

Committee(s):	Date(s):
Barbican Centre Board	08/10/2014
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 six sections authored by Barbican directors. Updates are under the headlines of Cultural Hub, Arts, Creative Learning, Audiences & Development, Operations & Buildings and Business & Commercial. • Each of the six 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: STRATEGY AND CULTURAL HUB	
<p>London's... young people are about to get an unparalleled opportunity to engage with the arts thanks to a stunning "manifesto" unveiled this week by the Barbican Centre and Guildhall School of Music & Drama."</p> <p>Richard Morrison, The Times, 19 September</p>	Strategic Objective
<p>1.1 Progress and Issues</p> <p>Strategy</p> <p>The present phase of the Service Based Review process has now been completed, and the proposals have been endorsed by Policy and Resources at the beginning of September. The implementation phase now begins. The report of AEA Consulting, commissioned by the Chamberlain to assess the efficiency and effectiveness of the Barbican Centre, is currently being finalised, and has endorsed the ability of the Centre to make the necessary adjustments to its model from 2017-18 'subject to the adoption of a number of supporting measures intended to strengthen implementation'. The efficiency proposals, i.e. the financial picture, is reported on elsewhere in the meeting, while the effectiveness findings will have been outlined at the Board awayday and the Performance Review begins a further discussion of them.</p> <p>It was decided to focus our autumn launch this year on a major new offer to young people in London, marking a celebration of the five years of the Barbican-Guildhall Creative Learning department; this was launched at an event in the Milton Court theatre which was well received and successfully reflected in the press. Underlying this offer (for more detail see Creative Learning) is a key debate about the breadth and consistency of the cultural education offer to young people, and this is a live issue for the future highlighted also by ABRSM report Making Music.</p> <p>Cultural Hub</p> <p>There has been a series of consultative meetings on the Barbican Area Strategy taking place over the summer with sector groups, facilitated by Publica. The final one of these sessions took place on 18 September, and was a plenary session enabling all interest groups to come together and debate the issues. Themes arising from the consultation will be presented to the Cultural Hub Working Party on 24 September. The City of London's consultation site at http://barbicanarea.co.uk is still live and receiving comments (although there was an earlier closing date advertised), so the consultants will take all comments into account and we are encouraging all stakeholders including audiences to contribute: over 1000 members of our audiences and an similar number from Museum of London have already contributed to the discussion.</p>	

1.2 Preview and Planning Strategy

The immediate challenge from the Service Based Review process is for the Centre to turn what was essentially a finance-based savings exercise into a clear vision statement for the future of the Centre. Now the financial envelope and the outline shape of both the savings and income generation proposals are clear and accepted, this gives the ability for the management team to reshape the vision within the new framework. This will be based on a commitment to drive a wide range of activity, increase daytime throughput, and offer audiences world-class arts and learning through an extensive range of partnerships. The aim is to maintain turnover and activity while reducing costs. We will be looking closely at the effectiveness agenda proposed by the consultants' report to determine priorities for the future. The Town Clerk and Chamberlain's department will be scrutinising the implementation of the plan and monitoring savings and income plans.

Cultural Hub

The next stage is arguably the most challenging, which is to ensure a consensus emerges from the stakeholders as to what is possible and achievable within available resources. This will focus on proposals for the Barbican Area Strategy in the context of the Cultural Hub process. The Centre needs to be explicit about its suggestions, and to this end the MD has assembled a working group around key themes:

- Footfall
- Marketing
- Foyers
- Families
- Retail and Catering
- Business Events
- Wayfinding and Access
- Collaboration

assessing how each of these key areas could contribute to its proposals.

