



## Barbican Centre Board

**Date:** WEDNESDAY, 17 JANUARY 2018  
**Time:** 11.00 am  
**Venue:** COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

5. **MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS**  
Report of the Managing Director.

**For Information**  
(Pages 1 – 16)

15. **BOARD APPOINTMENT**  
Report of the Town Clerk.

**For Decision**  
(Pages 17 – 20)

Item received too late for circulation in conjunction with the Agenda.

**John Barradell**  
**Town Clerk and Chief Executive**

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<b>Committee:</b>	<b>Date:</b>
Barbican Centre Board	17 January 2018
<b>Subject:</b> Management Report by the Barbican's Directors	<b>Public</b>
<b>Report of:</b> Managing Director, Barbican Centre	<b>For Information</b>
<p style="text-align: center;"><b>Summary</b></p> <ul style="list-style-type: none"><li>• The Management Report comprises current updates under five sections authored by Barbican Directors.</li><li>• Updates are under the headlines of:<ul style="list-style-type: none"><li>○ Strategy and Cultural Hub</li><li>○ Programming, Marketing and Communications</li><li>○ Learning and Engagement</li><li>○ Operations and Buildings</li><li>○ Business and Commercial.</li></ul></li><li>• Each of the five sections highlights 'progress &amp; issues' for recent/current activity, then draws attention to upcoming events and developments in 'preview and planning'.</li><li>• Reported activity is marked, where relevant, against our Barbican Centre strategic goal areas. For reference, the full list of strategic goals is attached at Appendix A.</li></ul> <p><b>Recommendation</b></p> <p>Members are asked to:</p> <ul style="list-style-type: none"><li>• Note this report.</li></ul>	

## Main Report

1. REPORT: STRATEGY AND CULTURE MILE	
	Strategic Goal
<p><b>“[Rattle’s] inaugural festival proved a celebration of what a modern orchestra could achieve in a state-of-the-art venue” Hugh Canning, Sunday Times, January 2018</b></p> <p><b>1.1 Progress and issues</b></p> <p><b>BARBICAN</b></p> <p>2017 turned out to be a spectacular year for the Barbican, artistically and commercially.</p> <p>In particular, the success of the autumn period, with the Basquiat Boom for Real exhibition exceeding all expectations and drawing a young, diverse audience, John Akomfrah in the Curve, and the wide attention focussed on Simon Rattle's arrival as Music Director of the LSO and Artist-in-Association at the Barbican and Guildhall School, the Royal Shakespeare Company's Roman season and the return of Ivo van Hove, have given the Centre exceptional prominence and profile, based on the discriminating work of our artistic teams.</p> <p>We have a new website, a new monthly Guide, a new Youth Panel, and many enhancements to our public spaces. Our challenge will be to build on this in the future, and to ensure that the message of our success is heard internationally. (See reports below.)</p> <p><b>CENTRE FOR MUSIC</b></p> <p>Following the appointment of the consultant teams for Centre for Music, an extremely positive start has been made towards creating the concept design which is the aim of the present phase. The teams are working very collaboratively, on the basis of the outline proposal which the Board was able to see presented confidentially on 11 December.</p> <p>A far greater amount of detail than would have been expected at this stage has been developed. The most recent visit of the architect team in January has already demonstrated a most positive interaction between client needs and the consultants' work, and a further presentation was made on 8 January to the C4M Review Group including the Chamberlain, Assistant Town Clerk, Director of Built Environment and City Surveyor.</p> <p>The focus is now on making progress towards the checkpoint of the March Policy and Resources meeting, where the purpose is to demonstrate that there is a fundable model for the scheme including the private fundraising element. Intensive work on the commercial income potential of the design is taking place with external consultants so that an outline business model can be created. There are continuing discussions</p>	

with the City around the governance of the project and the operational models for the future, which will come back to this Board in due course.

## **1.2 Preview and Planning**

### **CULTURE MILE**

A priority for the new year is to work with the Culture Mile Director, colleagues and partners to embed a structure for Culture Mile within the City which is capable of delivering the transformational effect desired from this initiative. Having delivered so much so far from the goodwill and resources of the collaborating partners, there is now a need for initial investment from the City to given the project professional management and support to establish it, and to work towards a model which sees a wide range of potential partners investing in projects.

