

Committee:	Date:
Barbican Board	18 July 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
<p>1.1 Progress and issues</p> <p><u>Culture Mile</u> The future organisation of Culture Mile has been advanced by the appointment of Tim Jones, Head of Strategy for cultural placemaking agency Futurecity, as Culture Mile Manager, beginning in August. He is a senior director, consultant and producer specialising in culture, place and social change, with expertise across the commercial and cultural sectors.</p> <p>Tim brings to the role a wide experience of programming, place-making, and engagement in the digital arts. He starts in August, supported by Johanna Taylor, who has joined on 2 July from Arts Council England, where she has been an Operations and Policy Officer. They will work under Peter Lisley and with the distributed team around Culture Mile to deliver the aspirations of the strategy recently agreed by the Culture Mile Working Party.</p> <p><u>Guildhall School</u> The news of the appointment of Helena Gaunt of the Guildhall School as Principal at the Royal Welsh College of Music & Drama from September 2018 has enabled us to consider the valuable legacy of her work, and to take this as an opportunity to strengthen the collaboration between the Guildhall School and the Barbican. Barbican and Guildhall School have therefore agreed to make the following interim changes for the year from September 2018 until August 2019. This will enable us to scope the role/s needed to take on Helena's responsibilities going forward on a more permanent basis, and to embed the partnership further in our organisations.</p> <p>Sean Gregory, Director of Learning and Engagement across Barbican and Guildhall, will lead the Guildhall School's involvement with Culture Mile partnerships and overseeing the development of the Creative Entrepreneurs programme, and Barbican/Guildhall Alliance work in relation to creative learning, evaluation, impact and the archive.</p> <p>Jonathan Vaughan, Vice Principal & Director of Music at the Guildhall School, will oversee developments around the School's Research strategy, Doctoral programme and related Knowledge Exchange work, as well as ensuring the School continues to strengthen its position as a conservatoire leading positive cultural change in society.</p> <p>Through this joint overview of Guildhall Innovation work, Jonathan and Sean will also work closely with Louise Jeffreys, Artistic Director of the Barbican, to continue developing the Barbican/Guildhall Creative Alliance</p>	<p>Goal 4</p> <p>2</p>

<p>through planning and implementing joint, interdisciplinary programming,</p> <p>Support will be provided to enable Sean and Jonathan to take on their added responsibilities. We are delighted that Jenny Mollica, Head of Creative Learning, will take on the role of interim Director of Creative Learning for this period and will join the Barbican's Directorate team.</p>	
<p>1.2 Preview and Planning</p> <p>Barbican and Guildhall are working closely together on the development of a range of 'bridging projects' for the two organisations. The direction of travel is to highlight the commitment to the growth and development of innovation in both our organisations, leading to the scoping of roles to lead innovation at the end of this interim year. There will be an initial opportunity to discuss this jointly when the Boards of Barbican and Guildhall School meet on 26 September.</p>	2
<p><u>Centre for Music</u></p> <p>Intensive planning continues on the concept design and business planning stage of Centre for Music, in preparation for communication to Members at the end of this year. Excellent progress has been made by the architects and consultant teams, and there is close liaison with the City Surveyor teams, the Planning and Transportation areas of the Department of Built Environment, and with the complex project for the New Museum of London at Smithfield. Progress has been rapid, and the vision of the project is clear. The interdependencies of the planning process will need to be assessed and resolved over the coming months.</p>	4