2. REPORT: PROGRAMMING

	Strategic Objective
<p>2.1 Progress & Issues</p> <p>The centerpiece of our Beyond Barbican season, Walthamstow Garden Party, delivered in partnership with Create London and Waltham Forest Council, was highly successful attracting over 34,000 people. We are working on the evaluation but know already that 81% of attendees were aware that the Barbican was a producer of the event. The evening before the Garden Party we presented Hitchcock's silent film Blackmail in Walthamstow Assembly Hall, accompanied by Forest Philharmonic, the local orchestra – resulting in a successful event despite the heat!</p> <p>Ram Place Fashion Market, was a beautiful transformation of the Hackney site, but underperformed on attendance achieving 3,500 against a target of 5,000. The delivery time for this project became too tight whilst we tried to achieve targeted sponsorship support – and we also tried to tick too many boxes resulting in lack of clarity around social and artistic objectives. Nonetheless Hackney Council was pleased and the gallery team facilitated a memorable visit to Gaultier's Paris atelier for 30 young people.</p> <p>Bond has just finished its Moscow run attracting audiences of 73,000, and the exhibition has been safely demounted. Our animation exhibition, Watch Me Move has also just ended at the Frist Centre, Nashville, with 45,000 visitors attending over 3 months. BIE's Digital Revolution kept the foyers buzzing over the summer, attracting a digitally savvy and family audience of 93,000 people. I have commissioned a short follow up report from the curator, Conrad Bodman to ensure we maximise the legacy of this exhibition. The show is now on its way to its first tour venue at Tekniska Museet, Stockholm and there is much interest in further touring. It achieved the highest revenue from ticket sales in the history of the Barbican.</p> <p>Gallery: Gaultier ended with an attendance upturn and finished well within budget, achieving the second highest ever income from ticket sales at the Barbican. It contributed to the early summer buzz. Our autumn exhibition, Constructing Worlds: Photography and Architecture in the Modern Age will have opened on 25th September, preparations are going well. Simultaneously, the first of a changing series of foyer displays devoted to the history and life of the Barbican will be in place.</p> <p>Partners: By the time of our meeting, four of our music Associates will have opened their autumn seasons: The LSO on 21st September with an all-Russian programme conducted by Gergiev; the BBCSO on 24th September with a celebration of the BBC singers; the Britten Sinfonia on 29th September</p>	<p>Objectives 1,2,3,5</p> <p>Objectives 1,2,3,4,5</p> <p>Objectives 1,2,3</p> <p>Objectives 1,2,6</p>

<p>with Kaleidoscopes (Mozart, Kurtág / Adès, Lutosławski & Tavener) and the Academy of Ancient Music on 4th October with Monteverdi's L'incoronazione di Poppea.</p> <p>Music: Our classical season opened on 25th September with the first Joyce DiDonato Artist Spotlight concert. Contemporary music's John Cale & Liam Young concert in the theatre saw drones flying over the capacity audience. Transcender, an annual exploration of sacred/transformational music includes Sahara Soul.</p> <p>Theatre: Protests against Exhibit B, including a petition which attracted some 20,000+ names, have caused much additional work in theatre and comms teams – and for certain members of the Board. A full report will be given at the meeting. The Berlin Schaubühne return with Ostermeier's production of Ibsen's The Enemy of the People – the first in our autumn season of Ibsen plays. Hamlet sold out by 6.00pm on the day general sales opened.</p> <p>Cinema: Financial targets were exceeded in July but although disappointing again in August, look likely to get close to target in September. We remain hopeful that the autumn new release programme will continue to improve the situation. The film season to accompany Digital Revolution went well. The City Visions season of films will have opened on 25th September and has already attracted much media support and has secured Guardian City as a media partner.</p>	<p>Objectives 1,2</p> <p>Objectives 1,2,3,5</p> <p>Objectives 1,2</p>
<p>2.2 Preview and Planning</p> <p>We have had useful discussions with ACE about our NPO bid and are working on a revised programme in line with the funding offered. We have been moved from the music to the combined arts portfolio.</p> <p>Planning for 'Get Classical' (autumn 2015) continues with the LSO, Guildhall School, AAM and BS as partners.</p> <p>Walead Beshty's Curve installation opens on 9th October. The film commissioned from Ile Bêka and Louise Lemoine, will be ready in mid-October.</p> <p>I have attended my first meeting as Barbican representative on the GLA's London Cultural Strategy Group. I have been appointed as Chairman of the ABTT (Association of British Theatre Technicians) for one year with immediate effect.</p> <p>As of 1st September Huw Humphreys, new Head of Music has been in post, as has Arts Planning Executive, Laura Whitticase.</p>	<p>Objective 5</p> <p>Objectives 1,2,3,6</p> <p>Objectives 1,2,4</p>

