

| | |
|--|------------------------|
| Committee: | Date: |
| Barbican Centre Board | 21 March 2018 |
| Subject: Management Report by the Barbican's Directors | Public |
| Report of: Managing Director, Barbican Centre | For Information |
| <p style="text-align: center;">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 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>“Coming out of this show to normal life would be a jolt at the best of times, but I emerged to a Barbican teeming with excited schoolkids, while snow fell outside on a frozen London. ‘Another Kind of Life’ is one hell of a transformative experience.” Time Out</p> <p>As we approach financial year-end, the main objective is to retain as much as possible of the benefits of a highly successful year in 2017-2018 in order to mitigate the effects of a very tight budget year in 2018-2019. We are on course to achieve this, but the challenges of the further efficiencies to be delivered in future years cannot be under-estimated. This will be the subject of further budget discussions around the long-</p> | |

term financial plan.

We are in a strong position to address those challenges, given our present thriving artistic and commercial plans, the structural changes being implemented especially in the Buildings and Operations directorate, the new strategies being developed for Local, National and International engagement (of which the last is on today's agenda) and the City's support for new initiatives such as Culture Mile that will benefit the Barbican and the north-west of the City.

One particular opportunity is to build on the success of the young, diverse audience that was attracted to the Basquiat exhibition, and this is already bearing fruit with the huge increase in Young Barbican membership (see 2 below) and the data-led analysis of the new audience which is already buying tickets and returning to the Barbican for such events as Another Kind of Life: Photography on the Margins.

The major new departure of a themed year of activity under the title The Art of Change is bearing fruit with increased coverage and recognition of the timeliness and impact of the theme, for example in the Channel 4 coverage of Jazz at Lincoln Center's Benny Goodman concert (which was a recreation of the first ever inter-racial concert at Carnegie Hall).

Centre for Music planning and development continues intensively, and by the time of this meeting the March meeting of Policy and Resources will have received a paper including progress on the concept design and the funding model: a verbal update will be provided later in this meeting. At the same time, as a consequence of discussion following the LSO's presentation to this Board in 2017, the first meeting of members of the LSO Board and members of the Barbican Board will have taken place and an update will be provided.

The City's funding proposal for Culture Mile, referred to in the previous Board update, has now been accepted by the relevant committees, and opens the way both for the appointment of a central Culture Mile manager, and for the additional posts and back-fills necessary to distribute the responsibilities for developing the project around the core partners. Meanwhile the work of developing partnerships continues actively, and there have been positive meetings including with St Paul's Cathedral with the Chairman of Policy and Culture Mile Director.

Even before that funding package had been agreed, we had decided to press ahead with plans for the first major Culture Mile production, the large-scale light and sound installation Tunnel Visions: Array in the Beech Street covered roadway as part of the Open Fest weekend that will have taken place in the days before this Board meeting (see 2 below). While the logistical complexities and technical demands of the project were very considerable, and necessitated closing part of Beech Street to traffic for some days, all the various agencies involved were eventually satisfied by

the detailed planning of our project team, and resident consultation and the provision of information was full and detailed. Every ambitious Culture Mile event is going to involve a degree of creative disruption and it will be vital to build the necessary preparation and consultation into the programme.

The Department of Built Environment continues to consult on the 'Look and Feel' for the Culture Mile area, and in advance of the strategy being proposed for approval, there are two new pop-up artworks proposed for the Aldersgate Street/Beech Street junction, to highlight the development of the area.

Finally, as Members will be aware, it was unfortunately necessary to postpone the Board/Trust/Management Awayday planned for Friday 2 March because of the exceptional weather conditions and the availability of speakers. This has now been successfully rearranged for **Friday 27 April** at the same times and location in the Fountain Room, Barbican Centre, with the same cast of speakers, and it is hoped all Members will be able to attend.

