

Committee:	Date:
Barbican Centre Board	16 May 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 Culture Mile ○ 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
1.1 Progress and issues Barbican: The conclusion of the financial year has seen the Barbican in an exceptionally strong position, thanks to a positive performance from both the arts and commercial sectors, but especially due to upside income on Basquiat in the Gallery and Obsession in the Theatre. This has enabled us both to make some early provisions for spend and to accumulate a carry-forward provision for 2018/19. We need to recognise,	

<p>however, that this does not mask the underlying position of a significant shortfall which cannot be guaranteed to be covered in future years. The increased dependence on income across the organisation, both in terms of arts and commercial earnings imposes a greater degree of risk which needs to be managed going forward. But we hope the Board might wish to convey its thanks to the whole management team and staff for an exceptional year-end outcome.</p> <p>Culture Mile: Culture Mile made a sensational external debut with the delivery of <i>Tunnel Visions: Array</i> as part of Barbican <i>OpenFest</i> weekend in March (see Programming below). The experience was immersive, innovative, and technically brilliant. It was delivered under the most challenging of weather conditions which almost led to its cancellation on the first day, but made a huge impact on the c.17,000 attendees, and photos appeared in national papers. It proved an ideal launch for the concept of Culture Mile in taking experience of the arts out of our buildings, and laid the groundwork for future events, of which the next is Smithfield 150 to be led by the Museum of London. Feedback was extremely enthusiastic, and after the problems of the licensing process, the reaction from residents and stakeholders was positive.</p> <p>Centre for Music: At the March meeting of Policy and Resources, the report on the Centre for Music project was approved without objection, and progress on the concept design and the business model was noted. There is now an intensive period of work to develop the business model (including the element of private funding) as well as the cost structure, before reporting to Policy at the end of this year. Following meetings with the relevant Boards, presentations of the project have been made to selected potential funders, and a recent meeting between the Chairman of Policy and Resources and the Culture Secretary in DCMS has led to positive endorsement of the project.</p>	
<p>1.2 Preview and Planning</p> <p>Barbican: an awayday for the Barbican Board, Trust and Management Team was held at the end of April, and produced stimulating thinking on key areas of potential development for the future. Among the subjects considered were the use of the building as a civic space; the alliance with the Guildhall School and our common objectives of creativity and innovation; the measurement and valuation of impact in the area of social and educational work; the City of London's new Culture Strategy and its implementation process; and the whole area of developing digital work within the Centre and beyond. Three representatives of differing cultural districts in London provided a perspective on their work, and the Chairman of Policy was able to attend and give an update on the City's work around Brexit, Culture Mile and education.</p> <p>Culture Mile: The next important steps for Culture Mile include the appointment of a Culture Mile Manager to the central team, reporting to Peter Lisley as Culture Mile Director (interviews are taking place</p>	

<p>currently). The distributed teams at the Museum, LSO, Guildhall School and Barbican are currently clarifying their teams to work on the relevant areas, and assembling representative groups to take the work forward in the areas of Programming, Marketing, Communications, Communities, and Partnerships. The Culture Mile Network of associated organisations met at the Charterhouse to explore priorities and actions, and this is a priority for development in the coming year.</p> <p>Centre for Music: Following the successful progress of the project through Policy and Resources Committee, detailed discussions on governance, brand, positioning and many other matters will now be taken forward, leading to the next deadline of the end of this year. Work on the concept design will be completed, the business case will be further developed, and the fundraising activity, which is being led on behalf of the partners by the LSO, will be advanced. The significant questions to be debated include the shape and management of the project going forward and the relation to other major projects being currently undertaken by the City Corporation.</p> <p>Following suggestions from the Chairman and Board members, a joint session for the Boards of the Barbican and the Guildhall School has been arranged for the afternoon of Wednesday 26 September, at which a range of issues to do with the working of the Alliance, the progress of Culture Mile and Centre for Music can be addressed. Members are encouraged to attend.</p>	
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2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS	
	Strategic Goal
<p>Inspire more people to discover and love the arts</p> <p>Approximately 25,000 people attended Barbican OpenFest and Tunnel Visions: Array over the weekend of 17 and 18 March. Featuring a large programme of free activity and performances, the weekend was a great success, with 91% of surveyed visitors rating their experience as very good or good. Evaluation and washups are currently underway to capture learning across all involved teams and Culture Mile partners. The event achieved positive profile in the press, with a total of 43 articles. Highlights included an interview with Nick Kenyon in The Times and an editorial in the Evening Standard, a significant piece in the Financial Times and Louise Jeffreys was interviewed live on BBC Radio London.</p> <p>Both current Art Gallery exhibitions are performing well and ahead of target, with Another Kind of Life visitor numbers currently at 36608 (9% ahead of target to date) and Agadir currently at 29,366, which is 20% ahead of target to date. Both shows have received excellent preview and review press coverage.</p>	<p>Goals 2,3,4,5</p>