3. REPORT: CREATIVE LEARNING	
	Strategic Objective
<p>3.1 Progress and Issues</p> <p>Cultural hub - Library Event</p> <p>Creative Learning collaborated with the Barbican library to deliver an event as part of the summer reading challenge - a national initiative which runs throughout the summer holidays. This was attended by 193 people. Creative Learning are also working with the Museum of London, Libraries, and Guildhall Art Gallery to develop an offer from the City institutions to the City of London Academies – this is projected to pilot with a day for City of London Academy Southwark in January 2015. Other initiatives in collaboration with the Museum and other City partners are arising from our involvement in the Outreach forum and Engage every child working group.</p> <p>Young Artist Development – Young Arts Academy/ Ibsen Project</p> <p>Two new initiatives for young people were tested over the summer. The first Young Arts Academy pilot week took place at Fish Island Labs and brought together over 30 young people aged 14-25 for a cross arts experimental lab week working with artists including digital visual artists Tim and Barry who are performing in the concert hall later this year. The cohort included a number of young people from Derry- part of the legacy of last year’s work on the At Sixes and Sevens Project. The Young Arts Academy will roll out from April 2015 as part of the ACE NPO programme</p> <p>In the last week of the summer holidays c. 20 young people took part in the Ibsen Performance Lab a 4 day project for people aged between 17 and 21. Over 4 workshops, the participants worked with Outspoken Arts to respond to Ibsen’s Enemy of the People and produced a very thoughtful and insightful piece which was showcased at the end of the project. The Young people will see the show during its run in the Barbican Theatre.</p> <p>Digital Revolution</p> <p>The learning programme around Digital Revolution included:</p> <ul style="list-style-type: none"> • Five public events for adults covering topics including visual effects, and digital art. • Dev Art Young Creators - a series of 30 workshops led by digital artists which introduced a total of 382 children and 30 teachers, to computer programming by digital artists. This programme was funded by Google Creative Labs • I Input>Output - A display of 3-d printed objects created by young people in a project jointly delivered with The Prince’s Trust, i.am.angel foundation and Makerversity – a launch event took 	<p>Objectives 2,4,6</p> <p>Objective 3</p> <p>Objectives 2, 5</p>

<p>place on Thursday 3rd July and was attended by Will.iam.</p>	
<p>3.2 Preview and Planning</p> <p>Season Launch</p> <p>The Barbican Season launch in September includes a specific focus on creative learning and the Barbican’s commitment to East London and Young people in particular. This launch coincides with the fifth anniversary of Barbican Guildhall Creative Learning and will be marked with an event in Milton Court attended by press, funders and other stakeholders. The event will include short presentations from young people, exhibits of work from recent projects and a speech from Simon McBurney.</p> <p>BA in Performance and Creative Enterprise</p> <p>The proposal for a new undergraduate degree in performance and creative enterprise will be presented to the Guildhall Programme Board in late September. Subject to approval at this meeting the degree will be submitted for validation with a view to starting in Autumn 2015. This degree will be for creators and performers from diverse backgrounds and a mix of ages. Each cohort will include musicians and music makers, theatre-makers, performance artists, spoken word artists and poets. These practitioners will develop their own creative practice; and be committed to acquiring and applying skills in collaborative, cross-art form contexts and aspire to become skilled, innovative practitioners and leaders in the field of socially engaged arts practice.</p> <p>East London and City Culture Partnership</p> <p>Barbican Guildhall are establishing an ambitious new partnership bringing together cultural and education organisations across East London to develop cultural experiences and talent development for young people. The Partnership Manager began in March and an initial diagnosis phase has identified the key issues and opportunities to be addressed. The ELCCP has established a strong profile through a Visioning Day at the Barbican involving over 30 cultural organisations from across East London, and a successful visit from Ed Vaizey MP in June. Significant developments have been made in developing a shared vision between the partners and developing systems for sharing intelligence on the needs of young people across East London. This insight is already informing the work of Creative Learning and Barbican Guildhall more widely. The focus until this autumn will be on designing and extending the governance structure to encompass a broad range of stakeholders (including schools, young people and the full range of artform networks across East London) and developing some ‘catalyst’ initiatives which will test collaborative ways of working.</p>	<p>Objective 3</p> <p>Objectives 6,3</p> <p>Objectives 6,5,3</p>

