

Committee:	Date:
Barbican Centre Board	24 May 2017
Subject: Management Report by the Barbican's Directors	Public
Report of: Managing Director, Barbican Centre	For Information
<p style="text-align: center;">Summary</p> <ul style="list-style-type: none"> • The Management Report comprises current updates under five sections authored by Barbican Directors. • Updates are under the headlines of: <ul style="list-style-type: none"> ○ Strategy and Cultural Hub ○ Programming, Marketing and Communications ○ Learning and Engagement ○ Operations and Buildings ○ Business and Commercial. • Each of the five sections highlights 'progress & issues' for recent/current activity, then draws attention to upcoming events and developments in 'preview and planning'. • Reported activity is marked, where relevant, against our Barbican Centre strategic goal areas. For reference, the full list of strategic goals is attached at Appendix A. <p>Recommendation Members are asked to note this report.</p>	

Main Report

1. REPORT: STRATEGY AND CULTURAL HUB	
	Strategic Goal
<p><i>“The new London concert hall is going to happen. Let’s get behind it.” Richard Morrison, The Times, Friday 12 May 2017</i></p> <p>1.1 Centre for Music</p> <p>A report was presented to the Policy and Resources Committee in March outlining the rapid progress of the project and the changes to the scope of the building since the City-funded business case work began. These included reducing the size, enlarging the commercial opportunities, and ensuring that the City has the opportunity to build a complementary building. All these changes give confidence that the business case can move forward and P+R agreed to the next tranche of City funding.</p> <p>This funding enables the procurement of design teams and other consultants to work on the development of a concept design for the Centre for Music. This will give greater cost certainty and enable fund-raising activity to progress to the next stage with the engagement of potential funders in an outline design which shows the exciting possibilities of the site.</p> <p>This procurement process has been meticulously planned with the co-operation and close involvement of City of London procurement experts, and the design team brief went live on the EU portal on Thursday 18 May. It has already attracted a large number of submissions of interest. The process is that following the closing date for submissions from those interested, a shortlist of up to six design teams will be shortlisted, and they will prepare further work and will be interviewed in September. For this part of the process, a distinguished panel has been recruited including the incoming music director of the LSO Sir Simon Rattle, Professor Ricky Burdett of the LSE Cities programme, Lucy Musgrave of Publica, the architect Eva Jiricna, Deputy Alastair Moss of the COL, Alex Beard CEO of the Royal Opera House, Kathryn McDowell of the LSO and Lynne Williams of the Guildhall School. The chairman will be the MD of the Barbican.</p> <p>Further procurement processes are now live for acousticians, theatre consultants, Buildings Services, and Civil and Structural Engineers. It is important to note that at this stage we are not procuring a design or running an architectural competition; we are procuring a team who will work with the partners in the project to develop an outline design, which will be submitted to the City of London Corporation as part of the Centre for Music business case by December 2018. Press reaction to the announcement has been very favourable, and interest in the architectural press has been especially notable.</p>	

1.2 Cultural Hub

The launch of the cultural hub has been confirmed for Thursday 20 July, with the Lord Mayor and the Chairman of Policy and Resources, alongside the core partners the Museum of London, Barbican, LSO and Guildhall School. An identity and brand for the hub will be presented, and some early indications will be given of future activity as well as the look and feel of the area. Particular priority will be given to the Beech Street tunnel and improvements to it. Conversations with relevant partners have continued so that there is a feeling of ownership and involvement by key organisations in the area.

We continue to engage with Crossrail which is now working towards its opening as the Elizabeth Line (operational responsibility is being transferred from the Crossrail project to Transport for London) with the central section active in December 2018. The City wayfinding project has begun to open discussions with the cultural hub as to signage and wayfinding and this will also involve conversations with residents and other stakeholders.

The MD and Director of the Museum of London, with Simon Glynn from the Department of Built Environment, attended the Global Cultural District Networks conference in May, at which there was a high level of interest in London's plans, and some inspiring examples of the changes and potential for regeneration that is brought about by cultural developments. This is the beginning of a new vision for the area around the Barbican, with major opportunities for the future; the resources and support across the City Corporation needed to make it happen will be considerable.

A further major piece of work with implications for the cultural hub is that the City has commissioned a City-wide cultural strategy which is being undertaken by Munira Mirza, former cultural policy adviser to the Mayor of London.