2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS

	Strategic Goal
<p>Inspire more people to discover and love the arts</p> <p>The communications team are working on this year's annual review which will launch in September with a refreshed format, aligning with the recent changes to the Barbican Guide. Content will be arranged into three areas - People, Programme and Place – rather than art form headings, and there will be greater opportunity for insight from various Barbican stakeholders through articles, interviews and artist profiles.</p> <p>Previews for the Art Gallery's photography shows – Dorothea Lange: Politics of Seeing and Vanessa Winship: And Time Folds were excellent. Highlights included a centrefold, double page spread in the Eyewitness section of The Guardian alongside an online photo gallery, a British Journal of Photography interview with Vanessa Winship. The exhibition has since reviewed 5* reviews in the Guardian, Observer, Time Out, and Evening Standard.</p> <p>Michael Clark company's ...to a simple rock'n'roll song, filmed at the Barbican in 2017, was broadcast on BBC4 on 6 May. The live broadcast was viewed by 79,100 people and it has since been watched 17,000 times on demand.</p> <p>Level G was launched in May as a way of packaging our public spaces as a free, 'always on' destination for audiences and visitors. As well as having a Level G profile on the Barbican website and digitally across foyers, a new modular signage system and takeaway maps featuring each months' foyer activity have also been introduced.</p>	Goals 2,3,4,5
<p>Create an ambitious international programme</p> <p>A series of celebrated performance artists made their Barbican debuts across the summer; in June the Pulitzer-prize nominated Taylor Mac arrived with A 24-Decade History of Popular Music: The First Act and New York theatre ensemble the Wooster group explored feminism in the 70's in the Town Hall Affair. In July, Barry Humphries will be the master of ceremonies in a tribute to the music of the Weimar Republic.</p> <p>On 1 June the classical music programme featured Kirill Petrenko with the Bavarian State Orchestra, whose programme of Mahler and Bruckner received 5* reviews in both the Guardian (<i>'thrills with wild intensity'</i>) and The Times.</p> <p>Barbican Art Gallery have secured three partner venues for the summer 2019 exhibition, spreading costs of the exhibition and ensuring that the Art Gallery's work is seen by an international audience. The exhibition and partners will be announced in the coming months.</p>	Goals 2,3,4,5

In the cinema programme, the upcoming **Generations** season (September 26-30) presents of cult and landmark films charts an extraordinary century of change in Russia, exploring the shifting forms of self-expression, independence and defiance through Russia's seismic cycles of reinvention. The programme features live events including music, panel discussions and expert speakers' introductions.

Invest in the artists of today and tomorrow

Leeds-based company **Transform** led the Art of Change-themed Pit Party ***Spirit of Change*** on 8 and 9 June. The programme of long table talks, workshops, dance and music generated discussion and exploration of race, activism and identity both with the live audience and online, including the following tweets, *‘first time in a while I have been part of a conversation about social change and left feeling hopeful and invigorated,’* and *‘such a skillfully crafted show...Amazing work of art.’*

Director **Rhiannon Faith**'s work on domestic abuse, ***Smack That (a conversation)***, arrived for a run in the Pit after it was first awarded an **Open Lab** last year where the ideas originally took shape. The piece was part of our Art of Change season and received several 4* reviews, as well as several interviews in national and theatre press with Faith about the work. It was also instrumental in the Barbican becoming a **J9 venue**. This national initiative provides safe and secure opportunities for people to disclose domestic abuse and access a full support system.

Baroque choir **Solomon's Knot** performed in St Giles Cripplegate as part of the **John Eliot Gardiner Bach Weekend** (16-17 June). The ensemble experiment with traditional forms and structures within classical music to achieve a more direct relationship with their audiences, and this was recognised in their 5* review in the Times which noted the 'playfulness and uninhibited, unmediated expressiveness' of their performance.

For the **30th Curve commission**, Barbican Art Gallery has invited New Zealand-born and London-based sculptor **Francis Upritchard** to create a new series of interventions within the Curve. Specially conceived for the gallery, Upritchard's unique blend of figurative sculpture and craft will transform the 90-metre space, treating it as three separate 'galleries,' each populated by a spectrum of different materials and figures and objects. The exhibition will open on 27 September.

Collaborating with partners to achieve our ambitions

Central to our Beyond Barbican strand, **Walthamstow Garden Party** is entering its 5th year with a high-profile campaign, in collaboration with **Waltham Forest Council**, that involves large billboard sites in both Walthamstow and Leytonstone as well as a more concentrated digital campaign. Strong ties have been made with the Creative Citizens and local creatives who are working with ambassadors to deliver local outreach and promotion of the festival.