2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS

| | Strategic Goal |
|--|---|
| <p>Inspire more people to discover and love the arts</p> <p><i>Tunnel Visions: Array</i>, a large-scale light and sound installation taking over the Beech Street tunnel. Free, but ticketed, this event, which has a capacity of about 17,000 across the weekend, has already ‘sold’ over 10,000 tickets, 60% of which are to attenders new to the Barbican database. This is the first large-scale Culture Mile production and has been produced in partnership with colleagues at CoL, the Department for Built Environment and Guildhall School video-mapping staff and students.</p> <p><i>Another Kind of Life: Photography on the Margins</i>, opened at the Barbican on 28 February 2018. An ambitious, international photography exhibition with multiple access points for learning, including: a public programme of talks and events, an exhibition catalogue, free schools’ talks, a BSL talk and a talk for visually impaired visitors. Key previews included a feature in The Observer’s The New Review and an eight-page print feature in the British Journal of Photography, including the following quote: “Each monograph tells a complex story in search of authenticity and often discovery of self.” The exhibition has received strong early reviews, including 5* in Timeout and 4* in the Telegraph.</p> <p>Marketing’s Young Barbican Private View for Basquiat: Boom for Real was a sold-out event at 550 tickets, including 100 tickets allocated to community groups. Young Barbican membership grew by 13,000 members between August 2017 and January 2018 - now standing at over 55,000 members.</p> <p>Create an ambitious international programme</p> <p>In the classical music programme, Ricardo Chailly’s London debut with his new orchestra the Fillarmonia della Scala was described as ‘thrilling’ and ‘astonishing’ in a 5* review in the Times.</p> <p>The theatre has had a strong international presence across early 2018, welcoming companies from France, Belgium, Russia, Australia and Japan. Pluto, a collaboration between Japanese company Bunkamura Theatre Cocoon and Belgian choreographer Sidi Larbi Cherkaoui, was well received by the critics, including a 5* review in the Financial Times, describing the production as a “triumph of style and substance”.</p> <p>Basquiat: Boom for Real attracted 216,389 visitors (including all private views) over its run, making it Barbican's most successful Gallery exhibition ever, during a period when the large majority of London’s Museums and Galleries were experiencing reduced or relatively static visitor figures. Basquiat opened at the Schirn in Frankfurt on 16 February – this international partnership demonstrates the appeal of the exhibition</p> | <p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p> |

| | |
|---|---|
| <p>and enabled the Barbican to realise our ambitions for the exhibition, by sharing the high transportation costs.</p> <p>Cinema's popular 'twisted Valentine's' programming continued this year with the UK premiere of the new digital restoration of French classic La Prisonnière, with live introduction by cult film expert Virginie Séavy.</p> <p>Invest in the artists of today and tomorrow</p> <p>Video Jam x Basquiat brought together film makers and musicians from the UK and New York to produce new work in response to Boom for Real, curated and produced by audio-visual producers Video Jam. The line-up featured recent Mercury Prize-winning hip-hop group Young Fathers and filmmaker Topher Campbell.</p> <p>Associates Boy Blue and Michael Clark Company both received several nominations in the recent National Dance Awards and our co-commissions of Woyzeck in Winter (seen in autumn 2017) and The Second Violinist (to be seen autumn 2018) have both won several awards at the Irish Theatre Awards. Cheek by Jowl are currently in rehearsal for their new French work Pericles which will premiere in Paris early March and be seen here in April.</p> <p>New Curve commission Agadir, by Moroccan artist Yto Barrada, opened on 7 February and has enjoyed excellent reviews, including a 5* review in the Evening Standard (<i>"A magic realist visual/literary trip...gives way to art that's impressive because of its fresh graphic simplicity."</i>)</p> <p>Collaborating with partners to achieve our ambitions</p> <p>Visual Arts collaborated with GSMD on the sound element of the Yto Barrada commission, giving students paid recording and live performance opportunities during the run of the exhibition.</p> <p>Barbican OpenFest returns over 17 and 18 March as a more ambitious event than its first iteration in 2016. The event is a key element of the Culture Mile programme that weekend, which includes free activity from our Culture Mile partners at the Museum of London, LSO and Guildhall School. A programme of community engagement activity has been implemented with Community Ambassadors visiting a number of youth and community groups in our target east London boroughs.</p> <p>Cinema worked with the Jerwood Charitable Foundation and Royal College of Art on experimental animation festival Edge of Frame, hosting a retrospective and Q&A with artist Peter Burr. Cinema also continued their popular Science on Screen series, in partnership with the London Mathematical Laboratory, with a sold-out screening of Her.</p> <p>Comms held a breakfast briefing for the 18/19 classical music launch in</p> | <p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p> |
|---|---|

