



Barbican Centre Board

Date: WEDNESDAY, 21 NOVEMBER 2018
Time: 11.00 am
Venue: COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

Members: Deputy Dr Giles Shilson (Chairman)
Deputy Tom Sleigh (Deputy Chairman)
Russ Carr
Simon Duckworth
Alderman David Graves
Gerard Grech
Deputy Tom Hoffman
Deputy Wendy Hyde
Emma Kane
Vivienne Littlechild
Wendy Mead
Lucy Musgrave
Graham Packham
Trevor Phillips
Judith Pleasance
Deputy John Tomlinson
Jenny Waldman

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Lunch will be served in the Guildhall Club at 1pm
N.B. Part of this meeting could be the subject of audio or visual recording

John Barradell
Town Clerk and Chief Executive

AGENDA

A number of items on the agenda will have already been considered by the Board's Finance and/or Risk Committees and it is therefore proposed that they be approved or noted without discussion. These items have been marked with a star (*). Any Member is able to request that an item be unstarred and subject to discussion; Members are asked to inform the Town Clerk or Chairman of this request prior to the meeting.

1. **APOLOGIES**
2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**
3. **MINUTES**
 - a) **Board Minutes**
To approve the public minutes the Barbican Centre Board meeting held on 19 September 2018.
For Decision
(Pages 1 - 6)
 - b) **Minutes of the Finance Committee**
To receive the public minutes of the Finance Committee of the Barbican Centre Board meeting held on 5 November 2018 (TO FOLLOW).
 - c) **Minutes of the Risk Committee**
To receive the public minutes of the Risk Committee of the Barbican Centre Board held on 5 November 2018 (TO FOLLOW).
4. **OUTSTANDING ACTIONS AND WORKPLAN**
Report of the Town Clerk.
For Information
(Pages 7 - 10)
5. **MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS**
Report of the Managing Director.
For Information
(Pages 11 - 30)
6. **BANKSY ARTWORK - BARBICAN EXHIBITION HALLS**
Joint report of the Managing Director of the Barbican Centre, the Director of Built Environment and the Assistant Town Clerk & Culture Mile Director.
For Decision
(Pages 31 - 40)
7. **MODERN SLAVERY STATEMENT 2018/19 - BARBICAN CENTRE**
Report of the Artistic Director.
For Decision
(Pages 41 - 50)

8. **MUSIC: ANNUAL UPDATE (PUBLIC SECTION)**
Report of the Artistic Director.
(N.B. – To be read in conjunction with the non-public report at Item 13)
For Information
(Pages 51 - 68)
9. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
10. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
11. **EXCLUSION OF THE PUBLIC**
MOTION – That under Section 100A of the Local Government Act 1972, the public be excluded from the meeting for the following items, on the grounds that they involve the likely disclosure of Exempt Information, as defined in Part 1, of Schedule 12A of the Local Government Act
For Decision
12. **MINUTES**
- a) **Non-Public Board Minutes**
To agree the non-public minutes of the Barbican Centre Board meeting held on 19 September 2018
For Decision
(Pages 69 - 72)
- b) **Non-Public Minutes of the Finance Committee**
To receive the non-public minutes of the Finance Committee of the Barbican Centre Board held on 5 November 2018 (TO FOLLOW).
- c) **Non-Public Minutes of the Risk Committee**
To receive the non-public minutes of the Risk Committee of the Barbican Centre Board held on 5 November 2018 (TO FOLLOW).
13. **MUSIC: ANNUAL UPDATE (NON-PUBLIC SECTION)**
To be read in conjunction with Item 8.
For Information
(Pages 73 - 76)
14. **LSO ANNUAL REVIEW**
Report of the Managing Director, London Symphony Orchestra.
For Information
(Pages 77 - 82)
15. **CENTRE FOR MUSIC UPDATE**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 83 - 92)
16. **THROW OF DICE WAIVER PAPER (TO FOLLOW)**
Report of the Head of HR.
For Decision

17. **EQUALITY AND INCLUSION UPDATE**
Joint report of the Head of HR and the Artistic Director.
For Information
(Pages 93 - 108)
18. **EXHIBITION HALLS UPDATE**
Oral update – the Managing Director to be heard.
For Information
19. ***BARBICAN BUSINESS REVIEW - SEPTEMBER ACCOUNTS (PERIOD 6)**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 109 - 132)
20. ***BARBICAN COMMERCIAL PROGRAMME - PHASE 3**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 133 - 218)
21. ***BARBICAN BUDGET 2019/20**
Report of the Chief Operating & Financial Officer.
For Decision
(Pages 219 - 226)
22. ***DEVELOPMENT REVIEW**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 227 - 256)
23. ***BARBICAN CENTRE CWP AND ADDITIONAL CAPITAL FUNDS FOR CITY FUND PROPERTIES UPDATE REPORT (INCLUDING NON-CAP AND INVESTMENT PROJECTS)**
Report of the Director of Operations and Buildings.
For Information
(Pages 257 - 268)
24. ***RISK UPDATE**
Report of the Director of Operations & Buildings.
For Information
(Pages 269 - 276)
25. **QUESTIONS RELATING TO THE WORK OF THE BOARD**
26. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**

Confidential items

27. **CHANGE PROGRAMME - BARBICAN CENTRE/GUILDHALL SCHOOL OF MUSIC & DRAMA OPERATIONS & SERVICES**
Director of Operations & Buildings, Barbican/Guildhall School of Music & Drama.
For Decision

28. **FACILITIES UPDATE PAPER**
Report of the Chief Operating & Financial Officer.

For Decision

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BARBICAN CENTRE BOARD

Wednesday, 19 September 2018

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 19 September 2018 at 11.00 am

Present

Members:

Deputy Dr Giles Shilson (Chairman)	Deputy Tom Hoffman
Deputy Tom Sleigh (Deputy Chairman)	Deputy Wendy Hyde
Stephen Bediako	Vivienne Littlechild
Russ Carr	Lucy Musgrave
Alderman David Graves	Graham Packham
Gerard Grech	Deputy John Tomlinson

In Attendance

Officers:

Sir Nicholas Kenyon	- Managing Director, Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Jonathon Poyner	- Director of Operations & Buildings, Barbican Centre
Sean Gregory	- Director of Learning & Engagement, Barbican Centre
Louise Jeffreys	- Artistic Director, Barbican Centre
Steve Eddy	- Head of HR, Barbican Centre
Jenny Mollica	- Interim Director of Creative Learning, Barbican Centre
Sarah Wall	- Head of Finance and Business Administration, Barbican Centre
Andrew Buckingham	- Communications Team, Town Clerk's Department
Leanne Murphy	- Town Clerk's Department

1. APOLOGIES

Apologies for absence were received from Wendy Mead, Trevor Phillips, Judith Pleasance and Jenny Waldman.

2. MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA

There were no declarations.

3. MINUTES

a. Board Minutes

The public minutes and summary of the Board meeting held on 18 July 2018 were approved, subject to the amendment of two typographical errors on page 2.

APPOINTMENT OF AN EXTERNAL MEMBER

At this point in proceedings, the Chairman asked that item 11 be taken to facilitate the consideration of a proposed new Board Member.

In accordance with Section 100(A) of the Local Government Act 1972, the Board therefore RESOLVED to exclude the public at this point in order for the item to be considered.

RESOLVED: That Stephen Bediako be appointed to the Barbican Centre Board for an initial term of three years.

FURTHER RESOLVED: That the public be readmitted.

Mr Bediako was invited to join the Board and welcomed to the meeting.

b. Minutes of the Finance Committee

The draft public minutes of the Finance Committee meeting held on 5 September 2018 were received.

c. Minutes of the Nominations Committee

The draft public minutes of the Nominations Committee meeting held on 18 July 2018 were received.

4. OUTSTANDING ACTIONS AND WORKPLAN

The Board noted the various outstanding actions and the updates provided thereon.

In relation to the action 5 regarding market sensitive information, the Chairman noted that there were a lot of non-public reports at this meeting which was disappointing in principle; however, it was clear why when reviewing the content. The Chairman stated the need to be as public as possible when reporting to the Board but appreciated that this was not always possible. It was noted that Members could question the decision if they did not feel that a report was market sensitive.

Regarding action 12, the Chairman thanked the team for organising the Business Model Workshop and encouraged Members to attend the workshops as they provided good insight and learning.

With regards to the Work Programme, Members were advised that the Long-Term Financial Plan would now be reported to the Board with the High-Level Business Plan in March 2019.

RECEIVED.

5. **DIGITAL STRATEGY UPDATE**

The Board considered a report of the Director of Learning & Engagement providing an update on the Barbican's digital strategy. The following comments were made:

- Members were advised that the appendix item had been made non-public before the meeting due to concerns regarding digital security.
- Members were advised that detailed updates on the progress and impact of individual digital projects and initiatives were now embedded in departmental updates in line with the distributed approach set out in the strategy. The last page of the report provided the next stage for the digital strategy which seeks to align with the City's Corporate Plan 2018–23.
- A Member highlighted the importance of staff getting the relevant training to learn how to use and best exploit new technology. It was also noted that it took time for an organisation to adapt to new technologies post-implementation.
- Members noted concern regarding the management of CRM and agreed this needed to be covered in the risk register to ensure the correct resources and plans were in place.
- In response to a query regarding the rate of change in the technological and digital landscape, Members were advised that the Centre continues to adapt its strategy to keep pace with new developments and opportunities, filling expertise as and when needed.
- A Member queried whether the Centre, which was leading on programming and PR for the Culture Mile, was momentum building on this with C4M and tying in digitally. Members were advised that Culture Mile and C4M were vital and digital thinking needed to be embedded in every area. There was a challenge with Culture Mile as this was a collaboration between organisations with different digital approaches and cultures. With regards to C4M, digital was being built in from the beginning of the design process.
- A Member noted that new technology and practices, e.g. agile practices, were becoming more mainstream in business. It was suggested that the Board adopt new technologies for Board meetings, such as dashboards and remote conferencing, to ensure digital culture is embraced from the top within the rules and regulations of the City's standing orders.
- In response to a query regarding creative learning, Members were advised that there were a number of projects in development which were subject to confirmation including an augmented reality app for families for the Culture Mile and a young creatives project which would see 12 young digital artists develop digital art each month for 2019. It was also

noted that the Centre was through to the second funding round for a project submitted to the Edge Foundation.

- A Member was concerned whether the Corporation could remain at the forefront digitally due to the fast pace of change without wasting money. The Chairman advised that the Centre was constricted by local government which made it more difficult to move quickly. It was agreed the Centre could have a role in encouraging the Corporation to modernise digitally. Members were advised that the business risks of the Barbican's operation were too great to risk complete integration with the City's systems.
- A Member gave caution over the use of a customer relations digital packages and recommended careful monitoring of the potential risks regarding CRMs.
- A Member voiced concern that the Guildhall School was not as advanced digitally as the Barbican and stressed the importance of both being on the same creative common platform.

RECEIVED.

6. ISLINGTON MUSIC EDUCATION HUB ANNOUNCEMENT

The Board considered a report of the Director of Learning & Engagement concerning the Islington Music Education Hub announcement and the following comments were made:

- Members were advised that Islington Council were partnering with the Guildhall School and the Barbican to launch a new Islington Music Education Hub from October 2018. It is the first time a Music Education Hub will be led by a local authority, working with an internally renowned conservatoire and in alliance with a leading arts centre.
- Members saw this project as a great opportunity to show the role of an arts centre in implementing education for young people.
- In response to a query regarding detailed plans and resources, Members were advised that time was needed to work out how the partnership would work, and the Board would be updated as the initiative developed.
- It was noted that the appendix item was missing, and the Town Clerk agreed to circulate this to Members via email.

RECEIVED.

7. QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD

There were no questions.

8. ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT

There were no urgent items.

9. **EXCLUSION OF THE PUBLIC**

RESOLVED – That under Section 100A(4) of the Local Government Act 1972, the public be excluded from the meeting for the following items on the grounds that they involve the likely disclosure of exempt information as defined in Part 1 of Schedule 12A of the Local Government Act.

Item No.
10-18

Paragraph No.
3

10. **MINUTES**

a. **Non-Public Board Minutes**

The non-public minutes and summary of the Board meeting held on 18 July 2018 were approved.

b. **Non-Public Minutes of the Finance Committee**

The draft non-public minutes of the Finance Committee meeting held on 5 September 2018 were received.

11. **APPOINTMENT OF AN EXTERNAL MEMBER**

The Board considered and approved a report of the Town Clerk, proposing the appointment of Stephen Bediako to the Board for an initial three-year term.

12. **PERFORMANCE REVIEW**

The Board considered a report of the Managing Director providing a Performance Review assessment of the 2017/2018 year by the Directors.

13. ***CAPITAL CAP PROGRAMME UPDATE PLUS PROJECTS UPDATE**

The Board noted a report of the Director of Operations & Buildings providing Members with an update on the Centre's building and refurbishment projects that fall under the Capital Cap programme which was due to cease at the end of 2016/17, but funding had been carried forward to allow projects to be completed in 2018/19.

14. ***BARBICAN BUSINESS REVIEW - JULY ACCOUNTS (PERIOD 4)**

The Board received a report of the Chief Operating & Financial Officer setting out the Business Review for the 2018 Period 4 accounts.