4. REPORT: AUDIENCES	
	Strategic Objective
<p>4.1 Progress & Issues</p> <p>August is usually a quieter time, but this year it was a busy summer for all, supporting Digital Revolution, Jean-Paul Gaultier, offsite work and the Cumberbatch/Hamlet on-sale amongst other things.</p> <p>Hamlet on-sale: In order to ensure the smoothest possible ticket purchase experience for Hamlet audiences and to protect our systems, over the previous months, the customer experience, IT and marketing teams had worked together to install new web servers, increased website bandwidth and upgrade our telephone systems. We also set up a standalone booking site and installed virtual queues on both the Hamlet and Barbican websites. The Hamlet on-sale saw several Barbican and industry records being broken including the highest ever daily gross take. Membership also performed exceptionally well with over the period. Despite the unprecedented demand our systems all behaved as planned and coped admirably garnering both industry recognition and praise from customers for the team and our processes. The marketing team was kept busy as social media became awash with questions, stories from delighted customers and some, sadly, who were heartbroken!</p> <p>Facebook merger: due to changes in how Facebook works, we took the strategic decision to merge all of our art form FB pages into the main Centre one. Although not an easy decision, this has resulted in an increase on our main Barbican page from 68k followers to 118k, with improved opportunities for creating reach and still allowing us to do targeted drilldown.</p> <p>Apps: with Gaultier finished, our success with apps continues. It was featured as one of iTunes 'best new apps' and has had over 6500 downloads (approx. 1500 more than our previous one for 'Pop Art Design'). For Constructing Worlds we are developing a web-based app in house.</p> <p>Digital Revolution microsite: for Digital Revolution, we designed one of the most ambitious microsites we've ever created with full bleed imagery, mobile responsiveness and rich content archives. The site has seen over 240k page views with dwell times on the content rich pages at twice the site average.</p> <p>Exhibit B: The communications team has been putting a lot of work into handling the media and campaign around Exhibit B.</p> <p>Residents: A team of senior Barbican Centre officers met representatives from Gilbert House, the Barbican Association and</p>	<p>Objectives 1, 2, 5</p> <p>Objective 1</p> <p>Objectives 1, 2</p> <p>Objective 1</p> <p>Objectives 1, 2</p> <p>Objectives 1, 4</p>

<p>colleagues from Environmental Health on 11 Sept to discuss noise issues. A walkround of certain key areas took place followed by a meeting. Various measures are being put in place to try to mitigate some of the noise issues, and further meetings will take place.</p>	
<p>• 4.2 Preview & Planning</p> <p>Membership: We were due to be announcing our new membership programme on September 17th and then rolling it out from the end of October. However, for a number of reasons we've taken the decision to postpone the launch. It is likely that much of what the marketing team has developed to date will roll out this autumn without a formal 'relaunch' to ensure we keep momentum, allow membership to grow as proposed and to update our offer. The development team is also still planning to move forward with lower and mid-level giving programmes, and are working to adapt them to this new scenario.</p> <p>Season launch: With a strong focus on creative learning and access for audiences, this is due to take place on 17 September. The communications team has been working closely with the creative learning and arts teams to build the narrative and organize the event.</p> <p>Website procurement: Following a lengthy contract finalisation stage, our preferred supplier for the new website has withdrawn from the tender process. We are now working through what our options are with the procurement team as we need to regain momentum on this important project.</p> <p>'Serendipitous Search'/How are you feeling?: This project is the result of our working with a 25k innovation fund from the Technology Strategy Board. There were multiple applicants and from a shortlist of 3, we selected The Project Factory to work with. They had proposed a subjective search engine that would surface events based on how an individual was feeling. What's particularly clever about their system is that it can also 'scrape' social for keywords used in conjunction with our events; as an example, if someone tweeted about Gaultier at the Barbican as 'sensational', that word would be pulled through to the search engine and become available for someone else to search on. The project has been underway for a few months and the prototype will be hopefully launched at the end of the month and be tested on live events for the next 3 months.</p> <p>New Blog: Please check this out at http://blog.barbican.org.uk/ if you haven't seen it recently as it is the home of all our digital content.</p> <p>Staff news: Rob Baker, Head of Marketing will be leaving us in November to take up the role of Chief Marketing Officer for the Tate, where he will be responsible for the development and delivery of Tate's overall marketing strategy. Whilst we are very sad that he's leaving us, it is of course a fantastic opportunity for him and a great testament to the quality and breadth of his work with us.</p>	<p>Objectives 1, 5</p> <p>Objectives 1, 2, 3</p> <p>Objective 1</p> <p>Objectives 1, 2</p> <p>Objective 1</p>

