

Committee(s):	Date(s):
Barbican Centre Board	14 October 2015
Subject: Management Report by the Barbican's Directors	Public
Report of: Managing Director, Barbican Centre	For Information
<u>Summary</u>	
<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 (NB: not included in this report as covered in the Performance Review paper) ○ Arts Programming, Marketing and Communications ○ Creative Learning ○ 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 & planning'. • Reported activity is marked, where relevant, against our Barbican Centre strategic objectives. For reference, the full list of objectives is attached at Appendix A. 	
Recommendation	
Members are asked to:	
<ul style="list-style-type: none"> • Note this report. 	

Main Report

1. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS	
	Strategic Objective
1.1 Progress & Issues <u>Gallery:</u> From 27 June to 26 July, Station to Station took over the Centre's Art Gallery, The Curve, Concert Hall, Cinemas, Lakeside Terrace and Sculpture Court. The project included Light Echoes , a new commission in the Curve by	Objectives 1,2,3,5,6

Aaron Koblin, and a learning programme with young people, working with partners including **Bloomberg Connects**, **Young Arts Academy**, **Roundhouse Radio** and the **London Film School**.

The social media campaign achieved fantastic results, including **7,674,732** unique individuals receiving our tweets, and **34,543** video views. The show itself attracted approximately **36-38,000** attendees, who between them made **47,000** visits to the STS sites. **Light Echoes** remained open to the public until 6 September, and attracted **21,420** visitors (exceeding target of 18,000). Much of the month-long events were free to the public as part of our commitment to increasing access to the arts.

Our exhibition, **Constructing Worlds**, which toured to the **ICO** in Madrid also closed on 6 September. They received **15,356** visitors, making it one of the most visited exhibitions they have ever had, and sold over 400 catalogues.

Looking forward, **Eddie Peake: The Forever Loop** will open in the Curve on 9 October, and **The World of Charles and Ray Eames** will open in the Gallery on 21 October. Both exhibitions will be open for an event during Frieze on 14 October, to raise the profile of the Barbican during this important week in the International visual arts calendar.

Time Out Magazine's special ART edition features **Eddie Peake's** upcoming commission on its cover. The magazine's choice of the best 16 shows coming up this Autumn include both **Eddie Peake: The Forever Loop**, naming Eddie "one of the most hotly tipped contemporary artist in the UK"; and **The World of Charles and Ray Eames** in the art gallery, calling it "the most stylish exhibition of Autumn 2015". **Eddie Peake** was also interviewed by **Skye Sherwin** for a great piece in **AnOther Magazine**, titled *Unequivocally Real*.

Music:

The Classical Season recommenced on 21st September. Summer has achieved relatively good sales for the rest of the financial year, with the **Rattle / Sellars / LSO** co-promotion proving particularly strong at the moment.

Contemporary Music had no shows in August. July was a difficult period against budget with **Moog Festival - Keith Emmerson** in particular - struggling. The **Asil Ensemble** also lost out versus budget. **Station to Station** shows performed well at the box office, with **Boredoms** and **Suicide** playing to full houses. The autumn period is shaping up much more strongly, especially **Faiz Ali Faiz**, **Jeff Mills**, which sold out in 24 hours, **Apparat** and shows in the **Jazz Festival** should enable us to catch up on the deficit over the summer.

Theatre:

Hamlet has been a huge success and has garnered a great amount of media attention during the run. Audience response has been incredibly

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favourable and the company has performed to full houses daily. Accompanying the main programme has been bespoke school matinee, attracting attentive young people often attending their first Shakespeare performance. The National Theatre Live broadcast will be projected in cinemas around the world on 15th October.

Antigone was well received at this year's **Edinburgh International Festival**, and was welcomed with 4 star reviews. The show received an extensive marketing campaign, including posters on the sides of taxis and buses around the city and played to full houses. This signifies the start of a very good relationship with the new Artistic Director of the festival, which will open up future touring opportunities for the Barbican. **Antigone** has now opened at **BAM** in New York which is the first of its four USA tour venues.

Also at EIF, was the premiere of **Simon McBurney** in **Complicite's The Encounter**, a Barbican co-commission that will come here in February 2016. The ground-breaking show, which uses binaural sound technology, was lauded by critics and audiences alike, attracting 5 and 4 star reviews all round. Also premiering was **Robert Lepage** in his one man show - **887**, which uses innovative video technology to present the experience of growing up in Quebec in the 70's. It is planned to come to the Barbican in 2017.