15. **RISK UPDATE**

The Board considered a report of the Director of Operations & Buildings providing Members with an update concerning the risk management system in place at the Barbican, the significant risks that have been identified and measures for mitigation of these risks.

16. **C4M UPDATE**

The Board received an oral update from the Chief Operating & Financial Officer regarding C4M.

17. QUESTIONS RELATING TO THE WORK OF THE BOARD

There was one question.

18. ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT

There were no urgent items.

The meeting ended at 12.46 pm

Chairman

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Outstanding Actions List

Barbican Centre Board and Finance Committee

	Action	Notes	Officer/body responsible	Date added & meeting	To be completed/ progressed to next stage
1	Equality & Inclusion Strategy	Deputy Chairman to liaise with Officers regarding KPIs for an update to the Board.	Deputy Chairman / Head of HR	July 2018 - <u>BCB</u>	On agenda for November Board
2	Review of retail	Review of the underlying issues concerning retail trade for inclusion in the Commercial Strategy report and discussion at November Board meeting.	Chief Operating & Financial Officer	Sept 2018 - <u>FC</u>	On agenda for November Board
3	Strategic plan	Update report to include detail about how the projects are being delivered and when (including dates) and better terminology regarding risks.	Managing Director	Sept 2018 - <u>FC</u>	On agenda for January and July Board 2019
4	Barbican Exhibition Halls	The Chairman and Deputy Chairman to approve the recommendations put forward on behalf of the Board regarding a new plan for the Barbican's Exhibition Halls under delegated authority so it can go to the P&R Committee in October.	Chairman / Deputy Chairman	Sept 2018 - <u>BCB</u>	Done
5	Hampstead Heath 30 years celebration	Officers to liaise with the Open Spaces Department to explore ideas for collaboration for the Hampstead Heath 30 years celebration.	Chairman / Deputy Chairman / Managing Director	Sept 2018 - <u>BCB</u>	Ongoing
6	Development Review	Russ Carr to be invited to attend the preliminary meeting with Marts and Lundy in November.	Chief Operating & Financial Officer	Nov 2018 – <u>FC</u>	Done

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Barbican Centre Board
Work Programme 2018/19
(changes since the last meeting in italics)

Standing Items

- Outstanding Actions
- Directors' Management Report
- Service Based Review & Strategic Plan Update
- Business Review (Period Accounts)
- Risk Update
- Projects Update

21 November	<ul style="list-style-type: none">• Commercial Strategy• Music and LSO Presentations• C4M update• Budget• Catering report• Development review update
23 January 2019	<ul style="list-style-type: none">• Theatre Presentation• Health & Safety report• Safeguarding• Bad Debts/Write-offs Annual Update• Strategic Plan full update
20 March 2019	<ul style="list-style-type: none">• Cinema Presentation• Development Presentation• High Level Business Plan + Long Term Financial Plan

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Committee:	Date:
Barbican Board	21 November 2018
Subject: Management Report by the Barbican's Directors	Public
Report of: Managing Director, Barbican Centre	For Information
<p style="text-align: center;">Summary</p> <ul style="list-style-type: none"> • The Management Report comprises current updates under five sections authored by Barbican Directors. • Updates are under the headlines of: <ul style="list-style-type: none"> ○ Strategy and Culture Mile ○ Programming, Marketing and Communications ○ Learning and Engagement ○ Operations and Buildings ○ Business and Commercial. • Each of the five sections highlights 'progress & issues' for recent/current activity, then draws attention to upcoming events and developments in 'preview and planning'. • Reported activity is marked, where relevant, against our Barbican Centre strategic goal areas. For reference, the full list of strategic goals is attached at Appendix A. <p>Recommendation</p> <p>Members are asked to:</p> <ul style="list-style-type: none"> • Note this report. 	

Main Report

1. REPORT: STRATEGY AND CULTURE MILE	
	Strategic Goal
<p>1.1 Progress and issues</p> <p>Culture Mile</p> <p>Following the arrival of Tim Jones as Culture Mile Manager, new proposals are being made for the activity and content of the Mile in line with the distributed model of responsibilities around the partners. Five content principles have been agreed as a framework and will then be reviewed and refined in March 2020; activities will respond to one or ideally more of the principles. These are:</p> <ul style="list-style-type: none"> ○ Connectivity: linking physical, digital and cross-sector connections ○ Everyday Creativity: accessible, playful, offering participation ○ The Spine: developing the central route into a cultural thoroughfare ○ Ancient & Modern: reflecting 2000 years of history ○ Social Mobility: skills development and training opportunities <p>Creative Enterprise Research has revealed new opportunities for the project, and a Business Model Consultancy will now be undertaken to assess potential for income generation and business planning.</p> <p>Strategy</p> <p>Alongside the Barbican's strategic plan, which is the subject of regular review by the Board and informs our management planning, we have now developed a fully worked-out strategy for the Barbican/Guildhall School Creative Alliance, which will guide the development of joint strategic projects and activity in the future. This is attached at Appendix 2 (see also Learning and Engagement). In recent weeks the Barbican has reported to the Efficiency and Performance Sub-Committee of Finance, and been the subject of an Informal Risk Review by Audit and Risk, both of which provided useful and constructive feedback on our plans.</p> <p>Exhibition Halls</p> <p>Following the report submitted to Policy & Resources Committee on 4 October 2018 ('Remaking of The Barbican Exhibition Halls 1 & 2'), the Barbican is driving forward the next phase of the project to explore options for redeveloping the halls into a mixed use cultural space in alignment with the City's aim to transform the area into a vibrant, distinctive and welcoming destination. A Project Coordination Board has recently been established, within which sits four workstreams: (1) Activities within the Ex Halls, (2) Physical, (3) Financial modelling and business case, (4) Stakeholder communications. An 'Activities Working Group', led by the Director of Learning & Engagement, has been assembled to meet over the coming weeks and identify the desired requirements and opportunities in terms of what activities the space can provide for.</p>	

<p>1.2 Preview and Planning</p> <p>Brexit</p> <p>In line with thinking throughout the sector, we are now considering the possible impact of a no-deal or ‘cliff-edge’ Brexit, however unpalatable (and according to some unlikely) such an outcome may be. Politicians and commentators are now seeing No Deal as a potential outcome for which planning must be advanced.</p> <p>As previously reported, the main risks to the Barbican would be around the areas of freedom of movement, delays and cost through acquiring visas and processing art gallery loans. Freight transport has emerged as a major concern with potential for considerable delays.</p> <p>Our analysis shows that already 849 non-UK EU citizens are due to travel to work on or appear in the Barbican programme in the post-EU period with a far larger number in unconfirmed events. This suggests that ten already announced EU-related events in the post-Brexit period could be at high risk (seven music, one theatre, two gallery), and a further ten at medium risk, plus a large number of lower risk events. The implications can be discussed later in the meeting.</p> <p>Centre for Music</p> <p>A period of intense work on the Centre for Music project will reach its culmination in December with, as previously discussed, the submission to the City of the business case and concept design. A further update paper on this vital project is included in this meeting, but from the point of view of the Board’s strategic commitment to the project, progress has been extremely encouraging..</p>	

2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS

	Strategic Goal
<p>Inspire more people to discover and love the arts</p> <p>On the 27 September, the Barbican announced Life Rewired, an arts and learning season running throughout 2019 that will explore what it means to be human in the face of changing technological and scientific forces. The season announcement was covered in the media with major news pieces in The Times and Financial Times, as well as a discussion on BBC Radio London. A highlight of the season is Strange Loops, an interdisciplinary project of music, mathematics and theatre curated by Marcus Du Sautoy (Professor for the Public Understanding of Science at New College, Oxford) which explores the limits of machine learning. Also of note is the year-long project, the 'Life Rewired Hub', which will be situated on Level G. The Hub, designed in partnership with the British Council and the Royal Society, will invite engagement with the Life Rewired theme through free residencies, talks, and exhibits.</p> <p>The press launch for the Theatre and Dance January - June 2019 season was well received. Bookers responded immediately to several of the projects including Enda Walsh's <i>Grief is the Thing with Feathers</i>, starring Cillian Murphy (well-known from the TV series <i>Peaky Blinders</i>); a modern adaptation of <i>Medea</i>, written and directed by Australian Simon Stone; and the return of the Comedie Francaise in a production of <i>The Damned</i> based on the 1969 film by Luchino Visconti. There was extensive coverage in the major national, international and theatre press.</p> <p>Modern Couples opened in the main gallery on 10th October and has continued the Art Gallery's run of recent success, enjoying strong critical reviews (4* Guardian review '<i>fun and fascinating show...searches for new heroes and new narratives for the story of art in the 20th century</i>'). Visitor numbers are slightly under target, with sales at 13779 (19% of the overall target) as of 31st October.</p> <p>The Level G programme has seen a number of new installations in the last few months, including Alternative Realities, a collaboration with Sheffield Doc/Fest which brought a selection of new virtual reality experiences to the Barbican's foyers, and Soundhouse - a 'listening cinema' which explored the potential of communal listening spaces for creative audio. Alternative Realities events were at full capacity and Soundhouse attracted over 2,100 visitors, receiving excellent audience feedback (<i>LOVED IT! Make it permanent and bigger!</i>).</p> <p>New International Associate Ensemble the Australian Chamber Orchestra (ACO) returned to the Barbican for a three-concert residency in late October. Their performance of the soundtrack to <i>Mountain</i>, a movie exploring humans'</p>	Goals 2,3,4,5

<p>relationship to mountains and mountaineering was an audience development success, with a sophisticated social media campaign to outdoor pursuits and natural world enthusiasts resulting in 56% of the audience being first-time bookers with the Barbican.</p> <p>Two major marketing research projects have been initiated during the period. A new audience segmentation is being undertaken alongside a brand health-check. Findings and recommendations are due in Spring 2019. The insights generated across these two initiatives will provide the basis of future strategic marketing direction and will offer actionable insights across the wider organisation.</p> <p>Create an ambitious international programme</p> <p>As part of The Art of Change, the Generations: Russian Cinema of Change season explored the landmark films which have charted an extraordinary century of change in Russia since the Russian Revolution. The season was also the inspiration of an extensive piece in the Guardian and performed well at the box office.</p> <p>Alice Owen's poem <i>Memorial</i> arrived in a production from Australia, recited by actress Helen Morse on a stage shared with a community chorus of 215 singers performing new music by acclaimed composer Jocelyn Pook. The project received 5* reviews in the Guardian (<i>'an exquisite study of grief'</i>) and The Stage (<i>'transcendent theatre'</i>).</p> <p>Similarly lauded was the Ax/Kavakos/Ma Trio concert of Brahms' Piano Trios, which opened the classical music season on 9th September. The sell-out concert, featuring three of the world's leading classical soloists, received excellent reviews from a wide range of press, including 5* reviews in the FT and The Times.</p> <p>Art Gallery exhibition The World of Charles and Ray Eames, which opened in the Barbican in October 2015, closed at the Henry Ford Museum in Detroit having attracted 204,597 visitors. It is now at its final stop at the Oakland Museum of California until 17th February.</p> <p>Invest in the artists of today and tomorrow</p> <p>Wetwang Slack opened in the Curve Gallery on 27th September, the first London solo show for London-based New Zealand artist Francis Upritchard. The exhibition has received excellent coverage, including 4* reviews in both the Evening Standard (<i>'hugely enjoyable and beautifully paced'</i>) and Timeout (<i>'totally infectious'</i>). Visitor number as of 31st October were 15,336, 42% above the daily audience target.</p> <p>Theatre Associates Boy Blue Entertainment presented the revival of Olivier-nominated work Blak Whyte Gray, which premiered at the Barbican in January. The run played to nearly 3 thousand people and the company are now in New York to present the show at Lincoln Center.</p> <p>ACO's residency also included educational work with students from the</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>
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Goals