2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS

Strategic Goal

2.1 Progress & Issues

Visual Arts

Richard Mosse: *Incoming* closed on Sunday 23 April, having garnered considerable critical acclaim and reached 55,071 people, which is 223% of its target. Contactless and cash donations totalled £3,396, achieving a conversion rate of 3.1% and exceeding the target set by Development. Audience feedback has been overwhelmingly positive, including the following;

'Please could you extend the Richard Mosse exhibition. It is very affecting and I found it to be an important and topical show that needs a longer period to enable more people to see it.'

The Japanese House has also been receiving excellent reviews (*The Evening Standard* 5*; *'an object lesson in how to exhibit architecture'*). The visitor number now stands at 33314 which is also over double the target so far. The accompanying **Architecture on Stage** talks series, delivered in partnership with the **Architecture Foundation**, has sold out all talks announced so far. In addition to ticket sales, the exhibition donations point has raised £2,238.65 with a conversion rate of 7.0%.

Music

The **Australian Chamber Orchestra** Milton Court residency was a great success, particularly the final performance which featured a side-by-side collaboration with Guildhall School students. It was described as an astonishing experience in the Guardian's 5* review, who also noted that the *'sheer joy of performing that the ACO projects so vividly had clearly been transmitted to the students privileged enough to be working with them'*.

The **Jarvis Cocker / Chilly Gonzalez** collaboration **Room 29**, sold out all three performances and enjoyed 4* reviews in the Guardian, Independent and Financial Times, described as *'elegant, sardonic and alluring'* and a *'unique hybrid of pop gig, stage theatre and university lecture'*.

The **Sound Unbound** weekend festival of classical music took place over the 29th and 30th of April and early reviews suggest it was well received by the press, being described as *"an extraordinarily well-organised festival took...involving hundreds of musicians, at a bargain price"* by London Jazz News. The event was a strong collaboration between the Music, Creative Learning, Comms and Marketing teams to produce an event which appealed to and reached new audiences.

Goals
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Goals
2,3,4,5

An upcoming highlight is the sold out performance of **Max Richter's *Sleep***, an overnight performance which explores the effect of music on subconscious minds. The performance is taking place in Old Billingsgate and will run from 10pm-7pam.

Theatre

Associate Companies **Boy Blue Entertainment** and **Michael Clark Company** both received Olivier Award nominations in the Best New Dance Production category. Although neither won the award, this recognition raises their profile significantly and is anticipated to have a positive impact for their return seasons.

Bitesize Theatre, a new strand of free Lunchtime theatre in the foyer, has been launched. Two companies have been presented to good attendance, including an estimated 250 audience members for the **Candoco Dance Company's** performances in April.

Obsession has opened, starring Jude Law. The **South Bank Show** have followed the rehearsal process and the resulting programme aired on 9 May. Theatre also worked in partnership with NT Live and screened the production to 2,000 cinemas in 60 countries on 11 May. Reviews for the show have been mixed but it has played to full houses for every performance.

Cinema

The screening of ***Who's Gonna Love Me Now*** was a huge success. The sold out event was beamed from Cinema 1 to 40 other cinemas around the UK. The screening was followed by a screentalk with the creative team, the central character and his military paratrooper father and this was followed by a performance by 50 members of the **London Gay Men's Chorus**, led by **Julian Clary**.

Filmmaker, **Raoul Peck** gave a screentalk to accompany a sold out screening of his Oscar nominated documentary ***I am Not Your Negro***, an exploration of the history of racism in the United States. The timely documentary, which was released in our cinemas on 7th April and enjoyed fantastic audience figures

After an ambitious audience engagement project - where we asked the population of London to tell us about the films that made a huge impact on their lives and why – we were able to screen ten curated titles from this list, titled **What London Watches: Ten Films That Shook The World**. This was a significant move forward in broadening out our audience and partner networks. The attendance figures were strong across the week.