The plan proposed, currently being steered through the relevant finance process, is to embed functional responsibilities within the individual partners, each of whom will be responsible for leading areas of work. The Barbican's natural areas will be Programming, where we are already developing a scheme for the Beyond Barbican strand of work, with its highly-praised public engagement, to lead on this; and Communications, where our respected team would direct the work of a freelance agency which already mounted the successful launch of the project.

Meanwhile Built Environment are currently consulting on the 'Look and Feel' strategy for the area, and the concurrent pieces of work around wayfinding and signage are being developed. A central Culture Mile Manager, responsible to the Director, is in the process of being appointed. All these initiatives, which are extremely exciting and purposeful for the future, make increasing demands on the activities and energy of our committed staff.

The question of where our focus and priorities should be for the future is one that could be debated at the Board, Trust and Management's forthcoming awayday. But we are starting from a good place.

## 2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS

	Strategic Goal
<h2>2.1 Progress &amp; Issues</h2> <p><b>Visual Arts</b></p> <p>The total audience figure for <b><i>Boom for Real</i></b> now stands at 139,415 incl. all PVs (133,222 excl.). This is already at <b>169% of total target</b>, with 6 weeks still to run in the exhibition. Audience numbers for <b>John Akomfrah's <i>Purple</i></b> in the Curve Gallery now stand at 32,258 incl. PV's (31,380 excl.), which is <b>96% of target</b>, with three weeks still to run.</p> <p><b><i>Flying Trees and Sunken Squares</i></b> is the fifth of the changing foyer displays. It explores the history and design of the Barbican Estate and Arts Centre and is divided into three sections. A selection of books from founding Chamberlin, Powell &amp; Bon partner Geoffrey Powell bring to light references from continental Europe and inspiration from the English garden. A selection of archival drawings and illustrations conveys the interweaving of artifice and nature. At its centre, historical drawings of the Conservatory and newly commissioned botanical photography celebrate the glass and steel design of this hidden garden.</p> <p>Coming up, artist <b>Yto Barrada</b> takes as her starting point a poetic text about the devastating earthquake that shook the Moroccan city of Agadir in 1960, exploring how a city might be reimagined after disaster. Barrada will transform the Curve with a dramatic site-specific mural, a sound installation and a series of sculptural furniture pieces This will be her first solo exhibition in a London institution.</p> <p><b>Music</b></p> <p>The <b>Bavarian Radio Symphony Orchestra</b> with <b>Mariss Jansons</b> and <b>Yefin Bronfman</b> was a great success, selling out and enjoying 4* reviews in the Financial Times and Bachtrack. <b>Cecilia Bartoli</b> and <b>Sol Gabetta's</b> evening of baroque arias was well received, with a 4* review in the Financial Times noting her, '<i>ability to move her voice around the fastest notes, and an admirably wide range in terms of pitch and dynamics</i>'. In the contemporary programme, Cuban pianists <b>Chucho Valdes</b> and <b>Gonzalo Rubalcaba</b> performed together as part of the <b>London Jazz Festival</b>. The show was described in the Guardian's 4* review as '<i>masterful</i>' and '<i>immensely vivacious</i>'.</p> <p>Coming up are soul vocalist <b>Carleen Anderson's</b> 'tribal opera' <b><i>Cage Street Memorial</i></b>, reflecting on her personal journey from Texas to the UK, and <b>Filarmonica della Scala</b> with their new musical director <b>Riccardo Chailly</b>, performing <b>Rossini</b> and <b>Tchaikovsky</b> and joining pianist <b>Benjamin Grosvenor</b> for <b>Grieg's <i>Piano Concerto</i></b>.</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>