5. REPORT: OPERATIONS & BUILDINGS	
	Strategic Objective
<p>5.1 Progress & Issues</p> <p><u>Security:</u> The Security team successfully managed a demonstration by a group of about 165 demonstrators protesting, and presenting a petition, against the Exhibit B exhibition. They brought a sound system along, which was primarily used by about 12 speakers to state their cases. After insisting that a Board member should receive the petition, the delegation returned the following Tuesday to present the petition to the MD and stage further demonstrations. The demonstrations occurred without incident although the levels of verbal abuse and threats experienced by our staff from the demonstrators was unusually high. Security was also provided for a Royal visit with HRH The Duke of York attending the Digital Revolution exhibition alongside the artist Will.i.am where Will.i.am had an exhibit of work.</p> <p><u>Milton Court:</u> Both Atrium glass panels have now been replaced. The panel to the south face is still to be completed by the tower management. Front of house and back of house plaster panel works are now complete barring 3 replacement panels to back of house. Further works to satisfy Part M of building regulations have been identified following a visit from C.O.L.A.G. and are being discussed with the Architects on how best to resolve. Some works already undertaken. Public address voice activation works to be completed 14th September to resolve outstanding issues.</p> <p><u>Ex Hall 1:</u> The agreement to lease with the LFS is still in development, expected to be concluded by the end of September 2014. Final details relate to conditional clauses over water mitigation and the scope of the enabling works. LFS Architects and professional team have already started work on the detailed design for the new school.</p> <p><u>Building Repairs, Maintenance and Sustainability:</u> The in-house building services maintenance team continues to deliver the normal high level of maintenance tasks – remaining at approximately 14,000 per annum. Energy and Carbon reduction works continue with the retrofitting of high efficiency, long life LED lamps (a long term project). Building Services Management continues to work closely with the</p>	<p>Objectives 1,S/E</p> <p>Objectives 4,S/E</p> <p>Objective 4</p> <p>Objectives 4,S/E</p>

<p>corporate Building Repairs & Maintenance (BRM) contracts team in an attempt to optimise the Mitie/Apex maintenance contracts and service delivery.</p> <p>The BRM contract cost is increasing and there will be a detailed review comparing costs now against the pre BRM model.</p> <p>The internal engineering team continues to sustainably optimise the newly installed Building Energy Management System. During the summer the Art Gallery chillers control and pipework have been extensively modified to enable lead priority (as opposed to using 'Citigen' chilled water), thereby enhancing the systems redundancy and overall efficiency. Additionally the Theatre block hot water services calorifier controls and pipework have been modified to enhance the systems pasteurization/hygiene management abilities and increase overall efficiency.</p> <p><u>Crossrail Works at the Barbican:</u></p> <p>The tunneling programme, reported by Crossrail as at first week of September 2014, is for Tunnel Boring Machine (TBM) Elizabeth, on the east bound tunnel, expected to be entering the vicinity of the Barbican Estate near the end of January 2015 and TBM Victoria (west bound tunnel) due around the end of February.</p>	
<p>5.2 Preview & Planning</p> <p>Headline Projects currently on site are as follows:</p> <p><u>Concert Hall Flying System:</u></p> <p>Works programme has been completed successfully within the planned dark period.</p> <p><u>Theatre Powered Flying System (non-Cap):</u></p> <p>.Some 'physical' defects and software issues are still to be signed off. There have been no operational impacts arising from these remaining pieces of work.</p> <p><u>Ex Hall 2 Feasibility:</u></p> <p>Mecanoo, the project architects have completed their design development. .Agreement of the approach to the combined library systems is well developed with the proposal to combine the GSMD and Barbican music libraries as an integrated Community and Performing Arts library. The funding proposal and commercial model are progressing with the aim of presenting the full feasibility study to R A Sub Committee in December 2014. Alongside this process we are also developing, with the City Surveyors Department, alternative tenancy proposals as part of the feasibility exercise.</p>	<p>Objective 4</p> <p>Objective 4</p> <p>Objectives 2,3,4,6</p>