| | |
|---|--------------------------|
| <p>collaboration with our family of associates. The press launch generated coverage in The Sunday Telegraph and numerous classical music titles. The season was chosen as a Critic's Choice in The Observer.</p> <p>Comms worked closely with British High Street retailer Warehouse, as they launched a collection of women's clothes inspired by the Barbican. The collection was well-received by the press and featured in media outlets including The Observer, The Independent, Vogue and Grazia,</p> <p>Working with the sector/responding to or influencing policy</p> <p>Work on a Contemporary Music Equality & Inclusion plan will be completed by the end of March, outlining plans to improve the gender balance of the programming and ensure a greater presence of other underrepresented groups in the programme. The Visual Arts team are currently in discussion with INIVA about continuing their collaboration to increase opportunities for curators from diverse backgrounds via another Curatorial Traineeship for 2018/19.</p> <p>The Director of Arts will be attending Arts Council England's Art of Leadership conference for Chief Executives and Chairs of 2018-22 National Portfolio Organisations, which will be looking at governance, leadership, community engagement, innovation and enterprise.</p> <p>The London Borough of Waltham Forest was selected from 22 London boroughs to be the inaugural London Borough of Culture. As a member of the local bid board, the Director of Arts has been instrumental in supporting and developing the borough's bid. The award will support the future growth of the Walthamstow Garden Party and the development of a new film festival in Leytonstone. Barking & Dagenham, our other target Beyond Barbican borough in east London, were also one of six additional boroughs awarded a Cultural Impact award.</p> <p>The International Strategy was completed by the Senior Comms Manager and will be presented at the meeting today. They also drafted a response to the DCMS Select Committee Inquiry: The Social Impact of Participating in Culture and Sport which has been submitted. The Local Strategy is currently being reviewed by Directorate and the National Strategy is being currently in the writing phase. Both are being delivered by the Incubator.</p> <p>Robert Rider, our Head of Cinema is leaving us in order to work on a cinema video on demand project with a company in Cologne (he will be based in London). Robert has worked as us was a consultant, as a Cinema Programmer and then, since 1996, as Head of Cinema. Although Robert will leave at the end of March, he will continue to support certain aspects of the cinema programme until we have appointed his successor. We are beginning the recruitment process.</p> | <p>Goals 2,3,4,5</p> |
|---|--------------------------|

| 3. REPORT: LEARNING AND ENGAGEMENT | |
|---|----------------|
| 3.1 Progress and Issues | Strategic Goal |
| <p>Creative Learning Away Day – Digital Learning On 25 January the Creative Learning team went off site for a departmental away day focusing on digital learning. Guest speakers for the day included Marie Horner (Roundhouse), Tom Nelson (ROH) and Drew Wilkins (Fish in a Bottle). The Creative Learning team took part in workshops designed to explore the digital possibilities for our learning programmes. Next steps from the day include a departmental action plan for digital learning, which will align with the Centre-wide digital strategy.</p> | Goals 2, 5 |
| <p>Subject to Change <i>Subject to Change</i> invites 12 young poets to speak to our changing world, one for every month of 2018. Each poet creates and performs a poem, which is then published online; by the end of the year we will have what one of our poets has dubbed a “poetic timeline” – a digital representation of 2018 through the issues that our poets feel require an urgent poetic response. First up in January was Katie Hale, whose moving, sensitive poem <i>Honey</i> engaged with contemporary debates about sexism by honing in on Virgin Trains’ mistreatment of a female passenger travelling on one of its trains. And in February, Jeremiah ‘Sugar J’ Brown shared his poem <i>I’m Rooting For Everybody Black</i>, inspired by one of Tobi Kyeremateng’s recent tweets.</p> | Goals 2, 5 |
| <p>Barbican Box Primary – Michael Rosen The 2018 Barbican Primary Box curated by Michael Rosen culminated with a showcase of poetry readings, performances and animated films in Cinema 1 on 6 February. Michael Rosen attended the event in person and performed for the schools. 210 pupils from Waltham Forest, Tower Hamlets and City primary schools attended, along with parents and guests. The children were thrilled to meet Michael in person, and later that day Michael tweeted: ‘<i>The Barbican made a ‘box’ of objects based on things in my poems. Copies of the box and poems went into schools. Children made their own boxes, poems and animated films. Saw their work today: brilliant!</i>’</p> | Goals 2, 5 |
| <p>Barbican Box Music – Max Richter On 6 February Barbican Box Music schools attended the Barbican for a private performance and Q&A session with this year’s Box curator, Max Richter. Over 100 students from East London attended, hearing Max’s own compositions performed live in an intimate setting, plus the chance to ask questions and hear about his life and career. The students will now embark on creating their own music inspired by the Box, performing their work alongside Max in the Barbican Concert Hall on 14 May.</p> | Goals 2, 5 |
| <p>Creative Careers: Barbican Backstage RSC On 16 January in partnership with the RSC, 65 secondary school students took part in a day designed to give students a hands-on, practical experience of technical theatre skills, and the range of careers</p> | Goals 2, 5 |