2,3,4,5

<p>Guildhall School of Music and Drama, culminating in a side-by-side performance as part of the Bach, Beethoven and Bartók concert on October 24th in Milton Court. The concert a 4* review in The Times, describing the concert as “<i>A happy, gutsy, non-conformist night</i>”.</p> <p>Collaborating with partners to achieve our ambitions</p> <p>The Art Gallery team have taken on their second curatorial trainee in partnership with the Institute of International Visual Art, an opportunity which is accessible to early-career curators from underrepresented backgrounds. The first trainee has gone on to a new position at the Chisenhale gallery and said of their experience: <i>‘This is the only opportunity of its kind where an emerging curator can work ...[on] the most anticipated contemporary art commissions of the year.’</i></p> <p>The Leytonstone Loves Film (September 2019) project was announced as a flagship project for the London Borough of Waltham Forest’s London Borough of Culture launch on 30th October. As a precursor, Barbican Cinema kicked off September 2018 with a free screening of Sean McAllister’s 2018 film A Northern Soul in Leytonstone’s Red Lion Pub. The screening was followed by a Q&A with producer Elhum Shakerifar, and LBoC Creative Director Sam Hunt, hosted by Gali Gold, Head of Cinema. The event was complemented by film workshops as part of the Leytonstone Street Fest.</p> <p>Working with the sector/responding to or influencing policy</p> <p>On 13th November, Artistic Director Louise Jeffreys spoke as part of the Theories and Practices of Cultural Leadership programme in St Petersburg, Russia sharing her expertise and experience of working in the UK arts and cultural sector.</p> <p>On 4th October, Music hosted the second Classical Music Equality & Inclusion workshop for resident and associate ensembles. The workshop was facilitated by Rob Adediran from London Music Masters and explored how societal privilege manifests in classical music, focusing on these issues for performers, conductors and composers.</p> <p>Art Gallery curator Lotte Johnson attended Arts Council Curators’ Day in Birmingham on Thursday 15 November, focused on increasing the representation of women and gender balance in collections and programming. From 18th-25th November, Cinema are hosting Underwire Festival for the second year, featuring five programmes of short films. It is the UK’s only film festival celebrating female filmmaking talent across the crafts, founded to address gender imbalance in film and change the industry from the inside out.</p> <p>Responding to sector-wide concerns about harassment and inappropriate behaviour in performing arts venues, the arts division have reviewed and updated relevant clauses in all contracts and published guidelines on expected behaviour from all artists, contractors and other staff when working with the Barbican.</p>	<p>Goals 2,3,4,5</p>
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3. REPORT: LEARNING AND ENGAGEMENT	
“Today was the best day of my life!” – Participant, Barbican & Museum of London Grenfell Group	
3.1 Progress and Issues	Strategic Goal
<p>Barbican/ Guildhall Creative Alliance The Barbican Guildhall Creative Alliance has now been activated across the two organisations, following discussions at the joint Board Awayday on 26th September and subsequent sign-off at respective internal management meetings. The agreed bridging document (see Appendix B) outlines the goals, objectives and key strategic projects over the next year. Each strategic project has been assigned an owner(s) to guide the project, under which will sit project managers who will deliver and monitor progress. The Creative Alliance document will be reviewed again at Board level in autumn 2019 and the strategic projects updated to reflect progress made.</p>	1, 2, 3, 4, 5
<p>City of London / Islington The Barbican continues to facilitate partnership meetings between the City of London and Islington Council, led by the Chairman of Policy & Resources. These have now been established to continue as regular quarterly meetings. A key collaboration in relation to this partnership is the implementation of a new Islington Music Education Hub, of which the Guildhall School is the key strategic lead. Good progress is being made for the planning and implementation of this from September 2019 with a music education conference scheduled to take place on the 1st April 2019 at the Barbican.</p>	1, 2, 3, 4, 5
<p>Bundle Days for Grenfell Groups Barbican Guildhall Creative Learning worked with North Kensington-based community group, Nova, on their summer programme, providing Culture Mile activities for those affected by the Grenfell tragedy. Two groups were invited to Smithfield 150 and a City Family Arts Network Family Bundle Day with the Barbican and the Museum of London where they were given a VIP lunch in the Barbican Kitchen, a private tour of the Conservatory, a family photography workshop as well as Victorian crafts, games and object handling sessions.</p>	2, 4, 5
<p>Summer Arts Camp This year’s Summer Arts Camp was inspired by our 2018 annual theme ‘The Art of Change’ – participants aged 11-14 took part in a week-long series of workshops that encouraged them to think critically about the world around them. A series of cross-arts workshops included song writing with Jamie Doe, poetry writing with Barbican Young Poets, zine and sign making and a performance of a protest workshop with Outspoken Arts.</p>	2, 4, 5
<p>Creative Careers: Warehouse On 25 July Creative Learning hosted a Creative Careers session with corporate partner Warehouse. The session <i>Creative Careers: Demystifying the fashion shoot</i> was inspired by the partnership built through the INSIDE OUT</p>	2, 3

capsule collection on which the Barbican collaborated. The session featured key Warehouse staff who worked on the campaign and traced the creative process from inception to campaign delivery.	
Esmée Fairbairn Foundation Bid Creative Learning were successful in a bid to the Esmée Fairbairn Foundation for £300k over 3 years for the national development of our work. This three-year programme will test and develop 'place-based' collaborative working models with regional arts and education institutions across three geographic regions of England to enhance the delivery of high-quality artist-led experiences in under-served communities.	2
Heritage Lottery Fund Bid The recently successful bid to the Heritage Lottery Fund for £65k will fund an important phase in the development of the Barbican Guildhall Archive – a public facing physical space that we aim to realise in 2022. This one-year project will build momentum and widen public engagement in our combined histories exploring the original architectural designs of the Barbican, marketing and communication materials, and uncatalogued material from the school.	2, 5
Constructing Voices exhibition & Barbican Young Poets 10th Anniversary On 10 October we celebrated the 10 th Anniversary of the Barbican Young Poets programme in the Barbican Library with the opening of a new exhibition: <i>Constructing Voices</i> – an artistic collaboration between a selection of Young Poets, Young Visual Artists and Young Photographers.	
Barking Nuns Celebration Event as part of Change Makers On 11 October Creative Learning celebrated the culmination of <i>Barking Nuns</i> , a unique project that brought together artists from Complicite, archivists from Valence House Museum and students from Sydney Russell School to bring to life newly interpreted historical research on the subject of St Ethelburga, the first Abbess of Barking Abbey..	1, 2, 5
Squish Space Launch Squish Space officially launched in the first week of October. Devised by artists and playworker duo Lisa Marie Bengtsson and India Harvey, Squish Space is an inclusive, sensory environment full of playful ideas for under 5s and their parents/carers. This new regular family offer is now running 10am-4pm on selected weekdays in the Level G studio on the Barbican Foyers. In its first week of opening the space received over 660 visitors.	1, 2
Digital Strategy As explained in the Digital Strategy Update report for the September 2018 meeting, reporting on digital projects across the Barbican is now fully embedded throughout the respective departmental reports. The focus of the Digital Strategy Group has shifted to reviewing and developing the organisation culture by looking at different ways of working and utilising data driven decision making. The group are engaging with individual board members of the months ahead with the aim to hold a more in-depth workshop in the first quarter of 2019.	2

<p>Barbican Residents The Barbican held its first Annual Residents Reception on Tuesday 30th October, with a Private View of Modern Couples and Drinks Reception in the Garden Room / Conservatory. The event, hosted by the Chairman, was a great success and received an excellent attendance of 360.</p> <p>The 2018 review of the Visitor Management Plan was signed off in September and subsequently advertised in the autumn issue of the Podium newsletter, which was delivered across the Barbican Estate on Friday 5th October. The plan can be downloaded from the Residents page on our website (www.barbican.org.uk/residents).</p>	<p>1, 2</p> <p>1, 2, 3, 4, 5</p>
<p>3.2 Preview and Planning</p>	
<p>Barbican Box 2018/19 <u>Barbican Box Primary</u> Michael Rosen will be looking into his family history to celebrate migration and multiculturalism for this term's Primary Box.</p> <p><u>Barbican Box Theatre</u> For Barbican Box Theatre 2019, we are working with Slung Low, an award-winning theatre company that makes adventures for audiences outside of conventional theatre spaces. Sixteen schools from across east London and Manchester will work with the box.</p> <p><u>Barbican Box Visual Arts</u> The 2018/19 Barbican Art Box will be inspired by our autumn exhibition <i>Modern Couples: Art Intimacy and the Avant-garde</i>. The box is created by collective OOMK and emphasises collaboration as an opportunity for experimentation and play.</p> <p><u>Barbican Box Music</u> The Barbican Box Music 2019 will be curated by leading manufacturers of soft/hardware for music production, Native Instruments. Inspired by the Barbican's 2019 annual theme <i>Life Rewired</i>, the Box will explore music machinery that enables teachers and their students to create and compose their own sounds and music.</p> <p>Barbican Residents We would like to continue exploring how we can further engage residents through similar social events throughout the year, taking the opportunity to work with the Barbican Association in commemorating the 50th Anniversary of the Barbican Estate in 2019.</p> <p>Ticketing System Following the winning tender from Spektrix for a new ticketing and CRM system, the City has been waiting for the signed contract to be sent back. This was received on the 31st October and the project is now set to start in early November, with the ambition to launch in summer 2019.</p>	<p>2</p> <p>2, 5</p> <p>2</p> <p>2</p> <p>1, 4, 5</p> <p>1, 3, 5</p>

4. REPORT: OPERATIONS AND BUILDINGS	
	Strategic Goal
<p>4.1 Progress & Issues</p> <p><u>General</u></p> <p>Our vision is to create an environment that enables and inspires others to achieve their best. We will deliver this through services that are:</p> <p>1. Compliant, 2. Efficient and 3. Appropriate.</p> <p>As agreed, whilst we deliver change and deal with our legacy issues in a busy and 'live' environment, balancing speed and stability remains crucial to success. Our work on compliance continues. Much has been done and much remains to be done (but not as much as before). Progress continues.</p> <p>The Projects and Engineering team have had an especially busy period and have continued to deliver an unprecedented level of work, given the significant additional investment in our buildings. They have achieved this with fewer people, following the restructure of those original two separate teams. They continue to work ever-closer together and develop their individual and team skill sets. The arrival of new team members from external organisations has assisted the culture change and has enhanced the knowledge base and expectations of quality and the team's sense of accountability. We have delivered some notable projects over the spring and summer, including in the Hall (seats and stage cladding), the foyers (wooden floor), the kitchens (Banqueting food-prep kitchen and our Green Room), security (including 'bomb-film' and HVM (hostile vehicle mitigation), and also much of our business critical equipment behind the scenes including in our CSPR (Central Services Plant Room) plus much fire-related work. We have also invested substantial time, money and effort in life-critical projects and works including in the areas of asbestos, legionella, fixed wire-testing and fire safety.</p> <p>We have continued to work closely with our City colleagues on our CR22 Corporate Red Risk (Fire related) and this has now been successfully retired in recognition of the works achieved. We have requested that, in order to show our ongoing commitment to risk, we introduce a new amber risk for the delivery of the fire-related projects. This has been introduced as a Departmental Red Risk.</p> <p><u>Security</u></p> <p>We have continued to work with the City of London Police on a variety of initiatives including getting to know each other's teams and the co-hosting of exercises and conferences. This work will continue.</p> <p>We have again hosted visiting teams so as to share best practice and our</p>	<p>1-5</p> <p>1 & 3</p> <p>1</p>

teams have been encouraged to visit other venues too.	
<p>We are working with the City Surveyor to review and retender the security contract. We are working closely to ensure that our 'Alliance' with the School means that we have a common standard and can support each other should the need arise in the event of a major incident.</p>	1
<p>The City's investment in our security infrastructure continues, with much of the bomb-film works having been completed and the higher risk HVM (Hostile Vehicle Mitigation) works having been completed. The remaining works continue in priority order as per the City's confidential plan. This combined with our staff training and our links with the Police and other specialist teams, means that we are now much better placed to deter hostile acts and to deal with any resultant issues.</p>	1, 4
<p><u>Facilities</u></p> <p>Our focus on creating the right environment continues, and cleaning is core to this. The cleaning team, whilst contractors, are encouraged to feel part of our 'one-team' approach. Our restructure means that the Front of House Managers now have total control over all areas including cleaning and security. This clear one point of contact is also proving to be popular and well received by our Residents and others.</p>	1, 4
<p>We have worked with the City Surveyor on the renewal and tender of various centralized contracts so as to ensure consistency and give critical mass, the Barbican and School being a significant part of the estate.</p>	1, 4
<p><u>Engineering</u></p> <p>We have delivered the bulk of the restructuring, save for some areas that have been phased so as to ensure business continuity and further reduce risk. The new management team structure is now in post, with some excellent skills sets and attitudes having been brought into the team from outside.</p>	1, 3, 4
<p>As always, we continue to work to address any remaining legacy issues and to focus on compliance. Whilst doing this, we are aiming to capture the information so as to populate our new CAFM system.</p>	
<p>We have continued our remedial work on the lakes and lakeside areas so as to further improve this area for our customers and the wildlife. We have worked with Outdoor Spaces to ensure we focus on what's best for the customer, the wildlife and the overall urban-oasis that a well maintained creates.</p>	1, 4
<p><u>Audience Experience</u></p> <p>Our work towards Strategic Goal 1 continues, with the many projects noted above plus staff training across all departments who may come into contact front of house (including catering and security etc.) so as to ensure a consistent standard and level of awareness, ultimately the one-team theme is key here too. We continue to work via the project group</p>	1

