Modern Art (MoMA). Projects currently under construction include the Museum of Image & Sound on Copacabana Beach in Rio de Janeiro and The Juilliard School in Tianjin, China. DS+R's New York and London-based team will work in collaboration with UK-based firm Sheppard Robson on the Centre for Music project.</p> <p>The architect selection panel said that, "of the six excellent submissions, Diller Scofidio + Renfro's visionary ideas offered the exciting potential to create a Centre for Music fit for the future that offers access and engagement for all. The panel felt Diller Scofidio + Renfro most clearly met the vision and ambition of this project, utilising their experience of creating inspiring new spaces for culture to present a proposal that delivers a world-class concert hall in an outstanding new building, as part of the re-imagination of a key area of the City of London within Culture Mile."</p> <p>Diller Scofidio + Renfro and Sheppard Robson will work alongside an outstanding design team that includes internationally recognised experts in their fields capable of delivering on the project's ambition to create state-of-the-art building of acoustic and visual excellence. This team comprises:</p> <ul style="list-style-type: none">- Acoustician: Nagata Acoustics- Theatre Consultant: Charcoalblue- Civil and Structural Engineer: BuroHappold- Building Services Engineers: BuroHappold- Cost Consultant: AECOM	

1.2 Preview and Planning

The design team has already begun to work together with the project partners to deliver a concept design for the Centre for Music which will be submitted to the City of London Corporation by December 2018, with an initial checkpoint in March 2018, as part of the detailed business case. A detailed timeline is in the course of preparation to ensure these deadlines are met, and reporting to the Corporation's C4M Review Group has continued, with a senior Members briefing timetabled for 14 November.

Very positive first meetings have already been had with the partners, and work has continued with Jane Wentworth Associates (who developed the messaging for Culture Mile) to agree the vision and detailed brief to which the design teams are working. It is planned that Liz Diller, as lead partner of the design team, will brief a special joint meeting of the Barbican Centre Board and Barbican Centre Trust on 11 December.

Other continuing strands of work which impact on the concept design are being progressed: the fundraising strategy, the commercial opportunities (of which there are a range with differing impacts on the building design), the education and learning potential, and the digital opportunities of the new Centre.

We continue to liaise closely with the City Surveyors on the adjoining commercial development, with Built Environment on the urban realm implications, and with the Museum of London on the timetable and logistics of their move. It is clear that the progress of the Museum's move could have a major influence on the timing and cost of the C4M project.

Meanwhile life goes on! The combined effect this autumn of the outstanding success of Basquiat, This is Rattle, creative learning initiatives like Barbican Blocks, the new installations in the foyers and the new website (see all subsequent reports) has been to create a real sense of renewed energy in the Centre. This will equip us well to face the financial challenges which will undoubtedly face us in the next financial year and after.

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2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS

Strategic Goal

2.1 Progress & Issues

Visual Arts

Trajal Harrell's retrospective *Hoochie Koochie* closed on 13 August, having attracted 6724 visitors (inc the MV & PV, 6266 excl.), The show increased visitors week on week and received excellent press, including a 4* review in **The Telegraph** (*'This is the most physically exciting exhibition you'll see this year.'*)

Basquiat: Boom For Real opened on 21 September, and is on track to be the best selling show in the history of the Centre, having already exceeded target. The show has been well received by press; the exhibition was featured by **Will Gompertz** on BBC News at Ten on the day of opening and heralded as a "dazzling retrospective" in a 5* review in the **Guardian**. The shop catalogue has been in high demand, selling 3326 copies to date, and the public programme has also been very popular; the upcoming highlight being a talk from jazz scholar **Francesco Martinelli** and musician and writer **David Toop**, exploring the links between Basquiat's oeuvre and bebop.

John Akomfrah's show *Purple* opened on 6 October, after a very successful private view the night before for Frieze 2017. Figures for Akomfrah so far have been 10430 (31% target) visitors incl. PVs (9552 excl. 28% of target). The show has been very well received, including a 4* review in the Telegraph and the following comments from visitors: *"Absolutely terrific! Politicians should be screwed down to watch it", "It was beautiful", "amazing!"*

Music

The season opened with the *This is Rattle* series, which featured main hall concerts, Milton Court concerts and live broadcasts to the Sculpture Court outdoor cinema. It was a great collaborative project between the Barbican, LSO and GSMD and received excellent reviews across all performances. The opening concert was described in the Telegraph as *'a bold programme, fabulously played'* and awarded 5* reviews in both the Guardian and Independent.