<p><b><u>Theatre</u></b></p> <p>The <b>RSC</b> have been in residence since late October with their <b>Roman Season</b>. Sadly, sales have been disappointing for the first time based back at the Barbican, but the shows have attracted mainly good reviews. The Pit has been busy with the launch of the first <b>Pit Party</b>, the ground-breaking <b>Notorious</b> from <b>Lauren-Barri Holstein</b> and <b>Roller</b> from <b>mars.tarrab</b>, winners of the <b>Oxford Samuel Beckett Theatre Trust Award</b> – all garnering 4 star reviews and full houses. <b>Snow Mouse</b>, for under-3s, ended the year.</p> <p>The new year starts with 2 large-scale, shows from Belgium, and two delicate, small scale shows from France, all presented in partnership with the annual <b>London International Mime Festival</b>.</p>	<p>Goals 2,3,4,5</p>
<p><b><u>Cinema</u></b></p> <p>The <b>Framed Film Festival</b> for families was very successful; all screenings were sold out and the workshops held throughout the day were also very popular. Milton Court hosted the UK premiere of <b>Human Flow</b>, <b>Ai Wei Wei</b>'s recent documentary about the global refugee crises, followed by Ai Weiwei in conversation with broadcaster <b>Jon Snow</b> and guests: Lord Alfred Dubs (House of Lords), Josie Naughton (Help Refugees founder and CEO) and Maya Ghazal (Syrian refugee). Broadcast live to over 150 cinemas in UK and Ireland. The event sold out at Milton Court and in cinema 1 to where it was transmitted.</p> <p>The <b>Women in Film</b> series, which launched in 2017, ended the year with a sold out preview screening of <b>Dark River</b> and a ScreenTalk with director <b>Clio Bernard</b>.</p> <p>Coming up, this year's 'alternative' Valentine's offering is <b>La Prisonniere</b> the final film by French auteur <b>Henri-Georges Clouzot</b>, introduced by the genre film expert and <b>Electric Sheep</b> editor <b>Virginie Selavy</b>. The film will be subtitled live. The Barbican is the main festival hub for <b>Human Rights Watch Film Festival</b>, hosting both opening and closing night of this prestigious festival.</p>	<p>Goals 2,3,4,5</p>
<p><b><u>Communications</u></b></p> <p>The 2016/17 <b>Annual Review</b> was launched on 11 December - in print and online - to coincide with an industry event hosted by Nick Kenyon.</p> <p>Basquiat coverage continues at unprecedented levels across broadcast, print and online media. Concerts by <b>Cecilia Bartoli</b> and <b>Sol Gabetta</b> and experimental music festival <b>Unsound Dislocation</b> were both well received in the music press.</p> <p>The team is working towards a busy new year period with the Art of Change going live, the classical music season launch, the launch</p>	<p>Goals 2,3,4,5</p>

<p>of <b>OpenFest</b> and the <b>Culture Mile Beech Street</b> installation - along with headline events across all the artforms.</p> <p><b><u>Marketing</u></b></p> <p>All major <b>external entrance signage</b> was updated to the latest brand identity on November, following a period of consultation with residents and City of London planners. This was an important step in reinforcing the Barbican's identity with new and existing audiences, as well as assisting with arrival wayfinding and offering the opportunity to refurbish some badly weathered and damaged areas at key arrival points. Work is now underway to ascertain the feasibility of updating all remaining external and car park signage to the current brand identity, as well as addressing some the outstanding objections to the original application regarding proposals for alterations to high-level signage.</p> <p>Following a period of research and development, a <b>new monthly guide</b> for the Barbican was launched in December, with the first issue covering January 2018. By changing to an <b>A4 format and redesigning the listings sections</b>, we have been able to work with a <b>dedicated Guide editor</b> to introduce more compelling content that helps to bring forward key brand stories in a clearer and more compelling way for new and existing audiences. The introduction of a simple but powerful "now, soon and always" structure allows us to also focus on <b>forthcoming highlights</b> and to bring forward <b>commercial messages</b>. All content developed as part of this project will be repurposed across our digital channels and the project has been delivered on a <b>cost-neutral basis</b>.</p> <p>Collaborative work is underway with colleagues in the Finance and IT teams to connect a number of <b>key business systems</b> and <b>data sources</b> to produce a <b>central business intelligence tool</b>. A basic version should be delivered in the first quarter of 2018, providing new data insights and opening up the possibility of applying machine learning to test new ways of using our data.</p>	<p>Goals 2,3,4,5</p>
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3. REPORT: LEARNING AND ENGAGEMENT	
	Strategic Goal
<p><b>3.1 Progress and Issues</b></p> <p><b>National Open Youth Orchestra</b>  Following a successful reception launch at the House of Commons, the Barbican and the Guildhall School of Music &amp; Drama have become partners of the National Open Youth Orchestra (NOYO). NOYO – set to launch in Autumn 2018 – will be the world’s first disabled-led national youth orchestra, and we will become their London training centre, helping to signpost potential musicians, hosting auditions and providing music tuition and rehearsal space to young people. NOYO, which is open to both disabled and non-disabled young musicians aged 11-25, follows the success of the pilot programme, the South West Open Youth Orchestra. Applications to be a part of NOYO will open in January 2018.</p> <p><b>Tuning into Change</b>  Part of <b>Sky Arts 50</b>, Tuning into Change is a national and international project, working in partnership with the LA Philharmonic, National Youth Orchestra of Great Britain, Sage Gateshead, Bristol Colston Hall and Sistema Scotland. The project will bring together 50 young people from across the UK and LA to create their own <b>Youth Manifesto for Change through the Arts</b>. This youth-led project will be facilitated by consultants B+A, and will culminate in a manifesto launch during the Los Angeles Philharmonic residency in May 2018.</p> <p><b>Barbican Blocks outreach</b>  Building on the success of the regular Barbican Blocks sessions for under fives and their families, we have recently started an outreach strand of Barbican Blocks, taking the installation out to local libraries &amp; community centres, <b>in partnership with the City of London Department of Children and Community Services</b>. Our first two sessions at Shoe Lane Library were both attended by 50 people, almost all of whom have never attended the Barbican. During early 2018 we plan to take Barbican Blocks to Portsoken Community Centre and Artizan Street Library. There are further plans to take the installation further afield including to an NHS Centre in Camden, and to Barking and Dagenham Children’s Centres. Feedback so far has been very positive, and many families voiced how pleased they were to have had this offer brought to them. We will visit sites at least twice before inviting the families to specific sessions back at the Barbican - with Barbican ambassadors helping support this journey.</p> <p><b>Framed Film Festival</b>  The annual Framed Family film festival was this year condensed into one day’s activity on Saturday 18<sup>th</sup> November. The family workshops offer was at full capacity and film screenings were all very well attended, with approximately <b>500 people participating in activities</b> within the Cinema</p>	<p>Goals 2, 4</p> <p>Goals 2, 5</p> <p>Goals 2, 4, 5</p> <p>Goals 2, 5</p>