<p>with other departments including Marketing, Arts, Development, Education and the Incubator team.</p> <p><u>Environmental Update</u></p> <p>Our work in this area has continued, not only with the servicing and maintenance works as noted, so that the kit works, but also in the areas of policies and training, so as to ensure that we use the kit correctly once it's maintained and running efficiently. We have continued to work with the City Surveyor on areas such as policy and procurement of the new contracts. We have also worked with the School under our Alliance to ensure a more consistent approach. The School's policy has been signed off, our joint Barbican and School policy is now being written.</p>	<p>1, 4</p> <p>1</p>
<p>4.2 Preview & Planning</p> <p>We are working with the City and our partners to ensure appropriate governance as the project evolves. We are working with the City Surveyor to ensure that we are aligned with his project managers so that they can advise on and support our application and then take on the overall project management of the 'professional' property development aspects when the time is right. We will continue to control the project direction, but the professional property aspects will be supported by the City Surveyors team, as with other large projects across the City.</p> <p><u>Projects and Engineering</u></p> <p>Following the merger of these two teams, we are now moving to ensure that we link our CAFM system, which will ensure that in future we do what is required when it is required (and record same for future audit and insurance purposes), with our capital and planning projects.</p> <p>We have been working ever-closer with the City Surveyor and Chamberlain in areas such as space surveys, leases and 'red-line' occupancy plans and our CWP planning process.</p> <p>We are also working closely with Finance so that we will ultimately be able to predict with more accuracy what is required and when, enabling more efficient use and allocation of ever more scarce funds.</p> <p><u>Audience Experience</u></p> <p>The delivery of Phase 4 will see us able to offer ever increasing standards and alignment across our Alliance with the School, positioning us well for the Ex Halls and looking forward to the opportunities offered by the extended campus of the C4M and other City strategic projects.</p> <p><u>Savings</u></p> <p>The above work, once completed, will see us having dealt with our legacy issues, having dealt with our structure and culture issues, and having serviced much of our equipment and property such that it works properly. That will enable us to do more with less and offer ever increasing standards and consistency across our Barbican/Guidhall estate.</p>	<p>1, 2, 3, 4, 5</p> <p>1, 3</p> <p>1, 3</p> <p>1, 3</p> <p>1, 2, 3, 4, 5</p>

5. REPORT: BUSINESS AND COMMERCIAL	Strategic Goal
<p>5.1 Progress & Issues</p> <p><u>Retail</u></p> <ul style="list-style-type: none"> • EPoS system testing and supplier demonstrations for a new EPoS system have begun. • Several external book events took place in the Barbican Shop in October for the release of 'Barbican Estate' by Stefi Orazi and 'Atlas of Brutalist Architecture' by Phaidon Press. • An illustrated activity book, published by the Barbican, was released on 1st October with a book launch and free children's activity taking place in store on Oct 27th. <p><u>Development</u></p> <ul style="list-style-type: none"> • In November, Travers Smith became a Business Member. • The Barbican is hosting a fundraising event as part of The Art of Change season for <i>Die Stadt ohne Juden</i> 'The City Without Jews' performance. • The HLF funded <i>Change Makers: Barking Nuns</i> project concluded with a celebration at St Ethelburga's Centre for Reconciliation and Peace. <p><u>BIE</u></p> <ul style="list-style-type: none"> • Digital Revolution continues its tour in China. • Game On is midway through its Chinese tour - next stop is Shanghai, opening May 2019. • Into the Unknown is currently running at BRANDTS – Museum of Visual Art & Culture, Denmark until February 2019. • Mangasia: Wonderlands of Asian Comics has now ended its run at Le Lieu Unique in Nantes and is currently in storage until early 2019, when it will go to Asia. • The exhibition AI: More than Human and the overall Life Rewired programme were announced to the public on 3 October. <p><u>Exhibition Halls</u></p> <ul style="list-style-type: none"> • September and October have been the busiest of the year, delivering a number of regular events: King's College Welcome Fair, Mortgage Business Expo and The British Invention Show in Exhibition Hall 2, along with a new event, Joy of Sake. 6 weeks of continuous exams took place in Hall 1. • On Tuesday 28 October, the Business Events Team held a Fabulously Barbican opening launch party in Exhibition Hall 1 to promote Cinemas 2 and 3 as potential conference theatres, which could be used in conjunction with Exhibition Hall 1. The party was attended by approx. 200 clients and resulted in some live enquires for the new spaces. <p><u>Business Events</u></p> <ul style="list-style-type: none"> • The Business Events original target of has been increased by 6% which takes into consideration the anticipated extra income from the new areas for hire in Cinemas 2 and 3. We are currently standing at 87% booked and confirmed business for the full financial year. 	<p>Goals 1,2,3,5</p> <p>Goals 2,3,4</p> <p>Goals 1, 2, 3, 5</p> <p>Goals 1, 3</p> <p>Goal 3</p>

<p>engages with fundraising.</p> <p><u>BIE</u></p> <ul style="list-style-type: none"> • AI: More than Human is being discussed with venues in Finland, Seoul and Singapore into 2020 and 2021. • Mangasia: Wonderlands of Asian Comics will be going to Thailand for the end of 2019 • We are completing a round of negotiations with the Deutsches Filminstitut in Frankfurt to host Digital Revolution in 2019. This slot will complete 5 years touring for Digital Revolution. • Following Denmark, Into the Unknown will move on to Netherlands, • Negotiations are underway to take Into the Unknown to Japan in 2020. • We are currently finalising the concept for BIE's next exhibition Virtual Realms (working title) <p><u>Exhibition Halls</u></p> <ul style="list-style-type: none"> • The University of London have requested Hall 1 for a 5 days tenancy at the beginning of December, and 6 days have been reserved for a film location company. • This month will see the return of the Smart Buildings Show. <p><u>Business Events</u></p> <ul style="list-style-type: none"> • The team continue to focus on 18/19 with attendance at key trade events including The Meetings Show, Square Meal Venues and Events, The Summer BNC Show and IMEX USA with a record number of enquiries in excess of £2.4million across the various events. • Christmas party events have seen a sharp downturn and we are working on closing this gap with incentives and initiatives in association with Searcys • Discussions are ongoing for potential Artificial Intelligence related Business Events activity in association with the forthcoming summer exhibition. <p><u>Commercial Development</u></p> <ul style="list-style-type: none"> • Beech Street Café Bar has undergone a major menu review • A concerted effort by Searcys to focus on service in the restaurants has resulted in a significant improvement in Tripadvisor reviews in both Bonfire and Osteria. • The team are working on a bespoke Merry Wives of Windsor cocktail for its run later this year. • Tenders for the long-awaited refurbishment of the Martini Bar are in and the evaluation process begun. <p><u>Car parks</u></p> <ul style="list-style-type: none"> • Our focus on selling annual passes to local businesses is proving lucrative. Initial discussions have begun to agree a partnership with Prudential to be their parking partner for staff in their offices located near the Barbican Centre. 	<p>Goals 1, 2, 3, 5</p> <p>Goals 1, 3</p> <p>Goal 3</p> <p>Goals 1, 3</p>
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Appendix A:

Our vision is: Arts Without Boundaries.

Our mission is: world-class arts and learning

We exist to:

- Inspire more people to discover and love the arts;
- Create an ambitious international programme;
- Invest in the artists of today and tomorrow

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

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

Our Strategic Goals are:

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

Staff & Efficiency (S/E)

Underpinning these we also have a commitment to operate efficiently, and to employ and develop skilled staff within the appropriate management structure

Appendix B: Creative Alliance

Creative Alliance

Barbican Guildhall – a pioneering Creative Alliance between an arts centre and a conservatoire

Guiding Principle – to influence and support the development of future arts practice for artists, participants and audiences

Mission Statement – this unique arts and learning collaboration focuses on initiatives and projects that will be more likely to succeed as a result of us working together rather than as individual organisations

Our Goals

- **messaging and leadership:**

As a local/national/global leader for the creative and cultural industries:

To demonstrate the value that our joint working brings to artists, students, audiences and stakeholders in delivering a world-class experience open to all

- **arts and learning programmes:**

Through our collaborative artistic projects:

To re-envisage the place, relevance and combined impact of an arts organisation and conservatoire properly embedded in society.

- **combined assets:**

Through the way we work together:

To maximise the potential of our programmes, expertise, spaces and resources

As well as aligning with our respective organisational strategic plans, these goals also support and complement the City of London's Corporate Plan 2018-23 by:

1. Supporting a thriving economy
2. Contributing to a flourishing society
3. Shaping outstanding environments

Objectives

Creative

- a. Collaborative Work**
Develop collaborative artistic activity which enhances artform activity and cross-arts working
- b. Culture Mile**
Agree a range of collaborative activities which establish and build the success of the Culture Mile (including partnerships, animation of spaces, etc.)
- c. Creative Learning and under 18s**
Through the Creative Learning strategic plan and the under 18s review and emergent strategy, agree shared flagship projects and activities for the next 5 years
- d. Social engagement**
Develop and test model(s) for collaborative, community-focused programming through objectives a, b, c and other means

Operational

- e. Ways of operational working**
An agreed project plan in place to ensure most efficient ways of working together
- f. How we do business together**
Redefine models of mutual benefit and maximise value through financial means or otherwise
- g. Fundraising**
Explore and identify specific joint fundraising or funding approaches

Both Creative and Operational

- h. Measuring joint impact**
Develop methods for assessing and communicating impact of the Alliance
- i. Leadership models for the sector**
Identify collaborative initiatives which demonstrate new models of working and/or new creative practices
- j. Digital strategy**
Develop our joint digital capabilities and output, through development of joint outward facing projects and initiatives, alongside investing in our shared systems and technology (back end and front end)
- k. Joined up international, national and local strategies**
Agree on our shared goals across international, national and local work and develop collaborative strategies and projects to achieve these

Strategic Projects — establishing a way forward together by connecting our vision/mission/values

The following projects are designed to support us in achieving the goals and objectives on the previous page:

messaging and leadership:	1. Identify opportunities for telling our story through a clear joint narrative TIMEFRAME: JUL 2019 OBJECTIVES: a, f, h, i OWNER: SG	2. Jointly developing our evaluation and research strategies / frameworks, in particular by exploring the impact of Barbican Guildhall programmes in society TIMEFRAME: JUL 2019 OBJECTIVES: e, h OWNER: SG	3. Work with strategic partners to further develop the vision and design for C4M (particularly in relation to Education, Research and Innovation) TIMEFRAME: DEC 2018 (pending P+R decision) then ongoing OBJECTIVES: b, i, j OWNER: SD	4. Connecting and strengthening our joint approach to widening participation, representation, and inclusion TIMEFRAME: MAR 2019 OBJECTIVES: c, d OWNER: JM
	5. Identify opportunities for collaborative projects between Guildhall Drama and Barbican Theatre & Dance TIMEFRAME: JUL 2019 OBJECTIVES: a, b, e, i OWNER: LJ / OL	6. Identify joint digital learning initiatives TIMEFRAME: JAN 2019 OBJECTIVES: f, g, i OWNER: SG	7. Scope potential for collaborative professional development opportunities including Creative Entrepreneurship and Creative Careers TIMEFRAME: JUL 2019 OBJECTIVES: a, f OWNER: JM	8. Manage and deliver a joint archive, produce research and present our combined heritage offer to the public TIMEFRAME: JUL 2019 OBJECTIVES: a, f, i OWNER: SG
	9. Develop a collaborative proposition for the Ex Halls TIMEFRAME: DEC 2018 OBJECTIVES: f, i OWNER: SG / JP	10. Ways of operational working / doing business together to deliver world class services that are compliant, efficient and appropriate TIMEFRAME: SEP 2018–2021 OBJECTIVES: e, f, g, i OWNER: JP / JN	11. Bring our operations fully in line with the City's Responsible Business Strategy TIMEFRAME: SEP 2024 OBJECTIVES: e, k OWNER: JP	12. Develop a combined Estate Strategy TIMEFRAME: NOV 2018 OBJECTIVES: e, f OWNER: JP

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Committee(s):	Date:
Barbican Centre Board – for decision Port Health and Environmental Services Committee - for information	21 November 2018 27 November 2018
Subject: Banksy Artwork – Barbican Exhibition Halls	Public
Report of: Managing Director, Barbican Centre, Director of Built Environment and the Assistant Town Clerk & Culture Mile Director	For Decision
Report authors: Matthew Pitt	

Summary

In September 2017 two artworks by the internationally renowned street artist known as ‘Banksy’ appeared in Beech Street closely followed by a third work by another well-known artist, Danny Minnick. At their 19 September 2017 meeting, the Port Health and Environmental Services Committee considered the future of the artworks and agreed to measures proposed by the Barbican Centre to safeguard the artworks for the duration of its highly successful Basquiat Exhibition. At the time, it was agreed that following the exhibition the City would need to determine a longer-term strategy.

This report provides an update on the artworks, how they have been maintained to date, the public reception, associated reputational risks to the City of London Corporation and proposes a solution for the medium-term future.

Recommendations

Members of the Barbican Centre Board are asked to: -

- Approve the continuation of the Barbican Centre’s active management of the artwork and all associated costs; and
- Note that the Board has the right to review this position, in consultation with the wider City of London Corporation should the need arise.

Members of the Port Health and Environmental Services Committee are asked to: -

- Note the contents of this report.

Main Report

Background

1. In September 2017, shortly before the opening of the Barbican’s Basquiat: Boom for Real exhibition celebrating the life and works of pioneering New York artist Jean-Michel Basquiat, two artworks by the internationally renowned artist known as ‘Banksy’ appeared overnight at the junction of Beech Street and Golden Lane

on the external wall of Barbican Exhibition Hall 1 (see appendices 1 & 2). A third artwork, by American artist Danny Minnick, also appeared shortly afterwards in response to the two Banksy works.

2. Due to the high level of public interest and cultural value of the works, the Barbican Centre took immediate steps to safeguard the artworks. The appearance of the artworks was met with significant publicity and social media activity. Members of the public regularly gathered in the highway around Beech in order to view the artworks and take pictures to be shared on social media. A security presence near the artworks was organised in the immediate aftermath of the artworks appearing and communication took place with the wider City of London Corporation to ensure they were not removed by cleansing.
3. Following the press night for the exhibition the artworks were protected by the Centre with clear Perspex sheet – a cost effective measure that had previously been used to protect similar artworks of this nature across in other locations. A critical opinion of the artworks is available at Appendix 3.