BBC Four's new dance season will launch with a film they made of **Michael Clark's *to a simple rock 'n' roll...song***, which was recorded during the show's run at the Barbican in October 2017, extending reach to new audiences across the country. Additionally, the **Viviana Durante Company's** performance of ***Kenneth MacMillan: Steps Back in Time*** and Artistic Associate **Cheek By Jowl's** production of ***Pericles*** were also live-streamed.

The **Art of Change** digital marketing campaign has produced 25 pieces of content across editorial, audio and video exploring the annual theme. Content produced thus far has been incredibly well received by audiences and press, striking a timely chord by discussing relevant and provocative subjects. Examples can be found at <https://www.barbican.org.uk/our-story/our-projects/the-art-of-change>.

Within the first three months over 300 media articles have been generated for Art of Change projects, 20% of which mention the season by name. Coverage has been placed titles in ranging from **The Big Issue** to **BBC Radio 4 Woman's Hour** to the **MailOnline**. Upcoming films include ***Finding your voice*** featuring **Barbican Young Creatives** and ***Community*** drawing on the creative power of artist collectives on Instagram.

Membership of **Young Barbican** increased by nearly 20,000 to 59,279 in 17/18, with around 13,000 new sign ups during the **Basquiat: Boom for Real** run. Of these, over 90% were new bookers to the Barbican. Across the whole programme, 32,060 Young Barbican Members booked tickets (discounted and non-discounted) in 17/18, compared to 19,736 in 16/17. This amounted to 66,599 tickets and £607,199 box office income, a substantial increase on the 40,982 tickets (£427,276) sold in 16/17.

April's ***Nevertheless, She Persisted*** was a major highlight of the 2018 Cinema season and The Art of Change season. As part of a new marketing campaign, three agenda-setting zines were invited to weigh in on the films online. The zines have already achieved over 1000 views in a week with an average read of 10 minutes (similar activity would expect to see average reads of 1-2 mins). Opening night screening ***Chislm 72*** sold out in Cinema 1 and featured a post-show talk with playwright **Bonnie Greer**.

Create an ambitious international programme

International Associates the **Los Angeles Philharmonic** are in residency from 2-4 May, presenting a varied programme of contemporary music, new commissions and established repertoire. All concerts are selling well, with the final evening, featuring **Beethoven's 9th Symphony**, already sold out.

Three exhibitions developed by the Art Gallery are currently touring to the following international venues: **Basquiat: Boom for Real** is at Schirn Kunsthalle, Frankfurt; Curve Commission ***Purple*** by British artist **John**