The UK's premiere documentary festival, **Sheffield Doc/Fest**, launches its first touring exhibition at the Barbican from August 20-27 with

<p>highlights from its Alternate Realities programme, dedicated to interactive augmented reality and virtual reality projects. All projects selected by Barbican Cinema and Level G curatorial teams will link with the Art of Change season, engaging audiences with themes such as migration, urbanism and the natural environment, collective and personal loss and social responsibility. All projects will be in the foyers, free and open to all Barbican visitors. The exhibition will be accompanied by a series of documentaries in the Barbican cinema.</p> <p>The Artists & Activists: Second Wave Feminist Filmmakers weekend (2-3 June) was curated for the Barbican by the Women's Film Preservation Fund in New York. The programme featured films by American women filmmakers allied to the women's liberation movement of the 1970s. The weekend was well-attended, with a strong core audience and a large number of younger audience members.</p> <p>Barbican's contemporary music department has collaborated with the MAP/Making collective, formed of previous Guildhall students, to produce CAPITAL, which takes place in the Exhibition Halls on 11&12 July. Guildhall School students are working with counterparts at the London College of Communication at the University of the Arts London and at the Royal College of Art. The project takes the form of a performance installation, combining live performance and audio visual work.</p> <p>Working with the sector/responding to or influencing policy</p> <p>Panic! It's An Arts Emergency took place in Cinema 1 on 27 June. The event was a symposium exploring discussing recent research by the Universities of Edinburgh and Sheffield, which looked at workforce diversity in the creative industries. The project was delivered in partnership with Create London and was funded by the Arts and Humanities Research Council. The event was well-attended by colleagues from a wide range of arts and cultural organisations and featured an evening keynote interview with author Reni Eddo-Lodge, in conversation with Sara Wajid, Head of Engagement at the Museum of London.</p> <p>Exploring the historical element to these discussions, The Television Will Be Revolutionised: C4 and the 1982 Workshop Declaration (13-19 September) is a short cinema season highlighting the first radical decade of Channel 4. In 1982 the channel signed an agreement under which it agreed to fund and screen aesthetically and politically avant-garde work by independent film cooperatives (or 'workshops') in London and around the country; this is now considered a landmark moment for the diversification of British film and TV. There will be three programmes in total, and one panel discussion featuring members of the Amber Film and Trade Films collectives, plus a member of the commissioning team from the Independent Film & Video department at Channel 4.</p>	<p>Goals 2,3,4,5</p>
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3. REPORT: LEARNING AND ENGAGEMENT	
	Strategic Goal
<p>Tuning into Change Youth Manifesto 800 people attended the launch of Tuning into Change where Gustavo Dudamel conducted an open rehearsal with 160 young people. The manifesto advocates for the positive nature of the arts and aims to break down barriers to accessibility. Over 2000 manifestos were distributed during the Barbican's LA Philharmonic residency plus over 600 people have viewed it online. It will be distributed in London, Newcastle, Bristol, Raploch and LA through the project's partners in physical and digital formats and students from our Associate School, Sydney Russell, will explore the manifesto as part of the Change Makers project. A selection of young people will also present it at the Barbican and Sage Gateshead in February 2019 as part of the Sky Arts Festival.</p>	2, 5
<p>A Change is Gonna Come As part of the Barbican's year-long focus on the art of change, the Barbican Young Poets and Boy Blue collaborated on a new commission for the Pit Theatre, which saw Jacob Sam-La Rose and Michael Asante working as co-artistic directors. The production showcased the talents of our young creatives, providing a space for them to explore their place within the state of the nation and the possibilities of poetry and dance in dialogue. The success of the show in the Pit on 25 and 26 May 2018 led to its commission as part of the Change Makers festival at the Broadway Theatre, Barking.</p>	2, 5
<p>Barking Nuns Change Makers Funded by the Heritage Lottery Fund, this unique research and performance project was led by Creative Learning alongside volunteer researchers from Valence House Museum, Sydney Russell School students and artists from Complicité. The project explores the story of the first female Abbess of Barking Abbey with research, conducted by the students, helping to shape a theatrical performance entitled <i>Barking Nuns</i> which was performed on 29 June, the first evening of Change Makers festival at the Broadway Theatre, Barking.</p>	2
<p>Curious at Tate Exchange Curious: From Silence took place at the Tate Modern on the 29 June. An invitation to participate in a sound installation was made on the day comprising students on Leadership MMus and volunteers from the Feminist Library as a creative disruption of silence. The installation evolved throughout the event gradually filling the Tate Exchange space with sounds. The 'score' for the piece was inspired by the algorithms of generative music by Brian Eno.</p>	2, 5