| | |
|---|-------------------------------------|
| <p>available to them within the theatre industry. The day was programmed in response to the RSC's production of <i>Julius Caesar</i> (which the students saw in the Barbican Theatre that evening), and included an opportunity for students to explore the backstage areas through tours, an on-stage Insight session and an afternoon workshop in either sound, lighting or stage management.</p> <p>Basquiat – BSL Tour On 21 January, Creative Learning helped to deliver the first Deaf-led BSL interpreted tour of the Gallery. The sold-out tour was led by John Wilson, an historian and Deaf-led tour guide for many museums who has a background in Disability and Deaf Arts. 88% of visitors had not been to the gallery before and 50% had not been to Barbican before. Feedback was highly positive and we will use this to plan for future tours.</p> <p>Culture Mile Learning The Culture Mile Learning partnership continues to strengthen and will soon be beginning its first programmed activity. The shared commitment to building 'a world-leading learning destination, specialising in the fusion of the creative, technical, educational and emotional skills needed for success in the 21st century' is reflected in a clearly defined strategic agenda focused around three key areas which will inform the collective work of the partnership: Fusion Skills; Social Mobility; and Learning Destination. In early April the first session in a programme of Collaborative Learning will bring together the 26 members of the partnership. These sessions will focus on aligning our shared understanding and developing a sense of ownership for our core Culture Mile Learning partners across the three key strands.</p> | <p>Goals 2, 5</p> <p>Goals 4, 5</p> |
| <p>3.2 Preview and Planning</p> <p>Change Makers - Heritage Lottery Funding Creative Learning and Development have been successful in securing Heritage Lottery Fund funding for our project, <i>Change Makers: The First Abbess</i>. Engaging with a range of partners in Barking and Dagenham, we will lead a unique research and heritage project from April to October 2018, exploring the story of the first Abbess of Barking Abbey, St Ethelburga. The project will bring together innovative artists from award winning theatre company Complicité, the Borough Archivist from Valence House, and volunteers from the local community. They will work with 24 students from Sydney Russell School, who will act as researchers with the aim to present newly interpreted historical research on the subject of St Ethelburga. Complicité will also work with a voluntary choir of around 15 people led by artist and ancient music specialist Belinda Sykes. This will culminate in 3 distinct presentations to widen public engagement in the rich history that Barking and Dagenham holds for the women's movement, including events at Sydney Russell School, the Broadway Theatre in Barking and St Ethelburga's Centre for Peace and Reconciliation (named after the Abbess) here in the City. The project has also been generously supported by Barking and Dagenham Council.</p> | <p>Goals 2, 4, 5</p> |

Open Fest 2018

Creative Learning will be showcasing our young and emerging talent throughout the Open Fest weekend on 17 & 18 March. Highlights include:

- *Chronic Youth* in Cinemas 2 & 3, with films curated by this year's Young Programmers;
- *Young Songwriters* and *Young Poets* showcases in Milton Court;
- *Barbican Blocks* and *Romp & Roll* for families and under 5's;
- A *Young Barbican* offer inspired by Yto Baradda Agadir, which will include careers advice and creative workshops;
- *Satellites*, a new performance for the Barbican Highwalks created by artist **Andy Field** in collaboration with 2nd year PACE students;
- *Unfinished* at the City's Charterhouse, which will see Guildhall School Leadership students and alumni presenting devised, cutting edge experimental live performance work, responding to one of London's most extraordinary historic sites.

Goals 2. 4. 5

Guildhall Young Artists Strategy

Consultation for the development of a Guildhall Young Artists Strategy continues led by Nikki Shepperd from Koko Consulting. A Validation of the Internal Offer as well as an extensive External Policy Review is now under way. On the 28th March we will be holding a Guildhall Young Artists Away Day, bringing together key members of staff from Guildhall School, Barbican Guildhall Creative Learning, Junior Guildhall, CYM London, CYM Norfolk, CYM Saffron Walden, CYM Taunton and CYM Peterborough, for a day of sharing, discussion and forward planning. This will be the first time that all of these departments have met as a group.

Goals 2, 3, 4

3.3 Digital update

Box Office ticketing tender

The ticketing tender is progressing to plan. All tender responses have now (as of 6/3/18) been received. Three suppliers have progressed to the final round – they are ENTA (Best Union), Spektrix and Tessitura. Evaluation of the written submissions will take place on 7/3/18 by a cross departmental team of senior stakeholders and CoL procurement. Evaluation presentations will take place the week after and the preferred supplier will be chosen on 22/3/18. It is expected that contract finalisation with the CoL legal team and the preferred supplier will take another month after that. Work on installing the new ticketing system will commence immediately after and depending on the supplier chosen implementation is expected to take between 12 and 18 months.

Goals 1, 3, 5

Web project

The 2018-2019 Classical Music season on sale in January proceeded without issue, with the website handling peaks in traffic well. Customer feedback collected online on the public on sale day has improved over the years from a rating of 3.96/5 in 2016 to 4.32/5 in 2017 and 4.44/5 this year. Overall, feedback on the new website has gone from 54% of positive comments immediately after launch to 84% in January, thanks to iterative improvements based on customer research and feedback.

The first session of the licensed Government/City Police 'Prevent' training package was delivered at a workshop to new inductees on the 8th February with further sessions to be arranged in the next few months. The Prime Minister of Estonia visited on the 30th January with multiple venues across the Centre and Milton Court being used. The Centre's Annual Dinner was held on the 7th February with large numbers of MPs and VIPs attending. Minor leaflet demonstration at Silk Street on the night and all contained outside the Centre's boundaries.

Facilities (Audience Experience)

We continue to review our operations across the venues. The recent cold weather and power outages have presented challenges to the teams, though they have worked together with no loss of activity or show. This next phase will see us working closer with the client across the various venues to design the future service delivery. We have reviewed the pest control contract working with the City Surveyor and have had a special focus over the past year over the management and control of pests.

Having successfully introduced energy efficient hand dryers at the Guildhall School, making savings on hand towels, there is now a programme to do the same in the Barbican Centre. There are still some challenges to overcome and further research to do but this will contribute to our overall savings and sustainability going forward as well as the provision of modern facilities. It is also hoped that it will reduce the time currently invested in clearing blockages in the system

Exhibition Halls 1 & 2

We continue to work with the Town Clerk and City Surveyor's team at City of London to progress our vision for the Exhibition Halls. The P & R paper originally aimed at December will be presented in the New Year, outlining our vision for the future and how we will help 'create place' in the City of London. The resultant space will be dynamic, multi-functional and generate footfall, thus creating a cultural centre at the heart of the Culture Mile.

Engineering

We have continued to focus on compliance, in particular we have recently completed PAT testing (portable appliances) and some FWT (fixed wires testing) both for electrical safety and we have also undertaken servicing on the fire extinguishers and fire hoses around the buildings. At the time of writing we are just about to start works on the testing every component linked to the fire alarm and we have made substantial progress on building works linked to fire safety particularly in the kitchens and restaurant areas.