Legendary ska and rocksteady outfit **Toots and the Maytals** followed up their performance at Walthamstow Garden Party with a performance in the concert hall. Jazz trio **GoGo Penguin** performed their own score to the film *Koyaanisqatsi*, with one review noting *'the ecstatic Barbican response to ninety minutes of sheer sonic and visual brilliance'*. Both events performed well at the box office.

Coming up is the **London Jazz Festival**, produced by Barbican

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associate producers **Serious**, which will run in the Centre from 10-19 November and features artists from Turkey, Brazil and Estonia alongside established greats such as **Herbie Hancock** and **Pat Metheny**.

Theatre

The autumn season started with **Woyzeck in Winter**, co-commissioned by the **Barbican** and **Dublin Festival Theatre**. The run did not make target, but was well reviewed, including a 4* review from Michael Billington for The Guardian (*"it brilliantly unites two works that are masterpieces in their own right"*). Late Japanese director **Yukio Ninagawa** production of **Macbeth** came to the Barbican and played to full houses and excellent reviews. Neil Norman wrote in his 5* review in The Stage, *"the power of this profound, operatic spectacle is undiminished. Beautiful, horrific and deeply moving"*.

Rocio Molina, the experimental flamenco dancer, presented her solo show **Fallen from Heaven** as part of **Dance Umbrella**. Again, the show received very strong reviews (*"Molina's fiercely provocative work is unforgettable... It stops you dead, as the best art should."* Luke Jennings, 5* The Observer).

Coming next, The **RSC** return to us with their winter repertory season of the four Roman plays - **Coriolanus**, **Julius Caesar**, **Antony & Cleopatra** and **Titus Andronicus** and the Pit Theatre hosts **Brewing in the Basement**, the first in the new Pit Party series, with **TourettesHero** the featured company.

Cinema

Recent highlights from the arts programme include the first presentation of **Gillo Pontecorvo's Battle of Algiers** in 4k (Ultra High Definition) resolution in the UK and sold out screenings across the **Grime & Glamour** season. Although still running behind YTD target in the commercial programme, October exceeded target, due largely to the success of **Blade Runner** and The **Death of Stalin**.

Coming up, are a rare UK appearance of legendary Italian horror director **Dario Argento** in November, introducing his film **Suspria** and taking part in a ScreenTalk, and a screening of **Human Flow**, followed by a Q&A with director **Ai Weiwei** at Milton Court (Dec).

Communications

The announcement of **Diller Scofidio + Renfro** as the design team for the **Centre for Music** received extensive coverage with reports in The Guardian, Financial Times, New York Times, Evening Standard, The Times, Architects Journal and a wide range of architecture and music trade press. There were positive comment pieces in the Evening Standard and The Times and a profile of Liz Diller, founding partner of Diller Scofidio + Renfro in the Guardian. Further successful communications campaigns include the high profile ten-day **This Is Rattle** celebrations marking Sir Simon Rattle's inaugural season as Music

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<p>Director of the London Symphony Orchestra and as Barbican Guildhall Artist-in-Association, The January-June 2018 Theatre & Dance Season Launch was announced on 1 November with a positive response.</p> <p>The focus over the coming few months will be on marking the beginning of and promoting the 2018 Art of Change season; working with the Centre for Music project team on a communications plan for the next phase of work; and January's Classical Music Season Launch.</p> <p>Marketing</p> <p>A new Barbican website was launched at the end of August. Audience user experience has been transformed as a result, with successes in driving traffic for our secondary offer, including online retail associated with the Basquiat exhibition. Analysis of changes in user behaviour and how that is translating into engagement, attendance and income will follow when a more substantial period of user data has been captured.</p> <p>A piece of audience research around the Barbican's monthly events guide has led to a redesign of this key piece of marketing collateral. Feedback from a range of audiences informed a change of format and a focus on improved editorial content alongside condensed and more usable listings information. A dedicated editor with substantial experience in arts journalism has been brought on board to oversee the content. The first issue will be January 2018 and will be published in late 2017. This will be a cost neutral exercise.</p> <p>Final planning is underway for campaign activity to support our annual theme in 2018 - The Art of Change. This includes a potential media partnership focused around native content as opposed to regular display advertising, while the digital marketing team is working on commissioning serialised video content to engage audiences with the theme throughout the year.</p>	<p>Goals 2,3,4,5</p>
<p>2.2 Preview and Planning:</p> <p>Foyers</p> <p>The foyers programme has relaunched after the summer BIE show. Following the first round of programme evaluation, the decision was taken to strengthen the connection between the installations and the arts programme. Subsequently, Interlock and Less Than Thirteen were commissioned in response to the This is Rattle season, and Gayle Chong Kwan's People's Forest is a development of a project which launched at Walthamstow in collaboration with William Morris Gallery and Epping Forest.</p>	<p>Goals 1,2,3,4,5</p>