Goals
2,3,4,5

<p>Akomfrah is at Bildmuseet, Umea; and The World of Charles and Ray Eames is at The Henry Ford Museum of American Innovation in Michigan.</p> <p>The cinema programme also has a strong international focus, partnering with the New York-based Women's Film Preservation Archive to present a season of films from their archive and presenting Returning the Colonial Gaze, a season of films exploring film makers' responses to French colonialism in Africa, in May.</p> <p>Invest in the artists of today and tomorrow</p> <p>The classical music programme featured a new commission from composer Helen Grime for the LSO, continuing Sir Simon Rattle's support for living British composers and aiding the Barbican's own efforts to achieve a greater gender balance in the programme. The concert sold out and Grime's composition was described as an '<i>extravagant sonic tapestry</i>' in the Tim Ashley's 4* review for the Guardian.</p> <p>Dutch choreographer Ann Van Den Broek will be in the Curve Gallery from 8-17 June with her company WArD/ward, creating a ten-day performance installation, titled Loops of Behaviour. This continues the Barbican's support of the artist following her participation in the 2015 multi-arts festival Station to Station and her public spaces residency in 2017.</p> <p>The second Pit Party, Meat Raffle, took place in March and was curated by Studio 3 Arts from Barking and Dagenham, a relationship developed through our Beyond Barbican programme. It brought a range of exciting new artists into our Pit programme, who would not otherwise be accommodated in the programme.</p> <p>Collaborating with partners to achieve our ambitions</p> <p>The Royal Opera returned to the Theatre with the world premiere of Mark Anthony Turnage's opera based on the Neil Gaiman classic, Coraline. The opera was unique in its overtly family-friendly and composed for an audience of children. The production received mixed reviews, including 2* in The Telegraph and 4* in the Guardian. Both the Royal Opera and the Royal Ballet work with the Barbican for one more season while the Linbury Theatre undergoes its refurbishment.</p> <p>This Autumn, the Art Gallery will continue its recent practice of collaborating with international partners, presenting Modern Couples: Art, Intimacy and the Avant-garde, which is a co-production with Centre Pompidou-Metz. The exhibition opened first in Metz on 27 April 2018 before coming to the Barbican.</p> <p>Cinema are working with Culture Mile partner the Museum of London to present a screening of British rock musical Absolute Beginners, starring</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>
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<p>David Bowie and Sade, to tie in with their London Nights exhibition in June, and are also collaborating with Guildhall School of Music and Drama to present a symposium on Phantom of The Opera and a film presentation accompanied by the electronic composition students</p> <p>Working with the sector/responding to or influencing policy</p> <p>In June (launch date TBC), the marketing department are taking part in the Google Cultural Institute and the Mayor of London's initiative to mark the Centenary of the Women's Vote in 2018, creating a series of online editorial exhibits which celebrate the importance of the centenary and the wider journey of women from Suffragettes to now.</p> <p>The contemporary music Equality and Inclusion plan has been completed, which will seek to address the gender imbalance in the programme over the next few years and achieve greater inclusivity for artists, audiences and workforce. This completes the Arts Division's first phase of work on the Equality and Inclusion strategy, drawing up one-year action plans to improve equality and inclusion for artists, audiences and workforce.</p> <p>The Arts Division also submitted a response to Arts Council England's consultation, part of their process for developing a new 10-year strategy. This was led by the Senior Manager for Organisational Development & Policy and the Senior Policy and Communications Manager.</p>	<p>Goals 2,3,4,5</p>
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3. REPORT: LEARNING AND ENGAGEMENT	
	Strategic Goal
<p>Barbican Young Poets The 2018 Barbican Young Poets anthology launched to a sold-out performance in Milton Court Concert Hall during the OpenFest weekend. Featuring the work of 23 Young Poets, <i>Collages for Tongues</i> is now available in the Barbican Shop. In addition, our Subject To Change programme continues to go from strength to strength, with our poem for March, <i>Hunger Strike</i> by Laurie Ogden, receiving coverage on BBC London's Facebook page, which is both liked and followed by more than 1.8 million people and has received 13 thousand views to date. For the month of April, young poet Kareem Parkins Brown addresses recent discussions around privacy, data and our online information.</p>	Goals 2, 5
<p>Barbican Art Box / Zine Launch Our Basquiat themed Barbican Box for 2017-18 culminated in March with the publication of a zine anthology. Putting a contemporary twist on Basquiat's collaborative methods and practices, the anthology consists of 6 publications that reflects the creative processes of students from the 6 east London schools who took part in the project. The publication was launched at a celebration event on 27 March in the Barbican Garden Room and Conservatory. During the evening, students, friends and family took part in a zine-faire and DIY workshops, before hearing from artists, staff and students who had worked on the project. The publication is now on exhibition in our Cinema Café, and on sale in the Barbican Shop.</p>	Goals 2, 5
<p>JLCO Residency Week In February, Barbican Guildhall Creative Learning welcomed Jazz at Lincoln Center Youth Orchestra as an integral part of the Jazz at Lincoln Center's most recent Barbican residency. The Youth Orchestra worked closely with Creative Learning and the Guildhall School Jazz Department. Head of Jazz, Malcolm Edmonstone, programmed a variety of masterclasses, jam sessions and performances for the group, alongside senior jazz musicians at the Guildhall School. The residency culminated in a concert in Milton Court, presented by Wynton Marsalis and featuring both Guildhall School Jazz musicians and the Jazz at Lincoln Center Youth Orchestra. Across the week, the youth orchestra visited east London Schools, performing to over 600 students in both primary and secondary schools in Hackney, Waltham Forest, Redbridge and Tower Hamlets.</p>	Goals 2, 5
<p>Associate Schools As we approach the midway point of our pilot Associate Schools programme, our relationships continue to mature with our three Associate Schools. To date, since the start of the project in September 2016, 1,778 young people from our Associate Schools have directly engaged with</p>	Goals 2, 5