May features the **Into the Woods season**, presenting four 'folk horror' films, curated by genre film specialists **Cigarette Burns Cinema**. The

Goals
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<p>season was the subject of a feature article in the Guardian arts pages; producer Stephen Woolley will be in attendance to introduce his 1984 classic <i>The Company of Wolves</i>.</p> <p>New release income ended the year strongly, earning 2.5k above target across February and March.</p> <p><u>Communications</u></p> <p>Significant focuses for the communications team in this period include: working towards the upcoming season launch on 17 May which announced our major 2018 Art of Change programme; delivering a PR campaign around the Sound Unbound classical music weekender which aimed to reach new audiences through non-traditional media outlets; and managing the peak of the high profile campaign for Obsession including a major press night and the opening party. We have been developing detailed communications strategies and materials for the Cultural Hub and the Centre for Music projects, and managing the media debate around the Barbican's gender neutral toilet provision.</p> <p><u>Marketing</u></p> <p>A hugely successful campaign for Sound Unbound delivered audience growth on the inaugural event in 2015. Paid attendance increased by around 6%, and crucially, income increased by 25%, reflecting a growing understanding and trust in the concept amongst audiences.</p> <p>Final work is under way in collaboration with the BIE team to prepare the campaign for <i>Into The Unknown</i> ahead of all major activity commencing later this month.</p> <p>Recruitment is under way to put in place comparable marketing resource across our learning and commercial teams to that across each of the art forms. This will allow us to address significant capacity issues in these two areas and to further support their strategic ambitions.</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>
<p>2.2 Preview and Planning:</p> <p><u>Beyond Barbican</u></p> <p>Waltham Forest Council were nominated for a Hearts for the Arts award for its contribution to the Walthamstow Garden Party in the category 'Best Local Authority Arts Project encouraging community cohesion'.</p> <p>Although they were not successful, a judge remarked of the event that it is <i>'a fantastic example of creative thinking that results in a safe and clear initiative that brings entire communities together. It is wonderful to note the quality of their partners and to acknowledge real focus on highlighting the vibrant variety of cultures in their community.'</i></p>	<p>Goals 2,3,4,5</p>

3. REPORT: LEARNING AND ENGAGEMENT	
	Strategic Goal
<p>3.1 Progress and Issues</p> <p><u>PUBLIC EVENTS</u></p> <p>Barbican at The Broadway Festival The first Barbican at the Broadway Festival provided an opportunity to showcase both our learning and participation work, and that of our partners, in the borough of Barking and Dagenham. Students from Barking and Dagenham College, Dagenham Park School and Sydney Russell School came together to present original theatre and music pieces produced through our flagship Barbican Box programme, in a showcase extravaganza which saw over 100 young people performing. This was followed by a performance from the (Im)PossibleWorks Satellite Collective, who came back together to re-create a composition which they had co-written for Dialogue 2017: <i>Where the Water Curves</i>. Our Associate, Drum Works, also performed with their participants from across the borough and beyond.</p> <p><u>SCHOOLS & COLLEGES</u></p> <p>Vulgrrr publication Inspired by the recent Vulgar exhibition, this year's Barbican Art Box publication <i>VULGRRR</i> is a fashion magazine filled with striking images created by the 128 secondary school pupils who took part in the project. The publication was launched with an event attended by over 60 pupils and a further 150 guests including their teachers, friends and families. The students' work is now currently on exhibition in the Barbican's Cinema Café.</p> <p><u>YOUNG CREATIVES</u></p> <p>Young Poets The Barbican Young Poets had another excellent year, which saw 25 young people aged 17-25 from diverse, largely east London backgrounds participate in the six-month programme. This year, the Poets' showcase stepped up a notch, taking place at Milton Court Theatre to a sell-out audience. The Poets' work has been published in an anthology, and a series of posters presenting their work will shortly be on display around the centre. As a testament to the quality of the young people's creativity, next year's Art of Change programme will feature the work of the Barbican Young Poets online, in performance in the Pit theatre and on display in the Barbican Library.</p> <p>Young Songwriters This new widening participation project, working with a group of c. 20 young people, is designed to respond to identified priorities for the Guildhall School to reach young people in East London who might not necessarily be thinking about further study at HE level. Through</p>	<p>Goals 2, 5</p> <p>Goal 2</p> <p>Goal 2</p> <p>Goals 2,4</p>