<p>Young Entrepreneurs At the Guildhall's Creative Enterprise Awards event on 14 June, three past members of Barbican's Young Creatives programmes pitched their entrepreneurial ideas for a chance of winning £2000 of funding. The successful pitch was from filmmaker Naomi Grant to develop online brand LAMBB into a company that focuses on creating authentic images that reflect people of colour in the media.</p>	2, 4
<p>Barbican Box Manchester 2018 is the second year of the Barbican's partnership with HOME to deliver Barbican Box. Five schools and colleges from across Manchester took part in the showcase supported by local Barbican Box Artist Mentors. The Box this year was curated by Tamasha, and connected to the Barbican's year-long focus on the art of change, exploring the impact that young people can have within their communities and beyond. The showcase took place on 26 June presenting a range of work created by young people aged 11-18.</p>	2
<p>Dorothea Lange/Vanessa Winship Young People's Workbook In support of the Lange/Winship photography double-bill, Creative Learning have developed a new A6 format 12-page 'curiosity scrapbook' that makes connections between both photography collections and encourages the visitor to think like a photographer and follow their curiosity.</p>	1, 2
<p>Barbican Residents The renewed termly meetings with the Barbican Association have been progressing well under the chairmanship of Wendy Mead, preserving the key line of accountability to the Barbican Centre Board. In addition to the termly meetings (three times a year), separate 'task & finish' sub-groups have been introduced to better facilitate consultation as needed to operate in parallel, and report back to, the main termly meetings. One such group was set-up for Tunnel Visions (the event in Beech Street Tunnel) and provided vital insight that shaped the planning of the event and helped reduce the negative impact upon Barbican Residents in nearby House Blocks. The valuable lessons learnt from this sub-group have been shared with colleagues in the City's Public Realm Team to help with plans for an upcoming Culture Mile pop-up installation in the Tunnel.</p>	4, 5
<p>City of London and London Borough of Islington Partnership The Barbican and Guildhall School have been playing a key role in facilitating a partnership between the City of London and London Borough of Islington, building upon existing working ties between the organisations. This partnership is driven by shared priorities and emerging opportunities along the physical border between the two authorities and is capitalising on opportunities identified in four specific areas: (1) Young people's skills and careers development, (2) Music education, (3) Cultural enrichment, (4) Teacher development.</p>	2, 4, 5