<p>over 40 projects, with teaching staff from across the schools participating in 1,983 hours of direct contact hours on our projects.</p> <p>Unfinished at The Charterhouse <i>Unfinished</i>, our annual project for the Masters in Leadership course, took place at The Charterhouse during the OpenFest weekend. Course Leader Nell Catchpole, alongside artist Jan Hendrickse, co-curated the event with 16 students and 5 guest artists, creating a series of live performance interventions that subtly changed the perception of this historic building. Working with its sense of permanence, peace and seclusion in contrast to the surrounding urban environment, the artists made use of the natural light, material and acoustic properties of the site. Paying attention to time and duration, the event evolved throughout the day, alongside the regular routines of The Charterhouse residents. The audience were invited to encounter these contemplative and playful interventions in their own time as they journeyed through the site's many spaces.</p> <p>Culture Mile Learning The Partnership continues to strengthen and solidify its strategic priorities. All 26 partners have committed to improving social mobility through the most effective means available to them as creative learning providers. The mechanisms identified to achieve this are; to strengthen the area as a learning destination, and to use their learning work to develop Fusion Skills (the skills identified as essential for success in the 21st Century). The partnership is working closely with the CoL Corporate Strategy Unit to ensure that our collective work on Employability, Digital Skills & Inclusion, and Education is aligned. A programme of Knowledge Exchange began with a session considering the three key strategic terms, and will continue to identify ways that their collective assets can be strengthened and directed efficiently to achieve our core aims. Work on the Challenge Prize is progressing and Nesta have just been commissioned to assist in developing a project plan.</p>	<p>Goals 2, 4, 5</p>
<p>3.2 Preview and Planning</p> <p>Change is Gonna Come <i>A Change is Gonna Come</i> is a brand new performance piece, currently being devised and created by the Barbican Young Poets, led by Jacob Sam-La Rose, in collaboration with creatives and dancers from Boy Blue, led by co-founders Mikey Asante and Kenrick Sandy. The show has been programmed by Barbican Theatre, and is the first time that the work of the Barbican Young Poets will be presented alongside artists in the Barbican's Theatre and Dance programme when it is performed in the Barbican's Pit Theatre on 25 and 26 May 2018. The project is part of <i>The Art of Change</i> season and will provide a platform in the Barbican's programme for the responses of these young artists to the theme.</p>	<p>Goals 2, 5</p>