Backstage in Biscuitland by **Touretteshero** opened the autumn season in the Pit on the week commencing 21st September. Led by **Jess Thom**, the piece tells her very personal story about living with Tourettes, with much humour and insight.

Finally, **The Stage** namechecked myself and Head of Theatre, Toni Racklin in a line-up of key influencers in London Theatre. The article went on to describe the Barbican as "*one of the best programmed of all multi-disciplinary arts centres in the world...its theatre and dance programmes are indispensable in bringing world artists to London*".

Cinema:

We worked to capitalise on Benedict Cumberbatch's link to the Centre during August, with an arts season looking at his screen work – which was well received by fans but reached modest numbers, missing target. We also hosted screenings from Glyndebourne which was well received but did not hit the numbers we get for the Met.

The Colour of Money season achieved a good turnout for the **Guardian Masterclass** and received very good feedback via audience survey. The **Architecture on Film** event, exploring the systems of gentrification and how it impacts on the economy and the **Battle of Ideas** debate on inequality were also well attended and received. The **Rethinking Economics** partnership brought in a younger audience for a series of free pop-up sessions, which were very well attended across the board. Overall there was a very high level of discussion and engagement by all

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<p>of our panels across the season.</p> <p><u>Digital Content:</u> Interfaces took place on 22nd and 23rd August across spaces in the Foyers, and reached 2,500 people - of which 30% were new to the Barbican. The exhibition showcased the work of our cohort of innovative artists working in the digital arts, supported by Fish Island. Through this exhibition, we have gained valuable insight to inform our strategic Foyers project, which began in early October.</p> <p><u>Offsite:</u> Barking Town Square Street Party and Walthamstow Garden Party both took place in July this year. The overall response has been incredibly positive and we have achieved and in some cases massively exceeded targets set against each event – particularly in terms of reaching those with low cultural engagement, those from BAME communities and young people (aged 16-25). Visual artist Zara Hussain, who was commissioned to produce work for the Garden Party, went on to be commissioned to create stunning visuals at this year’s Transcender event, providing a tangible link between our offsite and onsite programme. The show was sold out and was extremely well received by funders and audiences alike. We are in the process of finalising the evaluations for offsite events and are meeting with local Councillor Leaders, to confirm plans for next year.</p> <p><u>Marketing:</u> Audience insight and data: Station to Station attracted a diverse audience, including 26% first time visitors to the Barbican. 64% were aged 16-34, which was in line with targets. In terms of visitors to the Hall for the associated Music programme, 37% were new, and 40% had attended four or more concerts this year. This demonstrates a good balance between new and core Music audiences and that the artistic alignment with Station to Station worked well. The real success in terms of reach was our impact across social media. The #STSBarbican Twitter handle appeared in 7m timelines, creating 91m opportunities for users to see it. Instagram’s own account showcased Station to Station to its 96m subscribers. The Vinyl Factory mobile vinyl pressing unit pressed more than 6,000 copies of 20 different albums over the month.</p> <p>Walthamstow Garden Party and Barking Town Square Street Party audience figures reached 37,000 across both events. The new data capture methodology of pre-event online sign-up to access the Walthamstow Garden Party festival timetable was taken up by 7,000 people (20% of visitors), 64% of whom were new to the Barbican.</p> <p>Membership: As part of our second phase of changes to the Membership Scheme there have been some minor alternations to the terms relating to booking and catering. These were initially planned to take place when the main changes to the scheme took place last September, but it was then agreed</p>	<p>Objectives: 1,2,3,5,6</p> <p>Objectives 1,2,3,5</p> <p>Objectives 1,2,3,5,6</p>
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<p>to phase them in a year later. From 1st September, Members are no longer charged for booking fees on their ticket purchases (some exceptions apply for external events and productions). The catering offer has also changed from a flat-rate discount to a rolling set of seasonal offers.</p> <p>The first offer was that throughout September, Benugo offered Members 2-for-1 coffee all day in the cinema and foyer cafes. In October the offer is 2-for-1 in the Barbican Kitchen on the wood-fired pizzas. There will also be a new series of members' events, such as champagne tasting and cocktail making sessions.</p> <p><u>Communications:</u> After a busy summer handling the intense media activity around Benedict Cumberbatch and Hamlet, the team are now focusing on delivering the major autumn campaigns across the art-forms - excellent coverage is expected across national and arts titles. Other key activity is focussed around the autumn season launch. This time it will be a soft 'desk launch' to go live on 6th October that will announce a tranche of programming from Spring 2016 and beyond. VIP journalists and editors have been invited to a selection of major events during October to bring them into the Centre to both make them aware of the current events and to speak to them about the new programme and upcoming plans.</p>	<p>Objectives 1,2,3,6</p>
<p>1.2 Preview and Planning <u>Evaluation Methodology</u> As of this year we have piloted and started to roll out a new method of evaluating high profile, cross-arts and high cost projects across the art-forms, Creative Learning and BIE. The work being done in this area strives to ensure our high profile projects and events are measured against the organisational objectives and goals, whilst also responding to key business objectives.</p> <p><u>Foyers</u> As detailed in the Director of Audiences and Development's Strategic Plan Update report, the Foyers Project will be one of the launch projects to start delivering work set out in the Strategic Goals. The first cross-organisational meeting to develop the plan for this was on 2nd October and we will update the Board on its progression.</p>	<p>Objectives 1,2,3,5,6</p>