Following two meetings earlier this year, attended by both the Chairman of the City's Policy and Resources and the Leader of Islington Council, both parties are now working towards a joint statement of intent that will endorse the partnership approach. A follow-on meeting is being scheduled for the Autumn.	
<p>Summer Art Camp will run at Milton Court from July 30 to August 3. This year's camp take some of the work Creative Learning have delivered within the Barbican's 'Art of Change' as its basis, giving campers ages 11-14 an opportunity to find their own voice and develop creative work that reflects the changes they want to see in the world.</p>	2, 3
<p>Walthamstow Garden Party: Earthly Paradise The Earthly Paradise programme for this year includes choirs from schools across the borough alongside adult choir groups. On Saturday there will be a special focus on young creatives' work from Barbican homegrown acts to local groups. On Sunday we present a string quartet from Waltham Forest Music Service, and closing the stage will be musicians and a DJ presented by local record label Byrd Out Limited.</p>	2, 5
<p>Creative Careers: Warehouse Session On 25 July, we will be hosting a Creative Careers session born out of Barbican's recent collaboration with fashion brand Warehouse. Members of the Warehouse creative team will host a session outlining how a photo shoot works, offering the young people in attendance the chance to respond to a brief and win an opportunity to observe an upcoming shoot.</p>	2
<p>Connecting Conversations: Clod Ensemble Our next Connecting Conversations event will be a discussion hosted by Clod Ensemble. Clod Ensemble are a multi-award winning interdisciplinary performance group who are interested in having a conversation that digs deeper into what it means to deliver work that is truly 'cross-arts'.</p>	2
<p>Digital Strategy The Barbican's Digital Strategy (written in 2016) is currently undergoing an internal review to measure how it has been applied across all areas of work and determine next steps in developing digital at the Barbican. The Digital Strategy Group, as the body responsible for monitoring progress, is gathering feedback from teams across the organisation to gauge awareness of the strategy, relevance of the general principles and how the five Digital Domains are being used to support the delivery of past/current/future projects. The timing of the review coincides with the development of the Guildhall School's own Digital Strategy so teams across both organisations will be working closely to identify opportunities to align both strategies via appropriate bridging points. An updated version of the Barbican's Digital Strategy will be published later this year, with a long-term vision of being able to demonstrate a point at which sufficient progress has been achieved so that the Digital Strategy has become fully embedded in our way of thinking and working as an organisation.</p>	1, 2, 3, 4, 5

4. REPORT: OPERATIONS AND BUILDINGS						
					Strategic Goal	
4.1 Progress & Issues					Goals 1, S/E	
<u>General</u>						
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: 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. Our work on compliance continues apace and now has its own momentum with a can-do culture amongst the team. Much has been done and much remains to be done. However, progress is very encouraging.						
Our ground-up review and six phase change programme continue. We have continued to identify savings in budget lines which will support the changes in structure to be delivered by the change programme. Phase 5 (silver management) has led to a change in the management team and has created opportunity for the next generation to take on greater responsibility and to reshape our services to become ever more customer focused. The managers who have taken on their new responsibilities are doing a sterling job, having removed the silos, and are working ever closer with the other directorates across the Barbican and across the City. Phase 4, Common Platform/Operational Alliance continues in the review phase, with the view to being delivered in time for the new financial year, though in the meantime we are being opportunistic in delivering savings and improvements in quality. Feedback to date has been encouraging.						
Projects are entering a very busy period not only addressing legacy issues but also dealing with the substantial investments from the City in the areas of fire safety and security.						
We continue to work very closely with our colleagues at the City and will be retiring the CR22 Corporate Red Fire Red and introduce a new amber risk for delivery of the projects.						
<u>Security</u>						
We have co-hosted a conference for 200 police specialists. This conference, the City leading the UK in this area, focused on crime and fraud. We are planning to co-host another security conference in early winter. This will focus on national infrastructure, again an area which the City leads the UK on.						
We have continued to host various VIP visits including an Egyptian senior team who visited the Barbican Centre as an example of best practice, so that they can shape their country’s future strategy for					Goals 1, S/E	