Current Position

4. Basquiat: Boom for Real was the most successful exhibition ever to take place at the Barbican in its 35 year history with 216,389 people visiting. Accordingly, it received 2,400 pieces of worldwide media coverage and was particularly successful at attracting a young, diverse audience measured against other Barbican activity. Many of those visitors also came to see the Banksy works. The artworks themselves attracted 296,000 'likes' and over 2000 comments across two posts on Banksy's official Instagram account. That account currently has 4.4m followers from around the world. The Barbican and the exhibition also received significant social media attention as a direct result of the artworks.
5. Since the exhibition came to a close, the artworks have remained in place, protected by the clear Perspex sheets. They continue to prove a considerable draw, bringing visitors to the Barbican and Culture Mile area. The works are also listed on Google Maps as well as various sources detailing the location of Banksy's work.
6. It should be noted that whilst coverage to date has been overwhelmingly positive (see appendix 4 for press highlights), previous examples where landowners and local authorities have removed Banksy artworks, either accidentally or otherwise, have also attracted media attention, usually negative. This would be a significant reputational risk to both the City of London Corporation and Barbican Centre if a decision to remove the artworks, completely or to another location, were to be made.
7. Although minor incidents of 'tagging' have occurred on the protective sheets or next to the artworks, these have been sporadic and their removal has been carefully managed by the Barbican Centre within their operational budgets. There have been no major or serious incidents caused as a result of the protection of these artworks.

Proposal

8. Following consideration at a management level and in consultation with colleagues across the City of London Corporation, the Barbican Centre have offered to continue their active management of the three artworks. This would enable the artworks to remain in place for the foreseeable future. This approach would enable continued public enjoyment, as originally intended by the artist, and thus avoid the likely adverse media coverage and negative social media comment that the City of London Corporation and Barbican would receive if it were decided the artworks should be removed.

Financial Implications

9. The costs of the proposal, subject to Member approval, would continue to be met from Barbican Centre operational budgets, as confirmed by its Buildings and Operations Director. Any costs associated with cleaning in the area not immediately surrounding the artworks will continue to be subject to usual City of London Procedures.
10. The Chamberlain has confirmed that whilst it is possible to insure the artworks, it would be a departure from the City's normal practice to insure artworks outside of the premises. Whilst the artworks are likely to be of great value the City did not purchase the artworks and would not suffer a direct financial loss from loss or damage to the artworks themselves.

Corporate and Strategic Implications

11. The continued presence of the artworks aligns with the City of London Corporation Cultural Strategy 2018-22. Objective one – Transforming our Spaces – calls for the city to be made more 'open' and 'culturally vibrant'. Objective two – Culture Mile – specifically identifies 'making cultural and heritage activity visible in the streetscape'.
12. The location of the artworks at the corner of Beech Street and Golden Lane positions them at the heart of Culture Mile and the 'culture spine' identified as key area for transformation within the Culture Mile Look and Feel Strategy. The artworks contribute towards one the agreed aims of Culture Mile's Strategy - 'to contribute towards changing perceptions of the City...' and 'to develop Culture Mile as a vibrant and welcoming cultural, creative and learning destination'.
13. Were the artworks to be removed at this time, it would call into the question the credibility the City of London's vision for Culture Mile at an early stage of its 10-15 year development.

Conclusion

14. When three artworks appeared on the side of Barbican Exhibition Hall 1 in September 2017, two by Banksy and the other by US artist Danny Minnick, the Barbican Centre took immediate steps to safeguard artworks from harm. The installation of Perspex sheets has since proved a successful and cost-effective way of the artworks remaining in-situ. Whilst the removal of the artworks, completely or to another location remains an option, this would attract significant negative publicity for the City of London Corporation and the Barbican Centre.

The artworks add interest and vibrancy to the site which lies at the heart of Beech Street – ‘the culture spine’ of Culture Mile and continue to attract visitors to the area. Members are therefore asked to consider the recommendations set out in this report which, if approved, would safeguard the artworks future at their current location for the foreseeable future.

Appendices

- Appendix 1 – Photographs of the artworks
- Appendix 2 – Confirmation of authenticity (Banksy Official Instagram posts)
- Appendix 3 – Critical opinion of the artworks
- Appendix 4 – Press highlights

Background Papers

- Minutes of the Port Health Committee – 19 September 2017

Matthew Pitt

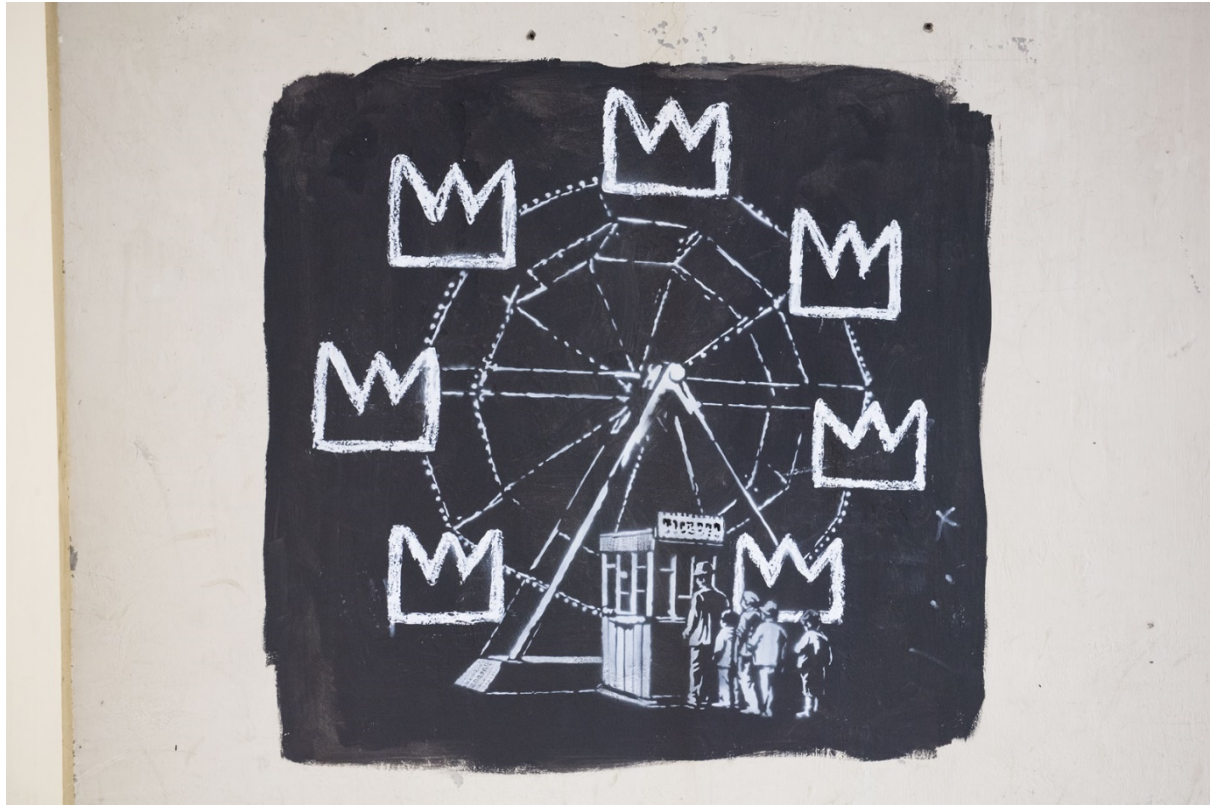
Town Clerk's Department

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Appendix 1 – Banksy and Minnick artworks







Appendix 2 – Confirmation from Banksy (official Instagram posts)

 | Instagram

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banksy Portrait of Basquiat being welcomed by the Metropolitan Police - an (unofficial) collaboration with the new Basquiat show.

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SEPTEMBER 17, 2017

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laftmonk Ouch! Al Dente!
sarturocz :D
other_stifler лучшее что можно придумать
surideez Beyond
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Appendix 3 – Critical opinion by Dr Rafael Schacter, UCL

BANKSY'S CULTURAL SIGNIFICANCE:

Most likely the world's most popular living artist, Banksy is an anonymous, notorious, equally celebrated and castigated figure who has achieved immense global success in spite of (or perhaps due to) his unorthodox artistic approach. Emergent initially from the practice of graffiti and, latterly, street art (of which he is acknowledged as of the key early exponents), Banksy first came to renown in his hometown of Bristol in the mid 1990s, the site in which he developed his distinctive stencilling technique. Forming a humorous, sardonic, incisive style, a mode in which an irreverent or anti-establishment message would be presented via a reduced, streamlined visual pun, the effectiveness of his aesthetic approach, alongside the artist's witty turns of phrase and increasingly daring public interventions (taking place in locations such as London Zoo and Disneyland, the British Museum and Metropolitan Museum of Art) led to increasing attention far beyond the confines of the art-world itself. Whilst Banksy's practice continued to extend outwards onto ever larger (but still insurgent) stages – from documentary films to large scale festivals, dystopian theme parks to fully functioning hotels – all of his projects retained the same ability to capture the political and cultural zeitgeist: the same ability to capture huge media and public attention through his equivalently idiosyncratic yet highly accessible approach.

THE TWO BARBICAN WORKS¹:

In September 2017, shortly before the opening of the Barbican's *Basquiat: Boom for Real* exhibition celebrating the life and works of pioneering New York artist Jean-Michel Basquiat, two artworks appeared at the junction of Beech Street and Golden Lane on the external wall of Barbican Exhibition Hall 1. Self-attributed via Banksy's own Instagram page, the first, larger piece, shows two police officers searching a human figure – a character taken from Basquiat's 1982 *Boy and Dog in a Johnnypump* – as his canine companion stands watching on. Moving from a position in the original work of playing joyfully within the spray of the pump's water, in Banksy's reworking the lead character (potentially but not definitively a self-portrait of Basquiat), is transferred into a position under the direct, repressive handling of the State. Captioning the installation *Portrait of Basquiat being welcomed by the Metropolitan police*, Banksy thus here decries the "stop and search" tactics of British law enforcement, in particular, it

¹ I will not be discussing the adjacent work by Danny Minnick

would appear, their statistically proven racial bias.² The second, more compact piece, depicts a group of five people queuing at a ticket booth adjacent to a Ferris wheel; here, however, the passenger cars have been replaced by a series of three-pointed crowns, a symbol implicitly related to Basquiat and an emblem utilized in many of his works.

A CRITICAL ANALYSIS:

These “(un)official collaboration[s]”, as Banksy called them, had, as with almost every new work by the artist, a huge global impact. Undoubtedly, they brought extra attention to the Barbican exhibition, yet at the same time did in some way shift the focus away from Basquiat and toward Banksy (at what was the former artist’s most rigorous and multi-layered exhibition to date in the UK). Moreover, whilst the two pieces firmly placed themselves within important contemporary British political issues – in particular the first work’s exploration of the so-called Hostile Environment policies of the Home Office and the still prevalent institutional racism of the police – they also essentialise Basquiat as a Black artist, one standing in for all Black bodies and their exploitation by state and cultural forces: Whilst Basquiat did commonly focus on the relationship between African American citizens and law enforcement authorities (seen in pieces such as *Irony of a Negro Policeman* and *Defacement* in particular), he was hugely exoticized and fetishized by the institutional art world during his life, and even more so following his early death. The characterization of his art as “primitive” and of him as a “graffiti artist” implicitly located him as racially “other” to the normatively White art-world, both denying Basquiat’s complex biography and the breadth and depth of his artistic influences. As such, Banksy’s two Barbican works, whilst addressing hugely important political themes, could also be seen to further entrench Basquiat’s widely fetishized position as a “Black artist” (rather than an artist exploring themes of his own Black identity). Like much of his activist practice then, the street artist astutely and lucidly addresses issues critical to contemporary life, yet his ability to reduce complexity themes into simple ideas can, as we see here, diminish or reduce the more entangled and enigmatic nature of the issue in question itself.

² The Guardian (13th October 2018) writes that “black Britons are now nine times more likely to be stopped and searched for drugs than white people, despite using illegal substances at a lower rate”
<https://www.theguardian.com/law/2018/oct/13/racial-bias-police-stop-and-search-policy-black-people-report>.

Appendix 4 – Press coverage highlights

Summary

There was over 1,000 pieces that mention Banksy within the week after it appeared. News coverage of the two new Banksy works, which appeared in the Beech Street tunnel in response to the Basquiat exhibition, made an unbelievable number of headlines all around the globe. A few highlights include BBC News, London News, News 24 and local BBC stations, as well as receiving coverage from The Guardian, BBC News Online, Sky News, Metro, Londonist, Time Out, NME, Evening Standard, Reuters, and The New York Times.