<p>3. REPORT: CREATIVE LEARNING</p>	
	<p>Strategic Objective</p>
<p>3.1 Progress and Issues Launch of new Boxes/Book</p> <p>This year's Barbican Box Theatre has for the first time been curated 'in</p>	

<p>house' with a number of partners. The box is based around Shakespeare, and contains objects suggested by key artists including Benedict Cumberbatch, Simon McBurney and Robert Wilson, as well as the Royal Shakespeare Company. In line with our strategy and needs analysis this year we are beginning to shift the emphasis of these projects to outer London boroughs including Barking and Dagenham and Waltham Forest, whilst still maintaining the offer to schools in the inner East London boroughs.</p> <p>One area of concern has been the number of schools who have not been able to take up the projects this year due to cutting of courses, reduction of staff resources and consequent low take up of the subjects. This includes some schools such as Bridge Academy Hackney, who have been involved in the project since the beginning. Our future plans for working more deeply with schools in a partnership model are partially driven by this change, and aim to create new ways to embed creative education in the school, across and outside of the curriculum.</p> <p>BA in Performance and Creative Enterprise The new BA in Performance and Collaborative Enterprise - delivered by the Guildhall School in association with the Barbican - launched in September 2015 with its first cohort of students. Many links with the Barbican have already been formed with core tutors on the group including poet Jacob Sam La Rose, and the student's first performance taking place on the freestage as part of an induction project with Leadership, Jazz and Music Therapy students. As the first HE programme formally associated with the Barbican, this initiative significantly strengthens the partnership between the Guildhall School and the Barbican.</p> <p>Cultural Challenge/ELCEP/ArtsMark We are delighted that our partnership bid to A New Direction's Cultural Education Challenge for the 'Creative Schools' programme was successful. This will further develop our East London Cultural Education Partnership and enable us to work together with around 30 partners to establish a schools brokerage service with the aim of ensuring that cultural education initiatives are placed according to need, and addressing identified inequality between opportunities for young people in Inner and Outer London boroughs. Additionally we have been awarded a small grant from the Arts Council to test ways in which a cultural organisation can contribute to the recently revised ArtsMark scheme for schools.</p>	<p>Objectives 2, 3</p> <p>Objectives 3, 6</p> <p>Objectives 5, 3</p>
<p>3.2 Preview and Planning</p> <p>Battle of Ideas We will host the annual Battle of Ideas festival for the fourth time on the weekend of 17th and 18th October. Featuring over 90 sessions and 200 speakers the festival includes keynote debates such as, <i>Why are young people joining ISIS?</i> and <i>Is technology limiting our humanity?</i>, as well as</p>	<p>Objectives 2, 6</p>