As part of the engineering and the Strategic Asset Management reviews, we are starting to work closer with the City Surveyor to expand the use of the corporate CAFM system called Micad so that we can better manage our performance and service standards of the in-house team and be measured across the same standards as the corporate external

| | |
|---|---------------|
| <p>contractors e.g. Skanska.</p> <p>With the help of the Energy Team we have identified areas for investigation to see whether we can have find significant reduction in our carbon footprint and spend accordingly. This is not an easy exercise as a number of initiatives and processes are in place to keep our energy use as low as we can already whilst trying to maintain optimum conditions for our customers and our ever expanding and diversifying commercial and Arts activity.</p> <p><u>Audience Experience</u></p> <p>This has been a very busy period with continuing high levels of business and planning for the up and coming Open Fest as well as usual arts and business events. We continue to manage increasing internal customer expectations with much of the team focusing on compliance, fire safety and delivering safety and security training across the organisation.</p> <p>While fire safety continues to dominate our operations, the team is focusing on efficiencies and audience expectations. The programmes, ice cream and confectionary sales will be reformed with our commercial outlets providing this service from March while the audience team will also provide programmes and interval sales, thus widening the availability for our audience while maintaining expectations.</p> <p>Box office turnover year to date continues to grow with us exceeding last year's total admission with 7 weeks of the financial year to go. This is largely due to a very successful Basquiat exhibition and new music season launch in January which saw our third biggest ever weekly ticketing income.</p> | |
| <p>4.2 Preview & Planning</p> <p><u>Projects Update</u></p> <p>Five of the remaining eleven Capital Cap projects have recently had their Gateway 7 reports approved and a further three such reports are now being drafted. 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 are being progressed and the first one (Theatre Safety Curtain) is currently on site.</p> <p>Bids for the second round of CWP projects have now been approved.</p> <p>The refurbishment of the Concert Hall seating continues (overnight) through to the end of March 2018.</p> <p>A number of fire safety improvement projects are currently being scoped.</p> | <p>Goal 1</p> |

| 5. REPORT: BUSINESS AND COMMERCIAL | |
|---|--|
| | Strategic Goal |
| 5.1 Progress & Issues Development <ul style="list-style-type: none"> The Heritage Lottery Fund awarded a grant for a project with Complicite as part of our 2018 activities with Sydney Russel School in Barking and Dagenham. Two grants were secured for this spring's commission in the Curve gallery by Yto Barrada. Retail <ul style="list-style-type: none"> Tickets for Make! A season of Contemporary Craft in the Barbican shop went on sale on the 7th Feb and are currently 33% sold Another Kind of Life Gallery Shop was ready for the PV on the 27th Feb. As well as a large selection of books, developed product and prints, it is showcasing a Hasselblad camera (retail value £8,388) and lenses. Hasselblad is a leader in large format photography. Warehouse retail product is now in the Foyer Shop for sale (3 products – kimono, scarf & bag) Exhibition Halls <ul style="list-style-type: none"> During the last quarter of 2017/18, the Exhibition Halls have delivered 22 tenancy days in Exhibition Hall 2 for Crowd Area during filming of Pokemon, which takes place in the City, and 20 days of exams by University of London in Hall 1. With nearly a month to go, the team have already exceeded the year-end rental income budget by 17%. Commercial Development <u>Catering and Bars</u> <ul style="list-style-type: none"> Strong revenues from Osteria and Benugo cafés, and effective management of bars controllable expenses means income is exceeding budget. The Martini Bar has released a range of Brutalist cocktails which are unique to the Barbican Centre. <u>Car Parks</u> <ul style="list-style-type: none"> We have retained business from Slaughter and May, with renewal of season passes, and are in negotiations' to work with a local animal hospital that are also looking to purchase season passes. BIE <ul style="list-style-type: none"> Digital Revolution carries on in Beijing. The exhibition has been stirring interest from other Chinese institutions in being part of a tour. Mangasia: Wonderlands of Asian Comics opened on 22nd February at Villa Reale, Monza – a grand and palatial venue near Milan. Game On 2.0 finished its run in Brazil. The exhibition closed in VillageMall in Rio on 25th Feb with an average of nearly 600 visitors | <p>Goals 2, 3, 4</p> <p>Goals 1, 3</p> <p>Goals 1, 3</p> <p>Goals 1, 3</p> <p>Goals 1, 2, 3,</p> |