Press highlights	
Sky News (broadcast and online)	A televised news piece including interview with Eleanor Nairne, and as Banksy's inspiration Katie Spencer, 21.09.17
The Guardian (online)	Report on Banksy pieces Nicola Slawson, 17.09.17
BBC News Online (online)	Report on Banksy pieces 18.09.17
The Telegraph	Report on Banksy pieces, with video. Helena Horton, 18.09.18
Daily Mail	Report on Banksy pieces Alex Matthews, 18.09.18
Evening Standard (online)	Report on Banksy pieces Sebastian Mann 18.09.18
Huffington Post (online)	Report on Banksy pieces, with video. George Bowden, 18.09.17
Sky news (online)	Report on Banksy pieces 18.09.17
Cape Times (South Africa)	Report on Banksy pieces 19.09.17

Committee(s):	Date(s):
Barbican Centre Board	21 November 2018
Subject: Modern Slavery statement 2018/19 – Barbican Centre	Public
Report of: Louise Jeffreys, Artistic Director Report Author: Nick Adams, Senior Policy and Communications Manager	For Decision
<p style="text-align: center;">Summary</p> <p>In 2015 Parliament passed The Modern Slavery Act, a piece of legislation setting out a range of measures on how modern slavery and human trafficking is dealt with in the UK, including trafficking of people, forced labour, servitude and slavery.</p> <p>In June 2017, the Barbican Board Risk Committee took the decision that the Barbican should publish an annual statement on its website in response to this legislation, setting out the steps it is taking as an organisation to ensure that modern slavery is not occurring in its supply chains or in the organisation itself. The Barbican Board approved the Barbican's 2017/18 Modern Slavery statement in November 2017.</p> <p>The Appendix to this paper is a draft of this statement covering the 2018/19 financial year, submitted to the Board for review and approval. If approved, the statement would be published on the Barbican website and the actions set out in the statement implemented this financial year.</p>	

Main Report

Background

In 2015 Parliament passed [The Modern Slavery Act](#), a piece of legislation setting out a range of measures on how modern slavery and human trafficking is dealt with in the UK, including trafficking of people, forced labour, servitude and slavery.

One area the act covers is transparency in supply chains, which makes the following provision:

'The Act requires that any commercial organisation in any sector, which supplies goods or services, and carries on a business or part of a business in the UK, and is above a specified total turnover, must produce a slavery and human trafficking statement for each financial year of the organisation.'

Regulations have set the total turnover threshold at £36m. The statement must set out what steps they have taken during the financial year to ensure that modern slavery is not occurring in their supply chains and in their own organisation.'

The statement in the Appendix sets out the action the Barbican is, or will be, undertaking to ensure modern slavery and human trafficking are not occurring in its supply chain. The statement covers key areas such as recruitment, payment of staff and contractors, staff conduct, whistleblowing, ethics, and procurement and supply chains.

The statement has been agreed by the City of London Corporation Procurement, Legal and Town Clerk's departments, as well as the Barbican Directorate.

Current Position

The Barbican approved the Barbican's first Modern Slavery statement in November 2017 which covered the 2017/18 financial year. This new statement covers the 2018/19 financial year, outlining the progress made in this area over the past twelve months and the future steps the Barbican will take to help mitigate risks around modern slavery occurring in its supply chains.

Since the publication of the Barbican's Modern Slavery statement in November 2017, the City of London Corporation took the decision to begin publishing its own Corporation-wide statement, the first of which was published in September 2018.

Options

We are asking that the Board agrees to adopt the current draft of the Modern Slavery statement with the option of suggesting any amendments.

There are no estimated costs associated with this option. If not adopted, there are potential reputational risks due to accusations that the Barbican is not continuing to taking the necessary steps to mitigate risks in this area.

Should the statement gain this approval, it would be published on the Barbican website and used as a framework for decision making across the organisation.

Due to the increasing synergy and joined up actions between the Barbican's approach to Modern Slavery and the wider City of London Corporation approach, it has been suggested that the Corporation and the Barbican combine their statements for future financial years. The Barbican Board is asked to consider and comment on this potential course of action.

Proposals

The current draft of the Modern Slavery statement has been approved by the Barbican Directorate with the recommendation that the organisation adopts it, subject to approval of the Barbican Board.

Publishing and undertaking the actions set out in the statement would ensure we are following corporate best practice and fulfilling our ethical obligations in putting

effective systems and controls in place to safeguard against any form of modern slavery.

Corporate & Strategic Implications

Adopting this modern slavery statement commits the Barbican to undertaking measures that minimise the risk of modern slavery occurring in its supply chains. A number of measures that have been undertaken and that will be taken in future to minimise these risks are outlined in the statement.

The policy references existing City of London Corporation policies such as the employee code of conduct, recruitment and selection policy, London Living wage policy, whistleblowing policy and responsible procurement strategy. The statement is compliant with existing City of London Corporation governance procedures.

The Barbican's Modern Slavery statement contributes to achieving the following outcomes from the Corporate Plan:

Outcome 1 - People are safe and feel safe through contributing to safeguarding children, young people and adults at risk

Outcome 2 - People enjoy good health and wellbeing through raising awareness of how illegal employment practices impacts on individuals' mental and physical health.

Outcome 3 - People have equal opportunities to enrich their lives and reach their full potential through providing fulfilling employment opportunities.

Outcome 5 – Businesses are trusted and socially and environmentally responsible through supporting and advocating for responsible practices and investments.

Implications

The draft text of the statement has been agreed with the City Solicitors department who have ensured the text will have no legal implications and is in line with current City of London Corporation governance procedures.

The text has also been approved by the Town Clerk's department and the Procurement team. The statement commits the Barbican to working alongside the Procurement team to develop a Corporation-wide Modern Slavery statement and Ethical Sourcing Policy.

Conclusion

- The Barbican has committed to publishing an annual Modern Slavery statement in response to the Modern Slavery Act 2015.
- The draft statement sets out the action the Barbican is, or will be undertaking to ensure modern slavery and human trafficking are not occurring in its supply chains.

- Should the statement gain approval, it would be published on the Barbican website and the actions set out in the statement implemented this financial year.
- The Board are asked to consider and comment on the proposal that in future the Barbican does not publish a standalone Modern Slavery statement, with the Barbican's work in this area reflected instead in the City of London Corporation's organisation-wide statement.

Appendices

- Appendix 1 – Draft Modern Slavery statement for 2018/19 financial year

Nick Adams

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Modern slavery statement for financial year 2018/19

This statement is made in response to s.54 of the Modern Slavery Act 2015 and sets out the steps that the Barbican has taken and is continuing to take to ensure that modern slavery or human trafficking is not taking place within our business or supply chain.

Modern slavery encompasses slavery, servitude, human trafficking and forced labour. The Barbican has a zero-tolerance approach to any form of modern slavery. We are committed to acting ethically and with integrity and transparency in all business dealings and to putting effective systems and controls in place to safeguard against any form of modern slavery taking place within the business or our supply chain.

Our business

The Barbican is an international arts centre based in the City of London. Founded and principally funded by the City of London Corporation, the Barbican presents world class arts and learning work across all major art forms including dance, film, music, theatre and visual arts.

The centre opened in 1982 and comprises the Barbican Hall, two theatres, three cinemas, two art galleries, foyers and public spaces, a library, Lakeside Terrace, a glasshouse conservatory, conference facilities and three restaurants.

Progress on Modern Slavery since 2017/18

Over the last year the Barbican has taken a number of new steps in order to ensure the necessary measures are in place to safeguard against modern slavery taking place within the business or its supply chains. These include:

- As committed to in the Barbican's 2017/18 Modern Slavery statement, throughout the year the Barbican has rolled out new standard clause across its contracts committing suppliers to comply with the Barbican and City of London's policies on modern slavery and human trafficking. These clauses are now part of the standard terms and conditions for Barbican contracts, setting out our expectation that suppliers do not engage in modern slavery or human trafficking
- Alongside the new Modern Slavery contract clauses, the Barbican has also introduced new standard contract clauses to ensure any person engaged or managed by contractors or suppliers at the Barbican is treated with dignity and respect in compliance with the City's Equal Opportunity policy. This clause aims to mitigate risks around suppliers engaging in or enabling harassment and/or illegal working practices
- The publication of the Barbican's first modern slavery statement in 2017/18 was widely communicated to staff via the organisation's intranet. This asked all staff to familiarise themselves with the steps the organisation was taking to ensure modern slavery is not occurring in its supply chain and directed staff to the City Corporation's online training module which outlines steps everyone can take to help identify and report potential issues in this area. The information disseminated to staff also reminded them of the City Corporation's Whistleblowing Policy and informed them that any concerns they had regarding potential instances of modern slavery could be raised in this way
- The Barbican has contributed to the establishment of the City Corporation's inter-departmental Working group on modern slavery. This group includes representatives from the Barbican, City of London Police, City Procurement, Department for

Community and Children's Services, Community Safety and Corporate Strategy and Performance Team. The group bring together all current action taking place to tackle modern slavery by the City Corporation, to harmonise the organisation's approach and ensure that resources and lessons learned are shared across the City Corporation. This group has been responsible for the development of the City Corporation's first organisation-wide modern slavery statement which was published in September 2018

Future areas of development

The Barbican will continue to work with and contribute to the City of London Corporation's inter-departmental working group on modern slavery to ensure the organisation remains committed to assess the organisation's effectiveness in this area, bridge identified gaps, developing appropriate performance indicators, monitoring and reporting on progress.

Steps this group will take over the coming year include:

- Creating a network of Safeguarding champions across City departments who will acts as departmental points of contact and channels for dissemination of key messages to and from the Working Group
- Identify any gaps or weaknesses and plan future interventions and areas for potential collaboration. This includes increasing the number of internal and external training and awareness raising initiatives in relation to modern slavery and human trafficking
- Ensuring Chief Officers instruct line managers to encourage all staff to take a high-level version of the City Corporation's online modern slavery training. The number of staff that have undertaken this training will be used as a performance indicator of information dissemination going forward.
- Working with the City Procurement team to continue to ensure the aims of the City of London Corporation's Responsible Procurement Strategy are implemented. This includes ensuring procurement decisions act as a catalyst for positive change across three key areas; social value, environmental sustainability and ethical sourcing. The latter details the City Corporation's commitment to tackling human and labour rights violations, including but not limited to modern slavery
- Contributing to City Procurement's development of a Supplier Code of Conduct with the aim of detailing the City Corporation's expectations more clearly to our supply chain and facilitating a more rigorous approach to contract management

Our policies

Alongside the new actions set out above, the Barbican continues to operate a number of internal policies to ensure that we are conducting business in an ethical and transparent manner. These include:

Recruitment policy

We operate a robust recruitment policy, including conducting eligibility to work in the UK checks for all employees to safeguard against human trafficking or individuals being forced to work against their will. All offers of employment are conditional on these eligibility and right to work in the UK being completed to the organisation's satisfaction.

Where an individual is working in the UK on a visa or work permit of a fixed term, the Barbican, as part of the City of London Corporation, will require the individual to provide

proof of their continuing right to live and work in the UK checks before continuing their employment.

These processes are managed and overseen by our HR department and guidance is provided to all recruiting managers to ensure these checks are carried out effectively.

These eligibility checks ensure all employees have the right to work in the UK and help safeguard employees from any abuse and coercion once in our employment.

London Living Wage

The Barbican, through the City of London Corporation, is proud to continue to be an accredited London Living Wage employer. This commits us to paying all staff and contractors working at the Centre on Barbican or City Corporation-wide contracts for two or more hours at least the London Living Wage.

Over the past year the City Corporation has strengthened and enhanced its Living Wage policy, taking the decision to pay its own staff and its suppliers' staff the new rate, with immediate effect, when the updated London Living Wage is announced in November each year. This is opposed to paying staff the new rate from April the following year, which is the most common approach taken by employers.

The City Corporation has also committed to running a campaign in 2018/19 to encourage financial and professional services firms in the Square Mile to pay the London Living Wage. The campaign will highlight the commercial and societal benefits of paying the London Living Wage.

Code of conduct

Our continued success relies on the trust and confidence of the public and therefore all Barbican staff are expected to uphold the highest standards of personal conduct and integrity including a requirement for all Barbican staff to uphold the [Nolan Principles on standards in public life](#)

As a department of the City of London Corporation, Barbican employees must adhere to the [City of London's employee Code of Conduct](#). This incorporates requirements to abide by City of London anti-corruption measures and that all employees are treated with fairness and equality.

The code also sets out the expectation that employees, and others that we deal with including suppliers, who have serious concerns about the conduct of any aspect of the City Corporation's work to come forward and voice those concerns to us. It commits the City of London Corporation to treating any suspicion of wrongdoing seriously with concerns reviewed and analysed in accordance with the Whistleblowing or Complaints Policy, considering the Public Interest Disclosure Act, the Human Rights Act and if appropriate the City Corporation's Anti-Fraud and Corruption Strategy.

Whistleblowing policy

[The City of London Corporation's Whistleblowing policy](#) applies to all Barbican staff. Alongside staff being encouraged to raise any concerns they have through line management channels, this policy provides a mechanism for employees to raise serious concerns that they have without fear of reprisals in order that they may be swiftly resolved.

Ethics policy

This financial year the Barbican has published an ethics policy which commits Barbican staff to follow the highest levels of personal conduct and integrity as well as undertaking risk assessment procedures to ensure any risk events or partnerships may cause to the City of London Corporation's and the Barbican's reputations, policies, and working practices are mitigated and/or prevented.

Responsible business strategy

The City of London Corporations's [Responsible Businesses Strategy](#) commits the Corporation to embedding responsible business practices in its work and decision making processes. This strategy includes a commitment to promoting human rights through its decision-making processes so that people are treated appropriately and with dignity.