3. REPORT: LEARNING AND ENGAGEMENT	
	Strategic Goal
<p>3.1 Progress and Issues</p> <p>Young Creatives We received record numbers of applications for this year's Young Creatives programmes, via the new Barbican Website. Programmes which have been newly recruited to start this term include:</p> <ul style="list-style-type: none"> • Barbican Young Programmers (19 participants) • Barbican Young Poets (25 participants) • Young Visual Arts Group (16 participants) • Young Songwriters (8 participants) • Young Reviewers (4 participants) • Young Photographers (6 participants) <p>The first outcome from this year's work will be the Young Photographers showcase, opening on 8 December.</p> <p>Too Young for What? An estimated 700 visitors attended our Too Young For What public event on Saturday 7 October. This Centre-wide day of workshops and discussions explored the creativity of Basquiat. Activities included: Film Shorts Lounge, 3 art installations/workshops on the foyers, zine workshop, pop-up photo studio, free stage with 5 hours content (involving approximately 20 artists), and a 36-hour art hack that gave young people an opportunity to develop new work under the guidance of mentors and showcase it in the Barbican foyers.</p> <p>KACES 7 delegates from the Korean Arts and Culture Education Service (KACES) visited the Barbican from 16-21 October, for consultation on our Barbican Box model. During their visit, they met with various Barbican staff, artistic partners, teachers and freelance artists, and observed the Barbican Box Theatre and Barbican Art Box Teacher CPD sessions.</p> <p>Interlock reception event / Creative Learning Year in Review Our new interactive installation for the Barbican Foyers, <i>Interlock: Friends pictured within</i>, opened with a stakeholder reception on 18 September, where we concurrently launched our Creative Learning Year in Review for 2016/17. Young musicians from Kuumba Music performed alongside musicians from the Guildhall School, with a live rendition of work devised for the installation itself. The installation was the culmination of a 9 month creative learning project with participants from school and community groups across the City and East London.</p>	<p>Goal 2</p> <p>Goals 2, 5</p> <p>Goal 3</p> <p>Goals 2, 5</p>

<p>Creative Careers: Change Makers On 27 September our Creative Careers session, Change Makers, attracted 48 Young Barbican members. The session focused on women who have challenged systems and addressed inequality in their professional worlds. In a discussion facilitated by Joe Gray, the 4 panelists - Endy McKay (Co-Founder and creative director of Outspoken Arts), Sarah Ditty (Head of Policy at Fashion Revolution), Megan Thomas (Co-Founder of PR Agency Full Fat), and Ayishat Akanbi (Fashion stylist, writer, commentator and artist), each shared insights into their work, philosophies and approach to affecting change as female leaders in the arts and creative industries.</p> <p>Open Lab Showcase On 5 and 6 October the Open Lab Showcase attracted almost 200 people to Rich Mix in Shoreditch. The showcase gave emerging and mid-career artists the opportunity to share work developed during their residencies as part of the Open Lab programme in the Barbican's Pit Theatre. Highlights from the Showcase included <i>What We Left Behind</i> by Lowri James.</p> <p>BA in Performance and Creative Enterprise Now in its third year, PACE started the term with a full complement of students for the first time. We welcomed 11 new students to year 1, a mixture of poets, theatre makers, musicians, scriptwriters and more. The third years launched into their Autumn term module – The Residency, building towards 5 days of work with Islington Mill's resident artists to explore their own craft and create new work for an informal sharing.</p>	<p>Goals 2, 5</p> <p>Goals 2, 5</p> <p>Goal 2</p>
<p>3.2 Preview and Planning</p> <p>Barbican Box CPD sessions are now underway for this year's participating teachers in the 2017/18 Barbican Box projects. This year's Barbican Box programmes include:</p> <ul style="list-style-type: none"> • Barbican Theatre Box, in partnership with Tamasha Theatre, which takes a fictional detective agency as its starting point. In addition to working with schools in East London, this year we will continue to work regionally, with 2 schools from Thurrock, Essex (in partnership with Royal Opera House Trailblazer) and 8 schools from Manchester (in partnership with HOME). • Barbican Art Box draws inspiration from the work of Jean-Michael Basquiat, coinciding with the exhibition: <i>Basquiat: Boom for Real!</i> • Barbican Primary Box is curated by Michael Rosen, and takes the form of an old school desk containing objects relating to Michael Rosen's poems. Children in 7 classes from across 4 primary schools will be investigating the objects, creating stories, animations and poems in response. 	<p>Goal 2</p>