6. REPORT: BUSINESS & COMMERCIAL	
	Strategic Objective
<p>6.1 Progress & Issues</p> <p>Business Events</p> <ul style="list-style-type: none"> July and August have been buoyant months and have challenged the team with many short lead events and the style and nature of various events adding additional demands. Some 50 events were scheduled during this busy period including a number of new clients - Rocket Science, Plain Jane, Armory Films, and Agile Films & Christies. The largest event was for Wikimedia, for their annual week-long Wikimania conference. <p>BIE</p> <ul style="list-style-type: none"> Digital Revolution closed on 14 September. Sponsors of the exhibition included Bloomberg, Google as a content partner, and Technology Strategy Board. The Space was a commissioning partner. <i>Designing 007</i> ended its run in Moscow on 7 September 2014 with a total attendance figure of 70,062. <i>Game On 2.0</i> is continuing its successful extended run at Tekniska Museet, Stockholm. Visitor numbers increased by 40% over the extended period. <i>Watch Me Move's</i> tour at the Frist Centre, Nashville ended on the 1 September 2014 with a total of 44,893 visitors. <i>Richard Hamilton, Word and Image</i> which was staged as part of the Liverpool Biennale, closed on 31 August. <p>Exhibition Halls</p> <p>September started with a successful return of the Landlord and Letting Show, which was attended by 80 exhibiting companies and over 1,500 visitors. The Halls are on track to deliver the budgeted income for year 2014-15, and hopefully exceed it by over 10%.</p> <p>Commercial Development:</p> <p>Retail</p> <p>Retail has had a strong summer with our exhibition shops delivering very close to their targets</p> <ul style="list-style-type: none"> The Digital Revolution Jean Paul Gaultier shops were both very busy, particularly strong in catalogue sales Set up for Constructing Worlds has begun in the Art Gallery. The range includes a range of Barbican postcards and some exclusive ranges inspired by the exhibition. <p>Catering</p> <p>Programme linked catering promotions sold well especially Gaultier Afternoon Teas from the Lounge of which we have sold 870</p>	<p>Objective 5</p> <p>Objectives 1, 5</p> <p>Objective 5</p> <p>Objective 5</p> <p>Objectives 4, 5</p>

<p>6.2 Preview & Planning</p> <p>Business Events</p> <ul style="list-style-type: none"> • Four Hall events (9 days) are scheduled for September - Open University and Amazon are returning again after the success of their graduation and corporate events. • The Business Events Sales team is attending the Square Meal Show in September in order to drive business. <p>BIE</p> <ul style="list-style-type: none"> • Following the forthcoming 10 month run of <i>Digital Revolution</i> in Stockholm we are about to sign a contract with Onassis Cultural Centre, Athens for the next touring venue. In addition we are receiving serious interest from venues including The Grand Palais; The Powerhouse, Sydney; ACMI, Melbourne; Te Papa Museum, New Zealand; Museum of Science and Industry, Chicago. • Our next <i>Designing 007</i> venue is the Kunsthal, Rotterdam. We have further interest in New York (Discovery Centre), Indonesia (Ciputra Centre), Madrid (Fernan Gomez Centre), and Liverpool Arena, to stage <i>Designing 007</i> and are in talks with EON to extend its run. <p>Exhibition Halls</p> <p>September and October are the two busiest months in the Exhibition Halls' calendar with a total of 7 events taking place during the 2 months.</p> <p>The Landlord and Letting Show is followed King's College Welcome Fair, KIOSK Expo and The British Invention Show. Two new events, Mortgage Business Expo and City University Freshers' Fair, have been added to the event's calendar this year and University of London added a number of examination dates to their existing booking of the remaining part of Exhibition Hall 1.</p> <p>Commercial Development:</p> <p>Retail</p> <ul style="list-style-type: none"> • Our pop-up shop for Henry IV will open on 29th November and we are working closely with RSC to develop the product range. • Traders have begun applying for stalls at our Christmas Market and final selections will be made at the end of October. • Our Head of Retail is leaving at the end of October and we have begun recruitment for this role <p>Catering</p> <p>The Catering procurement has started. We have a shortlist of 9 companies and tenders are due for submission in late October</p> <p>Car parks</p> <p>The joint procurement exercise to tender the Barbican's car parks with the Department of the Built Environment has a deadline for submissions in late September.</p>	<p>Objectives 4, 5</p> <p>Objectives 1, 5</p> <p>Objectives 1,5</p> <p>Objectives 1, 5</p> <p>Objectives 4, 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