Our Suppliers

The Barbican tenders for contracts through the City of London Corporation's procurement team. City Procurement is the City Corporation's centralised procurement team who deal with the majority of contracts worth £10,000 or more. Exceptions to this include agreements between the Barbican and its artists and services commissioned by the Department for Community and Children's Services. Interventions described in this section relate to those contracts for supplies, services and works over the £10,000 threshold. Staff undertaking procurement exercises below this value on behalf of the Corporation will be encouraged to undertake online training to ensure they consider the risks of modern slavery as part of their due diligence processes.

City Procurement take the lead on tackling modern slavery within supply chains, but work in conjunction with stakeholder departments with the greatest risk of procuring goods, services or works associated with this crime.

The highest risks of people falling victim to modern slavery in our UK-based supply chain include construction workers, those undertaking service contracts in relatively low paid industries such as cleaning, catering, security, agriculture and the care industry. Although not necessarily defined in the same way, the City Corporation recognises that those industries can often operate as part of the gig economy

The highest risks of modern slavery further up our globalised supply chain, especially forced and child labour, are associated with the production and manufacture of electronic equipment, textiles, agricultural commodities and construction materials. Conflict minerals including gold, tin, tantalum and tungsten, found in computer equipment and vehicles are also of significant concern.

The City Corporation's [2015-2018 Responsible Procurement Strategy](#) aims to deliver best value in a way that improves the lives of those in its supply chain and help the City Corporation make procurement decisions that act as a catalyst for positive change. It is based on three pillars; social value, environmental sustainability and ethical sourcing. The latter details the City Corporation's commitment to tackling human and labour rights violations, including but not limited to modern slavery.

Measures the City Procurement team undertake to ensure supplier compliance with the Modern Slavery Act include:

- All relevant suppliers that wish to tender for City Corporation contracts must provide evidence that they have met the requirements of the Modern Slavery Act 2015 in order to be able to bid. This means all suppliers who turnover more than £36m per annum and operate in the UK must provide a URL to their modern slavery statement

as part of a pass/fail criterion in either the Supplier Questionnaire (SQ) or qualification envelope.

- A series of interventions are currently being used as part of the specification of contracts with high risk categories to ensure compliance with human and labour rights legislation; in particular the eight UN International Labour Organisation (ILO) fundamental conventions, alongside the UK's Modern Slavery Act. Requirements are developed by the Responsible Procurement Manager, in collaboration with stakeholder departments, on a case-by-case basis according to the nature of the contract in question. They are usually comprised of a set of flexible, continuous improvement requirements including supply chain mapping exercises, contractual provisions, relevant affiliations, awareness raising and auditing. Departmental leads, with support from the Responsible Procurement Manager and/or the Commercial Contract Management team must ensure that these milestones are met as part of the contract management process.
- The City Corporation helped establish and co-Chairs the London Responsible Procurement Network (LRPN), a group of public sector representatives who meet regularly to share best practice and develop harmonised approaches to achieving social value, environmental sustainability and ethical sourcing. This Group also feeds into the London Heads of Procurement Network, facilitated by London Councils. A series of meetings and workshops dedicated to modern slavery have already taken place with the aim of sharing effective interventions and learning lessons from one another on how to effectively tackle modern slavery within London's public sector supply chains.

In addition to the procurement measures outlined above and as committed to in its 2017/18 statement, the Barbican has recently introduced a standard clause in all its future contract for services and suppliers that commits suppliers to comply with the Barbican/City Corporation's Policies on modern slavery and human trafficking, both in engaging the supplier's own staff or in relation to sub-contractors and agents.

Additional clauses also recently introduced require suppliers to ensure they fulfil the obligations set out City Corporation's Equal Opportunities Policy and ensure all staff and all other people engaged or managed by external suppliers and visiting companies are treated with dignity and respect.

Over the next year the Barbican will contribute to City Procurement's development of a Supplier Code of Conduct with the aim of detailing the City Corporation's expectations more clearly to our supply chain and facilitating a more rigorous approach to contract management.

Further information about City Procurement's approach to tackling modern slavery can be found in the [City Corporation's modern slavery statement](#).

Our performance indicators

We will know the effectiveness of the steps that we are taking to ensure that slavery and/or human trafficking is not taking place within our business or supply chain if:

- No reports are received from employees, the public, or law enforcement agencies to indicate that modern slavery practices have been identified
- Companies supplying the Barbican have a clear understanding of our approach to ensuring that modern slavery or human trafficking are not occurring in our supply chain and are aware of the consequences should their operations breach our agreements with them
- Staff feel informed and empowered to report any concerns they have regarding potential instances of modern slavery or human trafficking

Approval for this statement

This statement was approved by the Barbican Board on (add date)

Committee(s): Barbican Centre Board	Date(s): 21 November 2018
Subject: Music Annual Presentation	Public
Report of: Director of Arts	For Information
Report author: Huw Humphreys, Head of Music	

Summary

This report provides an overview of the Barbican Music department's recent activity, current positioning and forward strategy within the context of the Barbican's overall vision and mission and Strategic Business Plan. It is divided into the following sections:

1. MISSION STATEMENT AND STRATEGIC OBJECTIVES
2. CHALLENGES AND OPPORTUNITIES
3. 2017/18 SEASON REVIEW AND 2018/9 SEASON HIGHLIGHTS
4. OPENFEST 2018
5. MILTON COURT CONCERT HALL
6. EQUALITY AND INCLUSION
7. CONCLUSIONS

Recommendation

Members are asked to note the report.

1. MISSION STATEMENT AND STRATEGIC OBJECTIVES

SUMMARY

MISSION STATEMENT

Our Music Programme cuts across all forms of music including work by contemporary musicians, experimental collaborations and leading orchestras and soloists from around the world.

We collaborate with the world's best orchestras – our Resident Orchestra, the London Symphony Orchestra, and our family of associates: Associate Orchestra, the BBC Symphony Orchestra; Associate Ensembles, the Academy of Ancient Music and Britten Sinfonia; our International Orchestral Partner, the Los Angeles Philharmonic; International Associate Ensemble at Milton Court, the Australian Chamber Orchestra; and our International Associate Ensemble, the Jazz at Lincoln Center Orchestra. We also have a special relationship with our Associate Producer, Serious.

We invest in the artists of today and tomorrow through commissioning of new work, showcasing young and emerging talent and through our partnership with the Guildhall School of Music and Drama.

With our activities we hope to inspire more people to discover and love the arts. We programme free offsite events in East London, offer reduced price tickets to 14-25 year olds for our concerts through Young Barbican and present regular post-concert talks with conductors and musicians.

“What a scrumptious spread of virtuosity the Barbican has laid on with the aid of its international guests this week. A couple of days after the Australian Chamber Orchestra conquered Milton Court, the ace Baroque ensemble Il Pomo d’Oro stormed the main hall with this concert performance of Handel’s farewell opera, Serse” Boyd Tomkin, The Arts Desk, 27.10.18

a) What makes the Barbican Music programme distinctive in London and internationally?

The Barbican Music programme is a unique combination of the values and themes of a genuinely cross-arts environment with a consistent goal to be ground-breaking, brave and sometimes provocative in our own art form. We aim to celebrate art music in all its genres and delight in presenting work that defies easy definition, especially where it crosses into other art forms. This has helped to create Barbican Music’s unique reputation in the UK and fashion its international profile. Our principal venue, the Barbican Hall, is a central part of this distinctiveness. It has a greater intimacy than is possible in most halls of its capacity, due to the closeness of the front of the stage to the back of the balcony. Its technical capability allows for lighting plots and sounds designs that are unimaginable in the majority of symphonic halls. The ability to present symphonic concerts one night and ‘black box’, amplified contemporary gigs the next has helped to allow our programming to be intellectually curious, artistically restless and to constantly evolve. We do not separate these values from our rental programme, believing that our curatorial remit extends to the hiring of the hall, given the majority of our audience does not differentiate between promoters.

We work with key partners, whose place in the Barbican ecology is defined and without regular cross-over. Unlike the Southbank Centre, we have a single resident orchestra in the London Symphony Orchestra, with the Barbican Hall becoming Sir Simon Rattle’s principal artistic venue worldwide from the 2018/19 season onwards. The work of our Associate orchestra and ensembles complements this, enriching our programme to the benefit of our audiences, with the BBC

Symphony Orchestra's particular remit in contemporary composition, the Academy of Ancient Music in the baroque and early classical and the Britten Sinfonia in smaller orchestrations; this extends to our International Associate relationships with the Los Angeles Philharmonic and Australian Chamber Orchestra as well. Our key partnerships are not limited to the classical world, which formal relationships with Serious and Jazz at Lincoln Center, are indicative of. Our alliance with the Guildhall School is unique and adds a fundamental quality and breadth to the work of both partners. While the principal of our relationship with the Guildhall School has been and continues to be the Milton Court Concert Hall, we have worked to develop a common philosophy, and are constantly looking to expand the boundaries of our partnership to our mutual benefit.

The breadth and depth of the music programme allows us to fully embrace and engage with the Barbican's USP as a multi-arts centre, with five art forms in one place presenting an international world-class programme. Our sheer number of concerts allows us to meaningfully respond to the work of our colleagues in other art forms, all the while presenting projects that sit comfortably in the Music programme. Members of the Music team have played crucial roles in developing the annual themes each year, working with colleagues from other departments to create a focus and framework. We have swiftly adopted the aims and ethos of *Culture Mile*, creating new audience offers and adapting some of our key existing projects; this initiative will play an ever more significant role in our programming and add to the uniqueness of our seasons.

While not a central part of this report, the ambitions of the Centre for Music project are indicative of many of the distinctive values of the Barbican's Music programme. It is artistically ground-breaking and relies on working in close partnership with multiple stakeholders for its effective delivery. It should attract the greatest artists in the world and simultaneously be a showcase for young and emerging talent. With world-class arts and learning at its core, it should welcome the most diverse range of artists and audiences to the *Culture Mile* and the City of London.

"The Barbican – a venue that pulls off the neat trick of giving you the intimacy and comfort of a small club with the sound quality and facilities of a high-end venue." Jamie Atkins, Record Collector, April 2018

b) How does the Barbican music programme respond to the City London Corporate Plan?

The following are examples of the ways in which the Barbican Music programme responds directly to the aims of the City of London Corporate Plan 2018-23:

Aim 1 – Contribute to a flourishing society – 2. People enjoy good health and wellbeing

Scientific studies have concluded that the positive effects that Music can have on individuals include improving mood, reducing stress, easing pain, providing comfort and increasing memory capacity. We are continuously evaluating the accessibility of our programme to ensure that as many people as possible are able to enjoy the benefits of experiencing live music at the Barbican.

Aim 1 – Contribute to a Flourishing Society – 3. People have equal opportunities to enrich their lives and reach their full potential

Barbican Music is committed to making its work as accessible as possible through the programming of an extensive number of free events each year, including projects such as Barbican *OpenFest* and the *Walthamstow Garden Party*, as well as free activities across our foyers and public spaces.

Aim 2 – Support a thriving economy – 7. We are a global hub for innovation in finance and professional services, commerce and culture

Our programme is truly international, with our classical programming including headlining artists from 23 different countries through the 2017/8 season and 18 countries represented across our contemporary programming. We work with the world's greatest artists at the cutting edge of their field, in turn attracting a global audience to the City to experience our world-class offer.

Aim 2 – Support a thriving economy – 8. We have access to the skills and talent we need

We are consistently able to attract world's most celebrated musicians to the Barbican stages, with artists in the 2017/8 season ranging from Martha Argerich, Jonas Kaufmann, Joyce DiDonato and Gustavo Dudamel in the classical world to Nils Frahm, Max Richter, Gilberto Gil and Laura Mvula in the contemporary.

Aim 3 – Shape outstanding environments – 10. We inspire enterprise, excellence, creativity and collaboration

We have formed lasting collaborations with our resident and associate orchestras and ensembles – both local and international – that maximise available resources in creating a world-class programme. We are also committed to supporting the transformation of the City's public spaces through our contribution to Culture Mile programming, such as with the *Tunnel Visions: Array* project.

Aim 3 – Shape outstanding environments – 12. Our spaces are secure, resilient and well-maintained

Projects to maintain and improve the hall and its facilities over the past year have included the re-upholstering of all the concert hall seats, the refurbishment and reappointing of the stage timber cladding, the installation of a new stage piano lift and the installation of a new air-conditioning system in the hall projection room.

“The Barbican are renowned for pushing innovative projects and experimental music, so hosting the Garage Classical event felt like a good fit for all involved. For myself, and no doubt many other garage fans who attended the event, it was a proud moment to have the music we love performed at such a prestigious venue.” Marcus Barnes, Gigwise, 23.07.18

c) Links to Barbican Strategic Plan

The Music team and programme play an active role in delivering the strategic objectives of the Barbican as a whole. The following is a snap-shot of some of the ways that this has been achieved during the 2017/8 season:

i) We invest in the artists of today and tomorrow:

We believe in creating lasting relationships with artists that transcend individual performances and span the development of an artist's career. Nils Frahm's four-performance residency in the Barbican Hall in February 2018 was the next stage in a relationship with an artist who initially performed single night, off-site engagements but who has now become one of the most talked-about contemporary artists of our time. Our contemporary programme is a mix of touring acts and projects that the Barbican initiates, develops and promotes; in the 2017/8 season, 20% of the contemporary programmes were Barbican-commissioned projects.