<p>Asian Apprenticeships Awards</p> <p>The Barbican has been shortlisted in the Employer category for the Asian Apprenticeship Awards. Nominated by our training provider, Creative Learning has been particularly noted for the diverse range of apprentices we work with.</p>	<p>Goal 4</p>
<p>3.3 Digital Update</p> <p>In response to the points raised at the previous Board Meeting regarding the Digital Report, the following actions are in process:</p> <ul style="list-style-type: none"> • GDPR update to be given at November Risk Committee. • A visit to Google studios headquarters in Kings Cross has now been arranged. This will enable us to consider how to drive more audiences to us, be it via You Tube and/or through our developing relationships with Google. • We continue to co-produce/develop our own content and a selection of examples will be circulated to Board members in due course. • We remain mindful of achieving the right balance of online content available to audiences that can then lead to a visit/sale. • Marketing, Development and the Web Team are working closely together towards a three tier/rate card approach to sponsor recognition. The designs are currently being worked on which seek to balance the recognition of sponsors and wider commercial/development needs with the overall user journey • Providing space for young people 'to have a voice' and create their own content is an increasing priority for us. An example of current activity will be circulated to Board members and young people will be at the heart of a digital learning strategy being developed by the Barbican over the next few months. • User generated studios (along the lines of Roundhouse studios) are being looked into as part of our thinking for both the Ex Halls and Centre for Music. • Optimising digital content will be done increasingly closely through partnership working across the City, particularly in relation to Culture Mile and the Cultural Strategy. • Data and business intelligence is a priority for us and something that is currently represented within the Comms and Infrastructure strands of our digital strategy. Further thought and consideration will continue to be given to this important area. • Cloud hosting is being purchased directly from Microsoft Azure and the website is hosted with Amazon AWS/Acquia. • The Director of Learning & Engagement holds ultimate responsibility for the planning and implementation of the Barbican's Digital Strategy. 	

4. REPORT: OPERATIONS AND BUILDINGS	
	Strategic Goal
<p>4.1 Progress & Issues</p> <p><u>General</u> The team should be commended for their work, delivering what has possibly been the busiest artistic period since our opening, with events including Basquiat, This is Rattle, and many other diverse events and exhibitions.</p> <p><u>Security (Audience Experience)</u> This continues to be a busy period for security in the UK and the team has responded well. We are represented at the CoL Security Advisory Board which has sought to implement a common ‘look and feel’ approach to security across the City. All operations staff, including contractors, continue to receive daily security toolbox talks to ensure they are aware of their duties and what to do in the case of an incident. We continue to remain ‘alert but not alarmed’ and we continue to reassure the public and demonstrate that London is open and the Barbican is open. Two further Servator React workshops have taken place, hosted at the Barbican and the Old Bailey and attended by staff from across the CoL. Further workshops are planned.</p> <p><u>Facilities (Audience Experience)</u> In line with our strategy, we continue to work towards the Operational Alliance (formerly referred to as Common Platform) with the Barbican and Guildhall School operational teams. We aim to create a world-class environment within the Culture Mile that ‘enables and inspires arts without boundaries’.</p> <p>As part of the drive to deliver the Operational Alliance the Barbican and Guildhall School facilities teams moved under the Barbican’s Audience Experience Department on 1st October 2017. This means that all operational functions of the two departments are now clearly aligned as part of the Buildings and Operations Team.</p> <p>The Interim Head of Facilities continues to oversee the day to day delivery of the facilities function across both organisations but now reports into the Head of Audience Experience, Operations and Sales. This team now has responsibility for all aspects of front of house including audience experience, audience event management, fire safety and response, security, licensing/public safety, ticketing and operations at the Barbican and Guildhall School.</p> <p>It will be beneficial to bring together the valuable knowledge and experience from both teams to provide a consistent welcome and unified practice across the Campus. This will include emergency response and</p>	<p>Goals 1, 4, S/E</p> <p>Goals 1, S/E</p> <p>Goals 1, 4, S/E</p>

Major Incident Planning, with the policy documents having already been reviewed and aligned earlier in the year.