| | |
|--|---|
| <p>daily.</p> <ul style="list-style-type: none"> • Game On tenure in Prague is drawing to a close 30th March 2018. <p>Business Events</p> <ul style="list-style-type: none"> • The 17/18 Business Events full year target has already been achieved - a 7% increase 'year on year' from the previous year. • The winter period once again saw the team attending a number of industry events - the most impressive trade show of the year was the outcome from IBTM in Barcelona, where enquiries reached a record level of over £2million – the best result the team has ever seen from a single trade show! A number of these requests can be attributed to the new Association strategy, which is already yielding enquiries and conversions. • A busy period for graduation events with 8 days of successful ceremonies delivered for Kings College and City University. | <p>Goals 1, 3</p> |
| <p>5.2 Preview & Planning</p> <p>Development</p> <ul style="list-style-type: none"> • Fundraising has started for 2019 exhibitions, with two pledges secured already. • We are presenting an exhibition of art works generously donated by artists. These will be auctioned later in the year for the benefit of the Barbican Centre Trust. <p>Retail</p> <ul style="list-style-type: none"> • Product development, using our in house design team, is underway for a new retail range as well as product planning for the summer's Lange & Winship exhibition, Modern Couples exhibition and we are looking as far forward as to next year's Lee Krasner show. • Development of a Barbican photobook with Thames & Hudson – Recce of centre has been arranged for photographer Harry Cory Wright and T&H Editorial Director, Julian Honer. • Christmas/winter planning will begin in earnest during March 2018 – including seasonal product selection, instore theming and 'winter' retail events. <p>Exhibition Halls</p> <ul style="list-style-type: none"> • An additional 4-days of filming for Pokemon Crowd Area is scheduled to take place in April. • In addition to the regular events in the Exhibition Halls' calendar, which are due to repeat again this year, a couple of new events have been confirmed for 2018. They include: STEM Graduate Recruitment Fair and "The Joy of Sake" – a Japanese sake tasting event. <p>Commercial Development</p> <p><u>Catering</u></p> <ul style="list-style-type: none"> • Osteria and Bonfire will be receiving mini-makeovers in April (at Searcy's expense) to improve the welcome, efficiency and menu offer | <p>Goals 1, 3</p> <p>Goals 1, 3</p> <p>Goals 1, 3</p> <p>Goals 1, 3</p> |

in Bonfire and a 'realignment' of the Osteria menu to create a more accessible, authentic and consistent product.

Bars

- A proposal to develop a **revenue generating offer on the Lakeside** to supplement the success of last year's Picnic Garden is being considered by the Directorate.
- The **Martini Bar** refurbishment ongoing, with tendering for building works underway.

Car Parks

- The Barbican car parks have had a bid approved for a grant to '**improve air quality in our workplace**'; the grant will be used to purchase electric charging points in the car parks.

BIE

- **Artificial Intelligence's** co-curator Maholo Uchida visited in February and we hope to soon see further progress in content delivery.
- We are discussion with partners for **Into the Unknown** in Lille and Japan for 2019/2020.
- **Mangasia: Wonderlands of Asian Comics** is moving to Le Lieu Unique in Nantes in June following the run in Monza.
- We are continuing to develop contacts to formalise a **Digital Revolution** tour across Asia.
- **Game On's** China (£370k deal) tour is fast approaching - commencing in Shenzhen in July, it will tour 3 cities for 15 months.
- We're exploring the possibility of refreshing the exhibition **Game On 2.0** before touring again, to reflect more recent developments.

Business Events

- Planning is underway for the **Institute of Fundraising** event in July, the largest event in our annual calendar.

Goals 1, 2, 3

Goal 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