<p>session strands including <i>Feminism and its discontents</i> and <i>War and Peace</i>, with speakers including Christina Hoff Sommers, Frank Furedi, Angie Hobbs and Patrik Schumache. We are also in discussions with Institute of Ideas regarding a year- round relationship with more regular debates as well as ongoing support for the school Debating Matters programme.</p> <p>Young Arts Academy /Ensembles/Groups recruitment A number of our young people's projects relaunch with the start of the academic year, and there has been a targeted marketing campaign including a new piece of print, focussing on schools and community groups across East London. New initiatives include the launch of a young visual arts group, and the formal launch of the Young Arts Academy which will provide regular industry focussed events, bespoke projects, and ultimately an online network to support the growing community of young artists seeking employment across the UKs thriving Creative and Cultural Industries.</p> <p>Cultural Hub content scoping As part of the ongoing work around the development of the Cultural Hub, we have been leading on a scoping exercise with the Museum of London to capture the extent of cultural education activity across the city departments. Additionally we are working closely with cultural hub partners on the joint strategy for the hub as a key cultural education destination. The joint activities which are being developed through the Learning and Engagement forum are a core part of this work and include a Head Teacher's conference to be hosted at the Barbican in Spring 2016 with the aim of raising the profile of all that the City can offer to London's schools.</p>	<p>Objective 3</p> <p>Objective 6</p>
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<p>4. REPORT: OPERATIONS AND BUILDINGS</p>	
	<p>Strategic Objective</p>
<p>4.1 Progress & Issues</p> <p><u>Security:</u> Various VIP visits: the Israeli Ambassador visiting in a private capacity attended Hamlet on 29th August. On 16th September, the Chinese Vice Premier Madam Liu Yandong, attended a private concert by the LSO arranged by the LSO/ReignWood Group and the Chinese Embassy. Security has controlled the early morning Hamlet queues and worked with Customer Experience in controlling the matinee and evening crowd gatherings.</p> <p><u>Ex Hall 1:</u> Following the withdrawal of the London Film School from the lease agreement, the enabling works programme has been reassessed in</p>	<p>Objectives 1,S/E</p> <p>Objective 4</p>

terms of timetable and scope. City Surveyors are recommending that the enabling works proceed as planned and will be applying to RASC for additional funding to include the light strip out that was previously included in the LFS strip out works. This will provide a stripped out clear floorplate for a prospective tenant to fit out. The revised scheme still includes plans for Barbican marketing offices relocation and the development of new office space above Côte.

Engineering

The summer period has provided an opportunity to carry out a planned programme of pump and valve replacements. Removal for refurbishment is currently in progress with reinstall taking place in early October 2015.

Theatre pump work: design of a backup system is now complete and pump and material are on order. This should be complete in early November 2015 and once complete will provide more robust contingency to the system.

Energy saving LED replacement lighting for the foyers is nearing completion. The Foyer Level G all complete with a few bays on Level -1 remaining.

Engineering and Development have been working together to install electrically operated banner hangers; this has now been completed and will mean we no longer need access at height to install or change over foyer banners

Facilities:

The new centrally procured cleaning contract has been awarded to Servest with an overall saving to the city of 9%, the financial impact on BC costs is expected to be neutral. Mobilisation plans are currently being discussed and the changeover to the new contractor is planned for 1st November. The new contract arrangements will provide overnight cleaning for critical areas for the first time.

Customer Experience

Box office turnover remains buoyant with a turnover of just under £10m in the first 6 months of this financial year.

The ongoing major focus of the team continues to be dealing with record audiences for Hamlet. At time of writing, 60,000 customers have attended and another 40,000 are due to attend before the end of the run.

Customer feedback has been very positive: *“What made it a truly great experience was the exceptional helpfulness, friendliness and kindness of the Barbican staff. I wish I had gathered names but the ... woman was informative, enthusiastic and generally a huge asset to your organisation. Also young man at entrance very kind. We will return due to your amazing team.”*

Plans in place to minimise secondary market ticketing and use of digital devices in the auditorium have been effective. The Customer Experience events team were heavily involved in the delivery of a major successful opening night reception, which saw an innovative use of the foyer spaces.