<p>investments in culture and tourism.</p> <p><u>Facilities</u> Our focus on ever rising cleaning standard continues and this includes working with Outdoor Spaces and other departments ensuring that the lakeside and other external areas are of a suitable and consistently high standard.</p> <p>We have worked with our City of London colleagues on the renewal of the pest control and catering contracts and are working with them on the renewal of other contracts including security. We have seen marked improvements in team working and contractor engagement in areas such as pest control and this process will continue.</p> <p><u>Exhibition Halls 1 & 2</u> Our research into our phased business model proposal continues with much work having been undertaken with professionals including architects, quantity surveyors and business model specialists. The concept of Culture Mile was raised within the City following the success of the Tunnel Vision event and our proposal ensures that the Ex Halls provide not only a permanent focal point but also generate a critical mass of partnership and activity to further stimulate the strategy. We are to prepare a paper for Policy and Resources Committee in the autumn.</p> <p><u>Engineering</u> We have now successfully recruited to the management positions of Engineering Team Manager and Engineering Services Manager, with the latter due to start on 17 July. We have had 3 resignations since the start of the re-structuring so we are focused on filling vacancies temporarily to minimise any risk.</p> <p>We continue to focus on compliance. We have recently undertaken the annual asbestos re-inspection survey, and the water hygiene (Legionella) risk assessment. Any points raised will be addressed to ensure we remain safe and compliant for the long term. We have also completed annual inspections of fire hoses and wet and dry risers, these are for the use of the fire brigade in the event of an emergency. Our work with the fire brigade continues and we have ever closer relationships with them.</p> <p>The leaking main that was present under Beech Street Tunnel has finally been repaired - we are now focusing on drying out the internal areas that were affected. The team are thanked not only for resolving this issue but for the professional way that they conducted the BCP (Business Continuity Planning) liaison with other departments (internal and external) and for managing the risk over the months to ensure that we did not lose any shows and only caused minimal disruption to Beech Street.</p> <p>We continue to work our way through testing of the electrical circuits. This cycle is a large one and will take time to complete. We will then inevitably start again. The CAFM system, introduced as part of Phase 1 of our</p>	<p>Goals 1, S/E</p> <p>Goals 1, 2, 4, 5</p> <p>Goals 1, S/E</p>
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<p>change programme, will be of much benefit moving forward with the professional management of this and other cyclical works and planned and preventative maintenance (PPMs).</p> <p>Having conducted much work to the lakes and lakeside over the past 18 months, we continue to investigate and improve the condition of the lakes and associated fountains. We are investigating ongoing issues consistent with a 37-year-old structure and will aim to continue to improve the environment and this national asset.</p> <p><u>Audience Experience</u> The work towards Strategic goal 1 has picked up pace with many initiatives under discussion, including improvement works to environment on level -1, foyer usage and development of Centre wide audience experience staff training. This team includes colleagues from Marketing, Incubator and Business Events.</p> <p><u>Environmental Update</u> Our policies and procedures have been reviewed and rewritten in line with best practice to give a consistent approach and alignment with the Corporation and the Barbican and Guildhall School. Much work has been undertaken to repair and maintain our CSPR (Central Services Plant Rooms) and associated equipment and this continues as we work our way through the Buildings. This will ultimately mean that not only are our machines more efficient, but also that we are able to control the environment more efficiently. Much work has been undertaken and much work remains to be done. We continue to work with the City to deliver reductions in energy usage and work with internal departments to provide the environment they require for the delivery of our Arts and Education.</p>	<p>Goals 1, S/E</p> <p>Goals 1, S/E</p>
<p>4.2 Preview & Planning</p> <p><u>Projects Update</u> The Projects team has been merged with the Engineering team to promote ever closer working and alignment. Over the next 18 months, the projects team will finish the closing off of the capital cap projects, deliver the CWP projects and deliver the significant investment in fire and security. We are introducing more effective planning processes and report writing and ensuring the team works across the Centre as one team to improve communications.</p>	

5. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Goal
5.1 Progress & Issues BIE <ul style="list-style-type: none"> • Mangasia: Wonderlands of Asian Comics has now opened at Le Lieu Unique, Nantes on Friday 29 June. • Game On's first stop in its tour to China is now in progress at OCT Creative Exhibition - the show will open in August 2018. • Artificial Intelligence has now appointed Tonkin Liu as the exhibition designers and Nexus as the Dataspace area designer. • After 6 years of successful touring the Designing 007 exhibition has now been dismantled and returned to its lenders. Retail <ul style="list-style-type: none"> • The extensive press coverage achieved for Make! had an advertising value of just over £100k with articles appearing in the Evening Standard, Time Out, The Guardian, Crafts, House, and House & Garden as well as on Channel 4 Sunday Brunch. • A fine art print kiosk has been installed in the Gallery Shop offering a choice of 5 Lange prints on fine art quality paper delivered directly to the customer. • The summer season of workshops has launched and started on 7 July Development <ul style="list-style-type: none"> • In April, National Australia Bank became a business member. • Audience giving in the Stalls Level cloakroom launched in May. Over £1,000 has been raised from generous attendees to date. • The Barbican is hosting the Institute of Fundraising Convention in July, and the team is making the most of the training opportunity. Business Events <ul style="list-style-type: none"> • The first quarter of the financial year has been steady with a high volume of enquiries, with conversion being the key. The business on the books is 70% of target, which for the end of the first four months is a positive start. • The generation of leads continues with the team attending events and exhibitions, most notably IMEX Frankfurt under the London & Partners destination banner, which yielded just under £1m worth of enquiries, and The Christmas Party Show. • Highlights of the month included an in-conversation debate style event organised by 'Intelligence Squared' with former FBI Director James Comey at Milton Court (a complete sell-out) , a video shoot with Rita Ora, as well as many returning clients including ETOA, Internet Advertising Bureau and Yellowstone as well as some new clients including White October Events, Australian National University and PLANTWORX. 	<p>Goals 1,2,3,5</p> <p>Goals 1,2,3,5</p> <p>Goals 2,3,4</p> <p>Goal 3</p>

<p>Couples gallery show.</p> <ul style="list-style-type: none"> We are continuing the development of a Barbican gin in collaboration with East London Liquor Company. <p>Development</p> <ul style="list-style-type: none"> The team is raising funds for a range of priority projects including the autumn exhibition Modern Couples, and others planned for 2019. We are increasing the promotion of legacy giving with stories in the members' monthly Guide and other communication activities. Legacy fundraising is a high priority across the arts and charity sector. <p>Business Events</p> <ul style="list-style-type: none"> July sees the Event Management team deliver the years busiest period of events with the 3rd Annual Institute of Fundraising conference and a series of graduation events with City University, London Metropolitan University and St Georges, along with Kings College who will be hosting their final summer ceremonies in Barbican Hall. <p>Exhibition Halls</p> <ul style="list-style-type: none"> The University of London have confirmed a 6 weeks long tenancy in Hall 1 by for their autumn examination session in September and October 2018. <p>Commercial Development</p> <p><u>Catering</u></p> <ul style="list-style-type: none"> Beech Street Café Bar is undergoing a menu review with Cinema to identify an improved offer of snacks focused at the cinema audience to improve penetration and audience satisfaction. A concerted effort by Benugo and Searcys to focus marketing activity on residents, members and the local community to maximize reviews in August is underway <p><u>Bars</u></p> <ul style="list-style-type: none"> Set to trial Polycarbonates behind the bars this quarter, reducing single-use plastics and one of our pledges in CoL's 'Plastic Free City' initiative. Barbican Bars will be taking over the management of the Guildhall School Student Union Bar in Sundial Court from contract caterer Baxter Storey in September 2018. <p><u>Car parks</u></p> <ul style="list-style-type: none"> Initial discussions have begun to agree a partnership with parkbee.com that offer hourly parking via their website. Parkbee will purchase 10 annual season tickets initially, with scope to increase their allocation in the near future. 	<p>Goals 1,3</p> <p>Goal 3</p> <p>Goal 3</p> <p>Goals 1,3</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

We support the aims of the City Corporation's Corporate Plan to:

- Contribute to a flourishing society
- Support a thriving economy
- Shape outstanding environments

Our Strategic Goals are:

1. **Visitor Experience** - to create an environment that enables and inspires visitors, exceeding their expectations in everything we do.
2. **Connecting Arts and Learning** – to empower artists, participants and audiences to be ambitious and achieve their best.
3. **Mixed Income Generation** – to create sustainable growth through innovation across arts, learning and commercial activities.
4. **Culture Mile** - to be a lead partner in establishing the City of London's Culture Mile at the heart of the world's creative capital.
5. **Audience Development** – to build 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