<p>Foyer, Benugo Café area and Exhibition Hall 1. Barbican Ambassadors spent time talking to attendees and gathering in-depth feedback on the day. Feedback showed that 50% of those questioned had not attended a film event/ screening at the Barbican previously.</p> <p><b>Basquiat - learning programme</b></p> <p><i>Boom for Real</i> continues to provide us with unprecedented opportunities to engage new audiences with our Gallery programme, including school groups, family visitors and community groups.</p> <ul style="list-style-type: none"> <li>• <b><u>Public events:</u></b> We have distributed <b>over 5000 activity sheets to family visitors</b>, triggering a reprint of the resource. The wider public programme includes Saturday drop-in workshops for families and weekly tours given by Young Barbican members who interpret Basquiat's work through their own practice as young artists, all of which have been very successful.</li> <li>• <b><u>Schools &amp; Colleges:</u></b> Demand for school tours has been very high, and we have been piloting a schools workshop programme aimed at <b>East London Schools with high Pupil Premiums and/or Free School Meals</b>. Up to 10 schools will visit the exhibition and many of the students will receive a 'bring a friend' ticket to return again with a friend or family member. We will monitor the impact of this offer to determine whether the repeat ticket offer brings new audiences to the Gallery.</li> <li>• <b><u>Community:</u></b> In partnership with the Gallery and catering teams, we have developed a community offer for groups ranging from 5 to 25 people. The package includes a welcome tour of the Barbican, a pre-exhibition talk from Creative Learning's curator, complimentary tickets and a £5 hot lunch and refreshment deal with reserved seating in the Barbican Kitchen. This offer (including 150 tickets generously provided by the Art Gallery) has enabled us to <b>reach charities and groups from a range of sectors including homeless support, mental health, drug and alcohol recovery, elders, and a local BAME community group</b>. An additional 50 tickets will be allocated to Youth Charities to visit the Young Barbican private view.</li> </ul>	<p>Goals 2,5</p>
<p><b><i>Weekend Lab: Lauren Barri Holstein</i></b></p> <p><b>Lauren Barri Holstein's</b> Lab was specifically targeted at young women aged 16-25, and explored issues around feminism and pop culture, in response to the artist's production of <i>Notorious</i>. The group of 14 were ethnically diverse, and many of them had not encountered live art, or been to the Barbican before. The young women were recruited in partnership with a number of organisations working in theatre with young people across London, and tickets for the Lab were either heavily subsidised or free. <b>100% of participants rated the Lab as "excellent"</b>.</p>	<p>Goals 2, 5</p>
<p><b>3.2 Preview and Planning</b></p> <p><b><i>Changing Dialogue</i></b></p> <p><i>Changing Dialogue</i> is a week-long festival of workshops, interventions and live music events, taking place in February 2018. Responding to the Barbican's 2018 season, <i>The Art Of Change</i>, the festival will explore how</p>	<p>Goals 2, 4, 5</p>