Objective 4

Objective S/E

Objective 1,
S/E

<p>4.2 Preview & Planning Headline Projects are as follows - currently on site :</p> <ul style="list-style-type: none"> • Art Gallery Roof Works - in progress with completion scheduled for mid-October. • Concert Hall Intelligent Lighting - the new system has been installed and is fully operational. <p>Currently in planning and development:</p> <ul style="list-style-type: none"> • New 300m2 Retail Unit in Foyer; • Level 4 conference suite improvements; <p>Both projects have business case proposals currently in the committee cycle with start on site planned for Summer 2016.</p> <p>Following projects are currently in design development:</p> <ul style="list-style-type: none"> • Superloo and toilet refurbishments, • Concert Hall stage and backstage refurbishments including new piano lift • Hospitality areas including Fountain Room and Lounge Bar west. <p>All projects in development are subject to planning and heritage consent</p> <p><u>Customer Experience</u></p> <p>The Customer Experience teams are gearing up for an exceptionally busy autumn season including Battle of Ideas and the RSC season immediately following Hamlet. Collaborative work continues with IT and marketing colleagues on the refreshed website.</p>	<p>Objective 4</p> <p>Objectives 1/ S/E</p>
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5. REPORT: BUSINESS AND COMMERCIAL	
<p>5.1 Progress & Issues</p> <p>Business Events</p> <ul style="list-style-type: none"> • In a single week in July, a new record was set with £1million worth of Business Event contracts confirmed within that week alone for the Barbican. • Within that £1million, one new contract alone was won – Institute of Fundraising - for a 3 year period valued at circa £800K (venue hire and catering) commencing 2016. • Photoshoots continue to go from strength to strength including well-known brands such as Next, River Island, TK Maxx and Orla Kiely <p>BIE</p> <ul style="list-style-type: none"> • We have welcomed a new Exhibition Manager to our team who will take over the management of <i>Digital Revolution</i> and <i>Designing 007</i>. This will leave our current Exhibition Managers more time to develop our new shows. • We have signed a new 3 year contract extension with EON 	<p>Strategic Objective</p> <p>Objective 5</p> <p>Objectives 1,2,5</p>

<p>productions for <i>Designing 007</i>.</p> <ul style="list-style-type: none"> • We are assembling the team for our latest planned exhibition <i>Science Fiction: A Space Odyssey</i> (working title) and are continuing to have regular meetings with the Guest Curator. • The next few months will be busy for the team, installing exhibitions in Mexico, Athens and Moscow, as well as de-installing <i>Game On</i> in Montreal. • We are working with the Centre for Music team to indicate the digital potential for the hall, gallery and learning spaces. 	
<p>Exhibition Halls</p> <ul style="list-style-type: none"> • Two regular events took place in September: the Landlord and Letting Show and King’s College Welcome Fair. Both events delivered better than expected visitor numbers and good financial returns. 	Objective 5
<p>Commercial Development</p>	
<p><u>Retail</u></p>	
<ul style="list-style-type: none"> • New online shop launched late July and in the full 2 months of trading has generated more income than the old shop achieved in the previous full financial year. Lots of overseas orders which we previously could not facilitate 	Objectives 1,5
<ul style="list-style-type: none"> • Hamlet pop-up and foyer shop both trading very strongly. 	Objectives 5
<p><u>Catering</u></p>	
<ul style="list-style-type: none"> • Benugo and Searcys took over their new spaces on schedule at the end of July. Some minor snagging still to be completed in the Barbican Kitchen but otherwise the refurbishment program was well executed and the finished product is as tendered by the caterers. Early signs are positive with good customer feedback and sales / commission exceeding budget. 	Objectives 1, 5
<ul style="list-style-type: none"> • The Barbican performance bars were taken in-house on the 31 August on schedule. A new EPOS system has been successfully installed and a benchmarking review of prices has resulted in lower price points for wine and Prosecco. Locally brewed draught beers and English wines are now available in all bars. 	Objectives 5
<p><u>Car Parks</u></p>	
<ul style="list-style-type: none"> • Installation of the new car park equipment was successfully completed in July. The operating system is currently being adapted to ensure that it is appropriate for an arts’ venue and can cope with our peaks and troughs. 	Objectives 1, 5
<ul style="list-style-type: none"> • An unbudgeted price increase was implemented on 1st September which will have a positive effect on income. 	Objective 5
<p>Development</p>	
<ul style="list-style-type: none"> • The Barbican Centre Trust was awarded £170k over three years from the Cultural Education Challenge for the East London Cultural Education Partnership of over 20 organisations. The Barbican is the lead partner. http://www.culturaleducation.london/ 	Objectives 1,5
<ul style="list-style-type: none"> • The Barbican has won Bronze in the ‘Best Arts and Culture Programme’ at this year’s Corporate Engagement Awards for our 	