<p>Tuning into Change</p> <p>Across the last 6 months, Barbican Guildhall Creative Learning, with consultants B+A, have been delivering a series of workshops with partners in Los Angeles, Gateshead, London, Bristol and Raploch in Scotland. Part of Sky Art 50, <i>Tuning Into Change</i> has asked 50 young people aged 14 – 25 what they would like to change in society, and how the arts could help them achieve that change. In less than two weeks' time, all 50 young people will come together at the Barbican to work together, present their ideas to each other and create a youth manifesto that will be printed and launched at a special concert hall event with Gustavo Dudamel on 4 May. Exploring ideas such as community cohesion and mental health, the young people have pulled together a tool kit for other young people to use to create change through the arts. After the launch, we will be distributing the book across our channels in the UK and America, and considering our own responses to the issues raised by the Young People in their Manifesto.</p> <p>Guildhall Young Artists Strategy</p> <p>Work developing the new Guildhall Young Artists Strategy is progressing well. An Away Day for GYA staff; Centre for Young Musicians, Junior Guildhall, Guildhall Short Courses and Barbican Guildhall Creative Learning, was held at Barbican on the 28th March. It was the first time that staff from all organisations had met and spent time together discussing the current status of their programmes and considering future plans. The event included a presentation of our consultant, Nikki Shepperd's, findings from her 'Validation of Internal Offer' and 'External Policy Review' phases of work which have now concluded. The next phase to be completed throughout May will be the 'Proposition/ User Insight Review' which will include consultation with both existing participants of our GYA offer as well as young people and parents/ carers who don't currently access our programmes.</p>	<p>Goal 2</p>
<p>3.3 Digital projects</p> <p>Box Office ticketing tender</p> <p>The Barbican's current CRM Ticketing system has been provided by Enta-Best Union since 2001. An industry leader at the time, it has failed to react to rapid digital development in the sector and its capabilities no longer support the Barbican's strategic objectives. An attempt to appoint a new supplier in 2013 ultimately failed when due diligence revealed serious concerns regarding the technical performance of the preferred supplier's product. A further OJEU tender process was initiated in December 2017 with two suppliers invited to the final presentation stage when their respective solutions were interrogated and challenged by a cross-departmental evaluation panel scoring each presentation; an award was granted to the preferred supplier. The preferred supplier provides a single platform Cloud based system that will drastically reduce our reliance on 3rd party software licenses and will better facilitate the achievement of our digital strategy and core business objectives. We currently anticipate going live in 12 months.</p>	

4. REPORT: OPERATIONS AND BUILDINGS	
	Strategic Goal
<p>4.1 Progress & Issues</p> <p><u>General</u></p> <p>Our vision is to create an environment that enables and inspires others to achieve their best and we will deliver this through services that are:</p> <ol style="list-style-type: none"> 1. compliant, 2. efficient and 3. appropriate. As always, whilst delivering change and dealing with legacy issues in a 'live environment', balancing speed and stability will be crucial to our long-term success. <p>Our ground-up review continues and we are nearing the completion of Phase 3 (Engineering). Phase 4 (Common Platform) continues in the review phase and has moved forward apace. We look to present this to the various Boards over the summer, for implementation in Q3 or Q4 of the 18/19 financial year. Phase 5 (Silver management) was brought forward and is now well progressed, contributing toward our SBR target and enabling the pace of change to pick up.</p> <p>This has continued to be a busy period including dealing with various incidents, all of which we have previously planned for in the BCP (Business Continuity Planning) sessions, which we covered last year with Management and subsequently the departments.</p> <p>We are very grateful to the City and in particular the CSD's team and fire safety team, for their ongoing support in ensuring that we align ourselves more closely with the City where appropriate and that we deliver not only compliance, but also best-practice, and take a leadership role within the City and wider. We aim to deliver services that are worthy of the world-class arts and education that we deliver in the Barbican and Guildhall School (Common Platform).</p> <p><u>Security</u></p> <p>The Audience Experience Team and Security are collaborating to revise the current toolbox talk to continually improve our security messaging to staff. We have restarted our cycle of training to include 1. London is open, the Barbican is open, 2. Be alert, not alarmed, 3. If you see it, report it, 4. Run, hide, tell and 5. Citizenaid.</p> <p>We have continued to work with the relevant specialist and firearms teams and other external and national assets. We continue to hold 'get to know you' visits with key specialist teams and are planning to hold another cycle of Servator ReACT and other specialist courses. We are working with the City and the authorities to ensure a common standard across the City and built-in flexibility, and ultimately mobility, of our teams.</p> <p>HRH Princess Anne attended the City of London University Graduation</p>	<p>Goal 1, S/E</p> <p>Goal 1, S/E</p>