As a key part of the process, over the next few months, the Head of Audience Experience and his team will also be spending time gaining further knowledge of the Guildhall School's needs and requirements through consultation with key stakeholders so that we can design a service that supports and delivers the wider needs of the School and the Barbican. This change enables the teams to work closely together in looking for synergies, aligning the audience experience, customer service standards and creating more resilience within our structures, never losing sight of our audiences, whether they are students, customers, artists, business clients or colleagues.

Ultimately, this will help us deliver cross organisational services that are:

- Compliant.
We will ensure that we deliver our legal duty of care to our staff and customers. We will lead by example and share best practice.
- Efficient.
We will measure and manage the services that we provide, ensuring that we continually improve and are efficient, meaning that we can continue to invest in 'Arts Without Boundaries'.
- Appropriate.
We will work with our colleagues to ensure that we deliver what our customers require, and that we lead by example through the delivery of world-class standards and an Audience Experience that is truly worthy of our Arts and Education teams and our international and iconic status.

Exhibition Halls 1 & 2

We continue to work with the Town Clerk and City Surveyor's team at CoL to progress how the Exhibition Halls might best support the Culture Mile Strategy. We have prepared elements of our proposal, which is strategically aligned to the CoL's own strategic goals. Our work streams include: 1. Vision & strategic alignment with CoL; 2. Art of the Possible, to provide a fit out that is needs driven for the partners; 3. Financial model that ensures a balance between the commercial and cultural objectives of the regeneration project.

Engineering

We continue to use our Operational Alliance as we strive towards compliant, efficient and appropriate services. Our gratitude goes to the FM team in the City Surveyor's Department for their help initiating the BRM contract with Skanska and their introduction/induction at the Barbican and Guildhall School. It has been a successful start to the contract and our relationship with the contractor continues to develop.

In line with our strategy and ground up review, compliance has been the main focus over the last quarter and we have worked with our colleagues to ensure that our processes and plans are not only best practice, but are

Goals 1, 4, S/E

Goals 1, S/E

<p>in line with CoL's own plans and procedures. We continue to work with CoL and other agencies to ensure that our plant and equipment are fit for purpose and that we are ever conscious of risk and its prioritisation. This forms part of our ground up review.</p> <p><u>Audience Experience</u> An extremely busy period for box office and front of house operations preparing for the opening of Basquiat, the Outdoor Cinemas, Autumn and Christmas Season and the return of the RSC season.</p> <p>Box office turnover year to date is just over £11.7m – a 21% increase on the same time last year. Ticketed admissions are also up 21%. Whilst this is not a direct comparison due to differing programming, it can be seen as an indicator of consumer confidence.</p>	<p>Goal 1</p>
<p>4.2 Preview & Planning</p> <p><u>Projects Update</u> There are 11 Capital Cap projects still in progress/unfinished. Once all of the Cap projects have been completed, via their respective Gateway 7 reports, an overall Capital Cap outcome report will be submitted to the Board.</p> <p>The first round of CWP projects was approved in January 2017 and includes projects scheduled from 2017/18 to 2019/20. However, since then it has been necessary to introduce an additional project (Theatre Safety Curtain), for which we have recently received tenders, and the Concert Hall seating project.</p> <p>Following our ground up review, and the fire risk assessments, we are currently in the process of bidding for funding for a number of projects that will ensure that we remain fit for purpose in the long term.</p> <p><u>Audience Experience</u> The project to potentially replace our ticketing and CRM system remains on track. The procurement phase has now gone live with the ITT published on 23 October 2017. This is a collaborative project led by IT, Audience Experience and Marketing.</p> <p>Following on from the Fire Safety reviews, reports, FRAs, (Fire Risk Assessments), and work undertaken since July 2016, much work has been carried out. This is a part of our ground up review strategy and will be an ongoing project, addressing many areas and a great deal has already been achieved by the team during the review period. Our review continues. There remains very much to do.</p> <p>Much has also been achieved in the 'soft' elements of our review, including training and the 'one team' approach, including our contractors and partners, CoL, Barbican Estate Office, LSO and Guildhall School.</p>	<p>Goal 1</p> <p>Goal 1</p>

5. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Goal
<p>5.1 Progress & Issues</p> <p>Development</p> <ul style="list-style-type: none"> We have four sponsors for the autumn exhibition, Basquiat: Boom for Real, NET-A-PORTER, PHILLIPS, tp bennett and Momart, plus an exhibition circle of individual donors, and several in-kind partners. We have published a map of the Conservatory for use during public hours on Sundays, and are piloting visitor giving alongside. <p>Business Events</p> <ul style="list-style-type: none"> The end of the summer saw the appointment of a new position – Head of Associations, with a brief to drive national, European and long haul association business and the aim of changing the business mix which in turn will improve revenue generation. The team is continuing external exposure at various trade events and exhibitions: London & Partners at the C&IT awards, Square Meal Venues & Events, 20/20 events targeting clients interested in unique venues and central London venues, as well as attendance at IMEX USA. Over £1million in enquiries have been generated by attendance at events since the end of the summer. The BE team has worked hard with Searcy's to deliver a period of successful events - over 94 event days in an 8 week period. Barbican Business Events were also delighted to win 'Venue Team of the Year' at the inaugural Hire Space Awards, awarded for hard-working, innovative and forward-thinking venues and events. <p>Exhibition Halls</p> <ul style="list-style-type: none"> September and October have been the busiest months in Exhibition Halls' calendar, delivering a number of regular events: King's College Welcome Fair, Mortgage Business Expo and The British Invention Show in Exhibition Hall 2, and 6 weeks of continuous exams in Hall 1. <p>BIE</p> <ul style="list-style-type: none"> Mangasia: Wonderlands of Asian Comics launched at Palazzo delle Esposizioni in Rome on 5th October with critical acclaim. Into the Unknown opened at the Onassis Cultural Centre in Athens in 9th October where it continues to attract large numbers of visitors - around 5,000 in the first 2 weeks, including Alexis Tsipras, the Prime Minister of Greece. In September, Game On was inaugurated at the Holesovice Market in Prague as part of the cultural rejuvenation of this quarter of the city. Game On 2.0 is currently touring Brazil starting at Bienal in Sao Paulo, before moving onto Rio de Janeiro. 	<p>Goals 2,3,4</p> <p>Goals 1, 3</p> <p>Goal 3</p> <p>Goals 1, 2, 3, 5</p>

<p>Exhibition Halls</p> <ul style="list-style-type: none"> A number of additional dates have been booked in for the next couple of months. In addition to the Smart Buildings Show due to take place on 8th and 9th November and the Hugo Boss Sample Sale which will take place from 30th Nov to 2nd December, the University of London have requested Hall 1 for 2 days at the beginning of December and a 3 days tenancy has been booked for some filming for a Sky Atlantic new drama. 	Goals 1, 3
<p>BIE</p> <ul style="list-style-type: none"> Artificial Intelligence development is well underway. We have just finalised Groningen Forum as co-producer with a £300k contract and we're currently making progress with other expressions of interest. Our guest curators continue to make good progress with content partners. Game On 2.0 is opening in Rio in December, following a run in Sao Paulo. Digital Revolution will launch in Beijing, China in January 2018 – the inauguration event of a high profile and ambitious new programme at WF CENTRAL. WF CENTRAL will engage and connect communities through cultural creativity and experiential lifestyle. The opening season of events includes prestigious artistic collaborations with renowned international arts bodies (including Barbican and Serpentine Gallery, London). We're finalising a major £370k contract for Game On to embark on a 15-month tour to China. 	Goals 1, 2, 3, 5
<p>Retail</p> <ul style="list-style-type: none"> A schedule of events is being planned for a 'curated retail season' starting in Spring next year. The first season will focus on crafting and making. This season will coincide with London Craft Week at the start of May. A discussion with Thames & Hudson has identified potential commercial publishing opportunities which are currently being explored. Additional product development with Warehouse is about to begin, this is to follow after the launch of the Barbican/Warehouse collaborative clothing range and add some exclusive product opportunities that will only be available in the Barbican. 	Goals 1, 3
<p>Commercial Development</p> <p><u>Bars</u></p> <ul style="list-style-type: none"> The Martini Bar refurbishment is ongoing, with designs to accomplish permanent planning permission of the bar and lighting in progress. <p><u>Car parks</u></p> <ul style="list-style-type: none"> Initial discussions with a supplier have taken place regarding the installation of electric charging points in the car park. 	Goals 1, 3

Appendix A:

Our vision is: Arts Without Boundaries.

Our mission is: world-class arts and learning

We exist to:

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

Our Strategic Goals are:

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

Staff & Efficiency (S/E)

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