<p>mentoring sessions, which include music talent and personal development, participants are being coached to create and write their own music, which will be performed at the Walthamstow Garden Party. The young people are coming into to contact with the Guildhall School, being mentored by artists who teach at the school, in addition to being introduced to careers that exist within the arts</p> <p>Chronic Youth Our annual weekend-long film festival curated and programmed by the Barbican Young Programmers took place in March. Attracting large audiences, Chronic Youth provided cinematic perspectives on youth culture and the world as experienced by this group of 16-25 year olds. With films selected and introduced by the young programmers, screen talks and live music, the festival brought new voices and a fresh perspective to the Barbican's programme.</p> <p><u>EMERGING & PRACTISING ARTISTS</u></p> <p>Cross School Project An annual project, the Cross School Project brings together Guildhall School 1st year students (from the Acting, Technical Theatre, Music and Performance and Creative Enterprise courses) for the first time. This year, students worked in mixed groups to devise a 5 minute performance based on the same photographic stimulus. The project ended in a successful sharing day where groups performed to each other and gave feedback. Students specifically commented on how much they appreciated finding out about the skills and talents from their peers in other departments.</p> <p>Open Lab: Rhiannon Faith The Open Lab programme offers c. 15 weeks a year in the Pit Theatre to artists and companies, providing opportunities to explore, experiment and develop new ideas. In March, as part of the development of her forthcoming work <i>Smack That</i>, Dance Theatre artist Rhiannon Faith spent a week working with a cast of 7 women who have shared their stories of surviving domestic abuse. A collaborative project, <i>Smack That</i> is commissioned by Harlow Playhouse with the charity Safer Places, the leading care provider for all victims of gender-based violence throughout Essex. <i>Smack That</i> will appear at the Barbican in 2018 as part of the Art of Change season.</p>	<p>Goal 2</p> <p>Goals 2,1</p> <p>Goals 4,2</p>
<p>3.2 Preview and Planning</p> <p><u>SCHOOLS & COLLEGES</u></p> <p>TeachMeet Our regular Teacher Preview Nights have quickly become established as valued opportunities for teachers to connect with the Barbican and each other. This Spring we will develop this model, and pilot a new type of teacher event. <i>TeachMeets</i> are a recognised format for teachers to share skills and knowledge with each other, and combine a networking event with presentations by teachers on their own classroom practice. We will</p>	<p>Goals 2,1,5</p>

host a TeachMeet event in May, open to teachers from across all arts-disciplines and other subject teachers looking to integrate the arts into their classrooms. The event will link with the recruitment launch of our 2018/19 Barbican Box and Young Creatives programmes, as well as an opportunity for teachers to attend an event or exhibition at The Barbican.

YOUNG CREATIVES

Are you sitting Comfortably?

On Sunday 14 May our Young Visual Arts Group will present *Are You Sitting Comfortably?* This group 'huddle' will showcase the work they have developed as a group since coming together in October. The showcase will feature 11 original works from 13 young artists – and the group has had input into the curation, planning, marketing and documentation of their event with support from Barbican staff.

Goal 2

CITY OF LONDON LEARNING & ENGAGEMENT FORUM

'A New Direction', the Arts Council Funded Bridge organisation for London who has been commissioned to carry out a scoping exercise which will inform and advise the process of establishing a **City Cultural Education Partnership**, have now carried out over twenty interviews with various stakeholders. These interviewees have included Learning and Engagement Forum Members, City employees, members and external individuals from the Barbican, Guildhall School of Music & Drama, Museum of London, the LSO, other London boroughs, and the GLA.

Goal 4

A workshop with Learning Engagement Forum Members has also produced some clear ideas around how this Cultural Education Partnership could increase the impact and effectiveness of the City's investment in culture and education. An update paper will be going to Education Board on the 25th May, and the final paper will go to a Review Group in mid-June. This paper will also provide an overview of current activity, a comparison of aligning strategic goals across the partners, and some suggestions as to prioritised actions and projects.

We continue endeavouring to work as closely as possible with the **City of London Academies Trust** to ensure that the City's cultural offer is as joined up and accessible as possible for this growing family of schools. The Guildhall School is forging strong links with some of the Academies already, and from July we will be holding termly meetings with relevant Heads of departments in order to develop stronger progression routes for young musicians from the CoL Academies into our Under 18 offer across the Centre for Young Musicians, Junior Guildhall, Barbican Guildhall Creative Learning and LSO Discovery.