<p>on 6th March 2018; the Duke of Kent attended the concert on Sunday 8th April as a guest of the LSO and Madonna attended the Art Gallery on Friday 30th March. Security support was provided on all three visits. We have also had a visit from a British Royal in late March that ran very smoothly and also welcomed an international delegation from the Middle East, who were looking to see our best-practice and were suitably impressed with our arrangements.</p>	
<p><u>Facilities</u></p> <p>We continue to work with our contractors and the City to ensure compliance and appropriate standards. We have recently renewed the pest control contract and much work has been undertaken in this area over the last year. We have also worked with the front of house teams to introduce hand dryers where possible, thus reducing costs and eliminating one source that was leading to toilet blockages. Our cleaning teams have continued their focus on raising standards, buoyed up by the recent gold award for their efforts. We have worked through the cleaning team to ensure that we have the best staff, all committed to our purpose.</p>	<p>Goal 1, S/E</p>
<p><u>Exhibition Halls 1 & 2</u></p> <p>We continue to work with the City and our various professional contractors to ensure that we offer a solution to the City that will transform the areas and create a dynamic and inspirational space within the heart of the City. We are considering the Ex Halls in the wider context of Culture Mile and other strategic developments across the City so as to ensure a joint-up approach.</p>	<p>Goals 1, 2, 4, 5</p>
<p><u>Engineering</u></p> <p>We are now in the process of implementing the agreed staffing changes following the engineering review (phase 3 of our 6 phase change programme). We have recently successfully selected the person for the new Engineering Team Manager role (more details to follow) and we are going out to market for a new Engineering (Technical) Services Manager role. Other recruitment to vacant posts will follow, including a new Controls Engineer. The implementation of this new structure will finally enable us to benefit from the changes we have made over the last 12 months. Those changes have included the introduction of and starting to populate a new CAFM (Computer Aided Facilities Management) system (MICAD).</p> <p>In line with our procedures and to ensure ongoing compliance, we have been carrying out our regular safety gear inspections. The more we invest in the equipment, the less likely we are to suffer from breakdowns or safety issues.</p> <p>As part of our ongoing review and to ensure we deliver efficient services, we have been working with the CoL Energy Team and completed a specialist audit of the Centre's Building and Energy Management System (BEMS), which is the software linked to all our plant and machinery. The report of findings has been received and we will implement the prioritised</p>	<p>Goal 1, S/E</p>

<p>recommendations so as to ensure our systems improve and will become ever more efficient. The arrival of our new services manager and control engineer has been timed to coincide with the findings of this report so that we can move forward in line with our plan to create an environment that enables and inspires others to achieve their best.</p> <p>We have worked with Skanska for a five week period to complete the fire alarm testing. Every single call point (red break glass units), smoke detector, smoke beam and other devices have been tested. In line with our ground up review and prioritised plan, the next few months will see us focus on delivering our fire risk assessment projects and a renewed focus on electrical, asbestos and water hygiene safety.</p> <p>It is very encouraging to see the teams working so well together.</p> <p><u>Audience Experience</u> This has been a very busy period with continuing high levels of business and a very successful Open Fest & Tunnel Vision, with visitor numbers far exceeding expectations during very adverse weather conditions. The team coped commendably with the various incidents including snow, extreme cold weather, high winds, flooding, security issues and general crowd dynamics and flows. This demonstrates the benefits of the time invested in business continuity planning and training and the 'one team' approach of working across the campus and with our contractors. The final year out-turn for box office broke records, with Basquiat being a major contributor and music and theatre sales continuing to do well. Ticket sales achieved £23.3 million amounting to over 1.5 million tickets. The front of house and box office teams are commended for their efforts over the period.</p> <p><u>Environmental Update</u> We have continued with our ground up review and have moved onto our Environmental Policies and Procedures. Our aim is to ensure we reflect best-practice, drive down costs and usage, and ultimately take a leadership role in our sector. We have adopted our Common Platform approach so as to benefit from the energy and experiences of both organisations, Barbican and Guildhall School. We are also working closely with CoL on re-tendering contracts and shaping the City's future environmental strategy.</p>	<p>Goals 1, 5, S/E</p> <p>S/E</p>
<p>4.2 Preview & Planning</p> <p><u>Projects Update</u> Seven of the remaining eleven Capital Cap projects have now had their Gateway 7 reports approved and a further one is currently being drafted. Three projects remain to be closed off and will be finalised in 2018/19. 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>Goal 1</p>