<p>creative practice can spark a conversation, challenge, and provoke change. The festival is conceived, delivered and produced by students and staff from the Leadership and MA in Technical Theatre courses, with involvement from other courses across the Guildhall School.</p>	
<p><b>3.3 Digital Update</b></p> <p>The website continues being incrementally developed following the MVP (minimum viable product) launch. Over 2850 customers have provided feedback since September which has been overwhelmingly positive. A “list view” which presents event information in a more condensed manner was launched in October following feedback from customers. Small functionality refinements to the calendar function were launched in the same month. In December a “save for later” wish list was launched. This enables customers to build up a list of events and upcoming events that they may choose to book later. The functionality will be of particular use for classical event bookers in January where a large number of events are being announced in advance of booking a week later. In phase 2 it is planned that the event preferences can then be saved back against the customer account in our CRM system which will enable the marketing team to target customers with specific campaigns based on the events that are in their wish list.</p> <p>The ticketing system tender is progressing well with the first phase of the selection process taking place in January 2018 and the final stage of the tender concluding in mid-April 2018.</p>	<p>Goals 1, 3, 5</p>

<b>4. REPORT: OPERATIONS AND BUILDINGS</b>	
	Strategic Goal
<b>4.1 Progress &amp; Issues</b>	
<p><b><u>General</u></b>  The team has continued to work well together and across the Centre with continuation of the success of Basquiat and the successful delivery of the inaugural Sculpture Court outdoor screenings. Much additional training has been provided on risk, including fire and anti-terrorism.</p>	Goals 1, 4, S/E
<p><b><u>Security (Audience Experience)</u></b>  The Centre continues to be supported by the City of London Police with Operation Servator deployments.</p> <p>Our work with the specialist Police units has continued so that they are familiar with our operation and our venues. Daily tool box talks have continued for all staff, (including contractors), covering key aspects of security such as ‘Be alert, not alarmed’, ‘Run, Hide, Tell’ and Citizen Aid. We have continued to work with consultants on the AECOM projects which will work hand in hand with the additional training that staff have received over the last year. We have also continued delivering BCP (Business Continuity Planning) sessions and major incident sessions with management and staff including with the Guildhall School and LSO teams, and teams from across the City. This all means we have an even more proactive approach to our security.</p>	Goals 1, S/E
<p><b><u>Facilities (Audience Experience)</u></b>  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 in line with the City and have had a special focus over the past year over the management and control of pests.</p>	Goals 1, S/E
<p><b><u>Exhibition Halls 1 &amp; 2</u></b>  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 paper originally aimed at December will be presented in the New Year, outlining our vision for the future and how we will help create space in the City of London. The space will be dynamic, multi-functional and generate footfall thus creating a cultural centre at the heart of the Culture Mile.</p>	Goals 1, 4
<p><b><u>Engineering</u></b>  The Engineering team has worked hard during the period to not only deliver the day to day of the busy operation but to also deliver much additional work and improvements following on from the successful</p>	Goals 1, S/E

<p>introduction of BRM 2.</p> <p>Additional support has been provided by the City Surveyor's Department to help drive improvements in the BRM and lift maintenance corporate contracts.</p> <p>As per the previous entry, the main focus has been on compliance with significant progress made on fire safety, water hygiene and asbestos management.</p> <p>An interruption in the heated supply from the Citigen district heating system caused significant problems for the Milton Court and Sundial Court buildings.</p> <p>Additional issues with plant and controls experienced during this cold spell confirm the need for investment in the plant across all sites.</p> <p>We are working with the energy team in the City to help achieve corporate reduction targets</p> <p><b><u>Audience Experience</u></b></p> <p>An extremely busy period for box office and front of house operations with continuing high levels of business for Basquiat, the Autumn and Christmas Season and the RSC season, while continuing to manage increasing internal customer expectations.</p> <p>Box office turnover year to date is showing a 27% increase on the same time last year. Ticketed admissions are also up 26%. Whilst this is not a direct comparison due to differing programming, it can be seen as an indicator of consumer confidence.</p> <p>The Audience Experience Events Team has supported departments and delivered just over 100 events so far, including Battle of Ideas and Sound Unbound, and continues to support offsite projects as well as our foyer installations projects.</p>	<p>Goals 1, 4, S/E</p>
<p><b>4.2 Preview &amp; Planning</b></p> <p><b><u>Projects Update</u></b></p> <p>Three of the remaining eleven Capital Cap projects have recently had their Gateway 7 reports approved and a further four such reports will be drafted in the near future. Once all of the Cap projects have been completed, via their respective Gateway 7 reports, an overall Capital Cap outcome report will be submitted to the Board.</p> <p>The first round of CWP projects was approved in January 2017 and includes projects scheduled from 2017/18 to 2019/20. However, since</p>	<p>Goal 1</p>