4. REPORT: OPERATIONS AND BUILDINGS

Strategic Goal

4.1 Progress & Issues

General	
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This has been a very busy period for the team with many initiatives coming together, linking up our W3 Kaizen reviews and strategies with the City including work on security, business continuity planning, fire safety and other risks and the review and realignment of the structure of Buildings and Operations to include Audience Experience.

- We continue to work with our colleagues in the CoL on the delivery of BRM2 (Buildings, Repairs and Maintenance contract). The City has attached an FM Team member to work with our Engineering Team to ensure a smooth transition of the contract. Progress to date has been very encouraging with Skanska, the BRM2 contractor, reviewing and providing support as required.
- We have been working closely with our CoL colleagues to integrate the AM/FM review (Asset Management and Facilities Management) which the City has been carrying out City-wide.
- In response to customer feedback and press comments the Barbican is actively reviewing its existing provision of some gender neutral toilets within the Centre. We support the policy, which is increasingly good practice in venues and educational institutions. We also acknowledge that there are practical difficulties with the scheme as currently implemented on level -2, in the foyer outside Cinema 1 and the Pit Theatre. We are looking to relocate the provision of gender neutral toilets to elsewhere in the Centre in the near future. We will also be taking advice from specialist bodies in order to better clarify and communicate the policy.

Security

- The team continues to work closely with the City Police, including on Operation Servator. The Centre hosted the first CoL training session on 28th March.
- We are working with the City of London Corporation, Noonan and the City of London Police, with 10 officers having attended React Operation Servator advanced training in the last period. These officers have since been deployed on 9 occasions in the last three months, assisting the Police in and around the Centre.
- There were VIP visits from HRH Princess Anne and the Mayor of London, Sadiq Khan, to the University of London Graduation, the Japanese Ambassador to the Art Gallery and various Saudi Royals to university graduations over this reporting period.
- We continue to review our Business Continuity Plans and our Major Incident Plans, again working closely with the relevant agencies.

Goals 1, 4, S/E

Goals 1. S/E

<p><u>Facilities</u></p> <ul style="list-style-type: none"> • A process has started to review and rewrite the School's Health and Safety Policy and Business Continuity Plan. The documents will be updated to ensure consistency with the City of London and Centre H&S Policy and BCP. Training days will be held as appropriate in the future. • The standard of cleaning across the School and Centre continues to improve • We continue to work with contractors and their staff to ensure that they are fully aware of our onsite procedures, including the fire evacuation, and that they respond in a timely and appropriate manner 	Goals 1, S/E
<p><u>Exhibition Halls 1 & 2</u></p> <ul style="list-style-type: none"> • We continue to work with the Town Clerk and City Surveyor's team at CoL to progress how the Exhibition Halls might best support the Cultural Hub Strategy. 	Goals 1, 4
<p><u>Engineering</u></p> <p>Recent works include:</p> <ul style="list-style-type: none"> • The Engineering Team continues to work with the Audience Experience Team and Security Team to review and manage any maintenance and asset management risks across the estate. • We have been working with our colleagues in Barbican International Enterprises and the Arts Teams to ensure the delivery of the shows and exhibitions, including for example the upcoming Into the Unknown: A Journey Through Science Fiction and Japanese House. • Concert Hall AHU (Air Handling Unit) and ventilation - a recent survey has identified failure of floor framework in the humidifier chamber of the AHU which causes floods in CSPR (Control Services Plant Room). Main supply fans have been found to have suffered a substantial amount of corrosion hence require to be replaced to mitigate the risk of potential failures • Fire Stopping commenced on 6th April 2017. First phase is Central Services. Plant Room works have been instructed independently from MITIE using WRR Fire Stopping. • We continue to work with the City Surveyor's Team to prepare for the smooth introduction of the CAFM (Computer-Aided Facility Management) system and the outputs of the FM/AM Review Process. 	Goal 1, S/E
<p><u>Audience Experience</u></p> <ul style="list-style-type: none"> • The Customer Experience department has now moved to be part of the Operations and Buildings Division. To accurately reflect our vision, Customer Experience has also been renamed as Audience Experience. • Box office turnover for the first period is just over £2m – a 14% increase on the same time last year. 	Goals 1,S/E

5. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Goal
5.1 Progress & Issues	
<p>Exhibition Halls</p> <ul style="list-style-type: none"> • Exhibition Halls have achieved a successful year end result, having delivered total exhibition Income 8% higher than budget. • Despite several cancellations throughout the year, this excellent result has been reached thanks to a number of last minute bookings, especially those from Sony Pictures and Hugo Boss, which took place in the last quarter of the financial year. • A number of additional exam dates have also been added to Exhibition Hall 1's calendar. City University of London has scheduled 3 weeks of exams from 8 May at approximately 20 days' notice. <p>BIE</p> <ul style="list-style-type: none"> • The installation for <i>Into the Unknown: A Journey through Science Fiction</i> has begun and is progressing well. The exhibition will open to the public on 3 June 2017 at the Barbican Centre. • A last minute cancellation from one of our tour partners means we are now seeking venues and producers to host the <i>Designing 007</i> exhibition in the upcoming months. <p>Development</p> <ul style="list-style-type: none"> • With the success of donations to the Curve Gallery, we are looking at other opportunities for audiences to support the Barbican's work. • There are several sponsors for The Japanese House exhibition which opens in March. Two are first time Barbican sponsors. <p>Business Events</p> <ul style="list-style-type: none"> • Final end of year 16/17 figures show that Business Events generated £2.47m of venue hire income which is a record year and a fantastic achievement. We also achieved an increase of 28% on banqueting concession income. • Figures for 17/18 are currently running at 62% of target for venue hire. • The team attended the BNC Global Event Show, London City Selection Agency Fam weekend, Cool Venue Awards, M&IT Awards, 20/20 event for 500+ venues, MIA Agents Day. • Business Events awarded 'COOLest Conference & Exhibition Centre 2017' for 3rd year running. <p>Commercial Development</p> <p><u>Retail</u></p> <ul style="list-style-type: none"> • Barbican Shop - internal shop signage has now been added to fixtures to improve customer journey. Solutions for lighting have now been purchased and will be installed by Theatre Production in the coming weeks. 	<p>Goal 3</p> <p>Goals 1, 2, 3, 5</p> <p>Goals 2,3,4</p> <p>Goals 1, 3</p> <p>Goal 3</p>

<p>Business Events</p> <ul style="list-style-type: none"> • The continuing uncertainty surrounding Brexit along with the call of a snap General Election is causing some uncertainty in the industry, which means that BBE have to work harder to maintain our visibility and ensure we continue to increase our presence in the market place, just as our competitors are doing. It will be essential over the next few months to ensure every effort is going into sales and marketing of the venue in order to keep on track. • New Spring and Summer event menus are about to be launched. • Barbican and Searcys are co-sponsoring the Meeting Show Association Conference in June to help drive association business to the City. 	<p>Goal 3</p>
<p>Commercial Development</p> <p><u>Retail</u></p> <ul style="list-style-type: none"> • Currently the team is developing and finalising product and book ranges for <i>Into the Unknown</i> and <i>Basquiat</i> • The Japanese House exhibition shop is performing extremely well, with the exhibition catalogue currently being reprinted • A new Head of Retail will be starting on 30 May. Jo Davis was previously Head of Commercial Operations at the Shard, and prior to that was a merchandising manager for the London Olympics. She brings extensive retail management experience to the role. 	<p>Goals 1,3</p>
<p><u>Catering</u></p> <ul style="list-style-type: none"> • Benugo are investing in improvements to the counter area of the Beech Street Café Bar, introducing sweet and savoury crepes to the menu and reconfiguring the area to be more efficient. Additional works will also be done to improve the lighting and ambience of the seating area. 	<p>Goals 1,3</p>
<p><u>Bars</u></p> <ul style="list-style-type: none"> • Improvements to the design and furniture of the Martini Bar have been delayed, but an opportunity to incorporate a reduced version of the Bocci installation that has been part of the foyer installations project, has meant that a reworking of the plans for this area is being considered. It is now linked to seeking permanent planning permission for both the Martini Bar and the Bocci installation. 	<p>Goals 1, 3</p>
<p><u>Car parks</u></p> <ul style="list-style-type: none"> • We have negotiated with JustPark to increase their allocation of spaces within the Barbican Car Parks from 25 spaces to 50 spaces. 	<p>Goals 1, 3</p>

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