<p>The first round of CWP projects is being progressed and the first one (Theatre Safety Curtain) is now complete. The second round of CWP projects has now been approved and bids for the third round are in the process of being finalised before formal submission.</p> <p>The refurbishment of the Concert Hall seating is almost complete and feedback to date has been very encouraging. The City and members of the CWP panel are thanked for their support in prioritising and delivering this project in such a short timeframe.</p> <p>The scoping of a number of fire safety projects continues, whilst at the same time we have continued to deliver general improvements to our fire safety around the campus. We continue to work with our neighbours (including residents and Barbican Estates Office) and via the Common Platform to ensure consistent professional standards and an ever-rising awareness of best-practice in fire safety.</p>	
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5. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Goal
<p>5.1 Progress & Issues</p> <p>Development</p> <ul style="list-style-type: none"> The 1982 Barbican Ball (2018) held at Café de Paris in February was a great success and raised more than previous events to date. We are introducing an audience giving opportunity in the Stalls Level cloakroom with a suggested donation of £2. The team attended and supported the Institute of Fundraising Cultural Sector Network Conference held in March at the Barbican. <p>Retail</p> <ul style="list-style-type: none"> Retail events - over 500 tickets sold to date for the Make! season, generating nearly £20k of revenue. Production of two new retail ranges is in progress, with both planned to launch in the summer, in time for long lead Christmas press. Online retail survey is still running in store and has been a useful tool in obtaining feedback from our customers. <p>Business Events</p> <ul style="list-style-type: none"> The final 17/18 end of year figures demonstrated a significant increase year on year from 16/17, exceeding target by 4%. With an initial increase from 16/17 set at 14%, the extra 4% has meant that the total growth has been 18%. The City investment into Level 4, Frobisher Rooms, was achieved in this, the first year and is on track to deliver the ROI. Along with the increase in revenue, the number of events managed by the team, rose by 3% from 16/17 to 17/18 and delegate numbers showed an increase of over 38% with 143,000 delegates visiting 	<p>Goals 2, 3, 4</p> <p>Goals 1, 2, 3, 5</p> <p>Goals1, 3</p>

<p>Retail</p> <ul style="list-style-type: none"> • Planning and development for product underway for the Lange & Winship gallery show, including the potential to offer quality art prints –ordered via an online kiosk in the shop. An example of the set up can be seen in Tate’s Picasso exhibition shop. • Barbican photobook with Thames & Hudson – recce took place in March and final shoot dates are now being organised with the photographer. • Children’s illustrated book now in development with Charlotte Trounce. • Planning for summer and winter workshops. The next curated ‘season’ of events will begin in Feb/March 2019. <p>Business Events</p> <ul style="list-style-type: none"> • Planning has started with Searcy’s for Autumn and Winter event menus. • Project planning for the Barbican’s upgrade of the Artifax venue management system continues with the configuration stage in full flow. <p>Commercial Development</p> <p><u>Catering</u></p> <ul style="list-style-type: none"> • Osteria has introduced a ‘realignment’ of the menu to create a more accessible, authentically Italian, generous and consistent product. Bonfire will be receiving mini-makeovers at the beginning of June to improve the welcome, ordering efficiency and menu offer. <p><u>Bars</u></p> <ul style="list-style-type: none"> • Building on last year’s success, we plan to open the Summer Picnic Garden from 04 June – 02 September, delivering contribution whilst strengthening the Barbican’s relationship with its residents and adding value to the visitor experience. • Martini Bar will launch its Summer menu on 29 May 2018 <p><u>Car parks</u></p> <ul style="list-style-type: none"> • After a successful bid for a grant to ‘Improve Air Quality in our workplace’, 8 electric charging points have been delivered; these will be installed in Car Park 3 imminently. <p>Exhibition Halls</p> <ul style="list-style-type: none"> • In addition to the regular events in 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, due to take place at the end of June and “The Joy of Sake” – Japanese sake tasting event, which will be held on 28 September. 	<p>Goals 1, 2, 3, 5</p> <p>Goals 1, 3</p> <p>Goals 1, 3</p> <p>Goal 3</p>
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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