<p>then it has been necessary to introduce an additional project (Theatre Safety Curtain), for which we have recently appointed a contractor who will carry out the works in February 2018.</p> <p>Bids for the second round of CWP projects are currently going through the Committee cycle.</p> <p>The refurbishment of the Concert Hall seating is now underway and will continue until March 2018.</p> <p>The Centre has recently received funding to carry out a number of projects which have arisen from a series of fire risk assessments.</p> <p><b><u>Audience Experience</u></b></p> <p>Much training has been undertaken following on from the fire safety reviews, and an even more joint up approach is being adopted across the Centre including working with residents and other external bodies where appropriate. We have also conducted a number of zonal and a full “red button’ evacuation. All of the above have been successful and we were commended by the City fire safety team for our professional approach to the evacuation.</p>	<p>Goal 1</p>
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<p>permanent Listed Building Consent submitted to the planners.</p> <p><u>Car parks</u></p> <ul style="list-style-type: none"> <li>A bid has been submitted for a grant to improve air quality in our workplace, the grant would be used to purchase <b>electric charging points</b> in the Barbican Centre Car Park.</li> </ul> <p><b>Retail</b></p> <ul style="list-style-type: none"> <li><b>Product development</b> is underway for a variety of new shop ranges, including product planning for the 'Another Kind of Life' exhibition.</li> <li>Samples of additional product for sale as part of the <b>Warehouse collaboration</b> have now been agreed, with potential for at least one exclusive item.</li> <li>Planning continues for the spring retail season, which has now been named as <b><i>Make! A season of contemporary Craft in the Barbican shop.</i></b> This is in conjunction with the Crafts Council magazine, <i>Crafts Magazine</i>. A selection of makers has been identified and related products are being sourced.</li> </ul> <p><b>Development</b></p> <ul style="list-style-type: none"> <li>The <b>Barbican 1982 Ball</b> fundraising gala will be held on Thursday 8 February 2018, at the Café de Paris in the West End.</li> </ul> <p><b>Business Events</b></p> <ul style="list-style-type: none"> <li>Planning for the busy Winter <b>graduation season</b> is in progress with ceremonies for Kings College and City University in January.</li> <li><b>Menu planning</b> for the Spring and Summer has commenced when new seasons menus will be presented to prospective clients to test the market.</li> </ul> <p><b>Exhibition Halls</b></p> <ul style="list-style-type: none"> <li>The team is on course to deliver <b>the budgeted income for 2016/17</b> thanks to a number of new bookings from film location companies.</li> <li>The Halls are going to be used for filming some scenes for a new Sky Atlantic Drama "<b>Patrick Melrose</b>" and for "crowd/extras holding areas" during a shoot of a new <b>Pokemon movie</b> in January and February 2018.</li> </ul> <p><b>BIE</b></p> <ul style="list-style-type: none"> <li><b>Artificial Intelligence</b> development carries on smoothly with conversations with potential co-producers and artists underway.</li> <li><b>Game On 2.0</b> partners in Brazil were very pleased with the run in Rio and Sao Paulo and propose to extend the Brazilian tour to Recife and Brasilia from March until August.</li> <li>We have now finalised a contract with Kunsthall Rotterdam to host <b><i>Into the Unknown</i></b> from March 2019.</li> <li><b>Mangasia: Wonderlands of Asian Comics</b> is touring to Milan in February with the same producer as Rome.</li> <li><b>Game On</b> will start its 15-month China tour (£370k deal) in July '18 until Sept 2019. Cities include Shenzhen, Chengdu, and Shanghai.</li> </ul>	<p>Goals 1, 3</p> <p>Goals 1, 3</p> <p>Goals 1, 3</p> <p>Goals 1, 3</p> <p>Goals 1, 2, 3, 5</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

By virtue of paragraph(s) 1 of Part 1 of Schedule 12A  
of the Local Government Act 1972.

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