<p>partnership with Bloomberg and Google for Digital Revolution.</p> <ul style="list-style-type: none"> • Tickets are on sale for the inaugural Barbican Halloween Ball and we are seeking advertising for the programme. http://barbicanhalloweenball.org.uk/ • The Barbican Patrons 5th anniversary event on 5 September was successful, with many Patrons and their guests attending to mark the occasion • Nominal donations of £1 are now being taken on bills in Searcy's Gin Joint, a programme based on other charity and arts models 	
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<p>5.2 Preview & Planning</p> <p>Business Events</p> <ul style="list-style-type: none"> • Current confirmed business is 86% of budget, which is 3% ahead of last year. • Milton Court is showing improvement year on year with almost 50% of its budget confirmed, an increase of 34% from 2014. • Increased levels of activity throughout the summer ensured visibility in the meetings industry, with the autumn kicking off with a number of events including an open day at the Barbican, exhibiting at the Christmas Show and Square Meal's Venue & Events, resulting in over £300k worth of enquiries. • The team continue to maintain a high industry profile, resulting in nominations at the miaList awards for our Event Management team for the Team Award, and Georgia Toppin in the Sales Team for the Rising Star Special Award. <p>BIE</p> <ul style="list-style-type: none"> • Due to the success of the run, we have extended <i>Game On 2.0</i> at the Centre for Life, Newcastle for a further 2 months. • <i>Designing 007</i> exhibition will be staged in Mexico in October 2015 in conjunction with the next Bond movie release – Mexico City is the premiere city for the whole of the Americas. This should be the highlight event of the tour to date with the world's media in attendance. • <i>Digital Revolution</i> has ended its run at Tekniska Museet, Stockholm and is due to open at Onassis Cultural Centre, Athens, in October. • We have instigated a new partnership with Miraikan Museum in Tokyo who will host <i>Game On</i> in spring 2016. • <i>Watch Me Move</i> will be exhibited in Moscow in November 2016. <p>Exhibition Halls</p> <ul style="list-style-type: none"> • The next three months will be the busiest in the Exhibition Halls' calendar, with at least eight events taking place; three of them: Virgin Wine Tasting, Diabetes Professional Care Conference and Exhibition and The Recruiter Show, being staged at the Barbican for the first time. • A number of additional exam dates by University of London have 	<p>Objective 5</p> <p>Objectives 1, 2, 5</p> <p>Objective 5</p>
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<p>been scheduled for the beginning of October in Exhibition Hall 1; made possible by the London Film School's decision not to move in.</p> <ul style="list-style-type: none"> • Edinburgh Business School and Chartered Institute of Taxation will also be holding their exams in November and December. <p>Commercial Development</p> <p><u>Retail</u></p> <ul style="list-style-type: none"> • Combined Gateway 1-4 for new retail unit to be submitted to October Board cycle • Pop up shop to stay in situ on mezzanine for duration of RSC residence. Retail working with RSC on product ranges for all performances. <p><u>Catering</u></p> <ul style="list-style-type: none"> • Gateway 5 approved to complete the minor works to the bar counters, back bar display and mobile bars. The mobile bars will also be introduced at this time. • Searcys will be refurbishing the Level 2 restaurant the first week of November, in collaboration with and a menu created by top chef/patron Anthony Demetre (of restaurants Arbutus and Wild Honey fame). <p><u>Car parks</u></p> <ul style="list-style-type: none"> • Work is currently being done to investigate alternative commercial uses for car park 2. <p>Development</p> <ul style="list-style-type: none"> • We are planning several cultivation events around this autumn's Eames exhibition, as well as theatre and music performances. • We are promoting the new Barbican Fund to Barbican Members through their monthly mailing and email campaigns. 	<p>Objectives 1,5</p> <p>Objectives 1, 5</p> <p>Objective 5</p> <p>Objectives 1,5</p>
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Appendix A:

Our Vision:

World-class Arts and Learning

Our Objectives

Collaborate with colleagues to:

- 1. Serve all our audiences**
- 2. Produce an outstanding arts programme**
- 3. Place creative learning at the heart of our work**
- 4. Develop our iconic buildings**
- 5. Diversify funding**
- 6. Create a cultural hub**

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