Our alliance with the Guildhall School results in multiple opportunities for students to engage with the world's greatest artists; in 2017/8 these included instrumental master-classes with principal players of the Los Angeles Philharmonic, a live Q&A session with Jonas Kaufmann and the opportunity for one of the Guildhall School's video design students to work alongside 59 Productions

in the creation of *Tunnel Visions: Array*. Through our 2017/8 Classical season, there were 22 world, UK or London premieres presented, of which 5 were directly commissioned by the Barbican.

We recently signed up to become a Musicians Union 'Fair Play Venue', being part of a national database of venues committed to the fair treatment of artists and complying with the MU's 'Fair Play Guide'.

ii) We present an ambitious, international programme that crosses art forms, with outstanding artists and performers:

November 2017 saw the announcement of our trio of new and refreshed international relationships from the 2018/19 season onwards: the Los Angeles Philharmonic under Gustavo Dudamel as International Orchestral Partner; the Australian Chamber Orchestra under Richard Tognetti as International Associate Ensemble at Milton Court; and the Jazz at Lincoln Center Orchestra under Wynton Marsalis as our International Associate Ensemble. These three organisations – each working in very different fields – share our artistic goals and ambitions, with cross-arts collaborations and major learning projects featuring in every residency moving forward.

The Music programme has made significant contributions to Centre-wide programming in 2017/8. The Basquiat Exhibition inspired a series of Concert Hall shows including Kid Creole and the Coconuts together with Arto Lindsay, and Black Top and Guests' response to Basquiat's paintings through free jazz. *Art of Change* programming, in response to the 2018 Barbican annual theme, has been a feature of the Los Angeles Philharmonic and Jazz at Lincoln Center Orchestra residencies and flowed through to Olga Neuirth's new score to *The City without Jews*, Jason Moran's jazz homage to James Reese Europe and Jake Heggie's operatic exploration of the US justice system in *Dead Man Walking*.

iii) Mixed income generation:

The Barbican Hall music model has mixed income generation at its core. The balance of own promotion concerts and music rental hires ensures that we can spread risk effectively across the season. A high level of selection in our rental activity – that often features music from Barbican featured composers or as part of annual themes – ensures a unified and highly-curated public-facing programme. Our planning team work with the Barbican's Business events team to ensure that we can deliver the maximum financial return from the Barbican Hall's diary. We are also working with the Visual Arts team on a new strand of activity through Architecture Talks.

We work with our colleagues in Development to maximise the fundraising potential of our Music programme. In 2017/8, £299k of fundraising income was attributed to Classical Music: £60k through corporates, £39k through Trusts and Grants and £200k through individual giving. In the same period, £1,400 was raised through Trusts and Grants for Contemporary Music.

iv) Through our activities we hope to inspire more people to discover and love the arts:

The Barbican Music team led on the delivery of the 5th Walthamstow Garden Party in July 2018; the free event this year attracted almost 30,000 audience members to Lloyd Park. The largest venue at the Walthamstow Garden Party – the Barbican Music Stage – this year included international talent such as Seun Kuti (Nigeria), Fatoumata Diawara (Mali) and Dona Onete (Brazil) and also included the London African Gospel Choir's reworking of Paul Simon's *Graceland* album on the 30th anniversary of its release. *Tunnel Visions: Array*, as part of the Barbican's *Openfest* weekend, also played a significant role as part of our free offer in 2017/8.

A major part of the Los Angeles Philharmonic's 2018 residency was *Tuning into Change*, a six-month long Barbican Guildhall Creative Learning project that brought together young people from across the UK and LA. It examined the role young artists hope to play in shaping society in our uncertain and fast-changing world and culminated in the publication of a book for distribution in the UK and the US, a manifesto and a call to action for other young people to use their artistry to better serve the world around them.

We remain committed to ensuring that there are affordable tickets available for every performance in the Barbican Hall and to growing the reach of the Young Barbican scheme, to provide access to tickets for our younger audiences; tickets purchased for Music through Young Barbican rose steadily through 2017/8.

"Pussy Riot: Riot Days was a generous document to defiance, a kinetic invitation to dissent. I left blazing with hope..... Riot Days convinced me that gigs still have the power to move the masses." Charlotte Richardson Andrews, *The Guardian*, 20.11.2017

2. CHALLENGES AND OPPORTUNITIES

i) Brexit

A huge part of the Barbican's music programming each year – both in the classical and contemporary genres – involves touring international talent. With Brexit fast-approaching, our ability to invite world-class talent to the UK from EU/EEA countries could be severely affected. Currently, there is a freedom of movement agreement between all EU/EEA countries meaning that the Barbican is not required to provide artists / touring crew with any immigration papers to enter the UK. However, in the absence of a confirmed deal or with a possible No Deal Brexit looming, we can only estimate the likely impact. In the event of a No Deal Brexit, in theory the freedom of movement agreement would cease and the Barbican (and any other like organisation) would be required to provide immigration papers to invited EU artists entering the UK to perform at great additional administrative resource. Furthermore, we have not received any official notification as to whether additional immigration costs would ensue.

The major concern here is that if routes of entry into the UK for EU/EEA citizens are greatly impaired then invited artists (regardless of professional profile) may choose not to perform in the UK as regularly as in the past or not at all. We have already witnessed issues this year with visa entry refusals for artists due to perform at Womad, and the concern is that this will filter out into other areas of the arts world. Various music and arts institutions have more recently been lobbying the DCMS and government ministers to seek urgent advice and progress reports; the industry is still in a state of limbo.

Another area of concern is with regard to movement of freight / instrument transport in and out of the UK to /from EU member states. There is no confirmed indication as yet of the financial impact a No Deal Brexit will cause. However, it is not beyond the realms of possibility that customs and excise duty will substantially increase and orchestras / touring groups will need to add additional travel time to and from European tours; there will also be the need for ATA carnets to be used for each European tour, adding the requirement of customs declaration forms at every border crossing point. This will potentially add significant costs and administration time. Further research is required into this area but it is of noteworthy concern.

I have already received phone calls from orchestral directors and artist managers across the world bemoaning the reduction of foreign currency fee deals that have been agreed in pounds sterling, following the fall in exchange rates post the referendum. At present, this has not resulted in any artists attempting to cancel or ruling out performing in the future; the importance of London as a musical centre and the Barbican as a prestigious venue is still an effective counter-balance to this. However, this is something that remains a very real worry as touring artists and companies plan their touring schedules for the future.

ii) Changing London ecology

There are numerous changes in the London musical landscape that have either taken place recently or have been announced over the past 12 months that will inevitably alter the musical ecology; some of these changes will directly impact the Barbican, others will be more tangential, but all need to be considered in our longer-term planning.

At the **Southbank Centre**, our most direct competitor, the Queen Elizabeth Hall and Purcell Room re-opened in April 2018 after two years of re-development and re-design. While there doesn't appear to be a huge difference in the functionality or programming of the two venues upon re-opening, it is clear that the Southbank have ambitions to use the foyer of their second building more creatively. The foyer has been revitalised, streamlined and is now flooded with natural light and has better views of the Thames; the space has been revamped to include a 1000 capacity club night area, which feels a new departure for the Centre in terms of gigs and foyer activity.

There has also been a change in staffing structure at the Southbank Centre with a central Artistic Director in Jude Kelly departing and being replaced with a Creative Director, Madani Younis, working alongside the Director of Music and Director of the Hayward Gallery. A publicised part of this new role will be "designing bold and ambitious new cross arts projects across Southbank Centre's 17-acre site to complement the existing artistic programme".

As part of the Stratford Waterfront Development, the BBC has announced the building of state of the art music recording and rehearsal studios and a purpose-built base for the **BBC Symphony Orchestra and Chorus** and the BBC Singers. The venue will also be regularly used by the BBC Concert Orchestra and will enable the BBC to record and broadcast more live music than ever before. The BBC Symphony Orchestra would therefore vacate their Maida Vale home in 2022/23. As our Associate Orchestra, this move complements the Barbican's East London focus and provides extraordinary opportunities and synergies for community engagement and learning around the Olympic Park as part of our Beyond Barbican work.

Other new and renovated venue developments include the re-opening of the Hackney Arts Centre in September 2018 after a £3 million project and with a new name: **Evolutionary Arts Hackney**. The programme will be renewed and expanded to "span art forms and a multitude of genres and voices encompassing an international live music programme, performance art, special talks and debates, comedy and film". Early plans have been announced for a Heatherwick-designed £100 million redevelopment of **London Olympia** into an arts, entertainment and exhibition space including theatre and music venues and also a 20,000 seat golf-ball shaped music venue, designed by the Madison Square Garden Company, near the **Olympic Park** site.

"This was chamber music of the highest class . There's always a high definition, larger-than-life dimension to Argerich's playing, a product of its dazzling precision and unflagging energy, and that transmitted itself thrillingly to her partners, too," 5* review, Andrew Clements, The Guardian, 07.02.18

3. 2017/8 SEASON REVIEW AND 2018/9 SEASON PLANNING

a) The Barbican Hall year 2017/8 in numbers

There were a total of 240 concerts in the Barbican Hall through the 2017/8 financial year, which broke down as follows:

Barbican Own Promotions	79 (54 contemporary, 25 classical)
London Symphony Orchestra	62 (including key-stage concerts)
Classical Rentals	37
Classical Associates	32 (AAM, BS, BBCSO)
Contemporary Rentals	14
Serious (Associates Producer)	15
Architecture talks	1

Additionally, there were 18 days dedicated to LSO rehearsals, 51 days of maintenance (principally during the summer period) and 16 days dark (unsold, public holidays, cancellations).

In the **Classical** programme (referring to the entire classical programme in 2017/8 financial year, not just Barbican promotions), there were:

- 216,897 tickets sold (representing 97% of 2016/7 sales but gross sales of £5,091,561 represents 102% of 2016/7 financials, with £1.12 added to the ticket yield)
- 35,738 Members tickets sold (representing 89% of 2016/7 sales but gross sales of £1,065,614 again represents an increase yield, with Members spending £6.35 more per ticket than non-Members)
- 6,126 tickets sold to Young Barbican membership (a combination of discounted and full-price tickets) represents 117% of 2016/7 ticket sales and 124% of 2016/7 financials

In the **Contemporary** programme (referring to the entire contemporary programme in the 2017/8 financial year, i.e. including Serious promotions and one-off rentals), there were:

- 141,344 tickets sold (representing a 3.56% increase on 2016/7)
- 14.14% of the total tickets sold were members' tickets (an 8.22% increase on 2016/7)
- 15.35% of total box office income came from members' tickets (a 12.59% increase on 2016/7)
- There were 6,581 Young Barbican tickets issued (a 38% increase on 2016/7)

b) Our work with Resident and Associate Orchestras

We continue to work closely with our Resident and Associate orchestras and ensembles, aiming to be a partner rather than merely a venue, and pooling resources in an effort to make possible what would otherwise be unachievable. Our Residents and Associates are engaged with our cross-arts thematic programming, as can be seen with the Barbican / LSO collaboration on *The Genesis Suite*, as one of the major events of The Art of Change. This concert hall experience, with dramaturgy, projections and lighting by Gerard McBurney and Mike Tutaj, was the recreation of a work by seven different composers from 1945. These composers – many of them Jewish, with Schoenberg and Stravinsky among them – had left Europe, taking refuge in the US and finding opportunities in Hollywood's glittering film industry. The work tells the story of the first book of the Bible, which found contemporary themes which as relevant today as they were in 1945.

The Genesis Suite was an example of the reimagining of the possibilities of the concert hall experience, which is often at the core of our work with our Resident and Associates ensembles. In October 2017, we marked our second Purcell collaboration with the Academy of Ancient Music and Richard Egarr, with a concert staging of *King Arthur*; this "semi-opera" with a text by John Dryden always creates staging issues and director Daisy Evans' response was to overlay the music in the context of Brexit Britain. Leonard Foglia's concert staging of Jake Heggie's *Dead Man Walking* – an operatic realisation of Sister Helen Prejean's fight against the US death penalty – was another such project, produced in collaboration with the BBC Symphony and giving the work its long-overdue UK premiere, some 18 years after its first performance.

Some important musical birthdays were marked through the season and across the work of our Residents and Associates; Leonard Bernstein's 100th birthday was celebrated by performances from the London Symphony Orchestra, Britten Sinfonia and BBC Symphony (as well as the Los Angeles Philharmonic and Jazz at Lincoln Center Orchestra) while Esa-Pekka Salonen's 60th birthday included gifts from the Britten Sinfonia, BBC Symphony and Guildhall Symphony Orchestra. We continue to engage our Resident and Associates orchestras from time to time, often as part of our contemporary programme where co-promotion would make less sense; in 2017/8 these included Tan Dun with the London Symphony Orchestra, Max Richter with the BBC Symphony Orchestra as part of his marathon project, *Sounds and Visions* and the Britten Sinfonia performing Keaton Henson's *Six Lethargies*, a concert exploring themes of mental illness, trauma and empathy.

As a result of the success of *This is Rattle*, a ten-day celebration to mark Sir Simon's arrival as the Music Director of the London Symphony Orchestra in September 2017, the LSO and Barbican were presented with the 2018 Royal Philharmonic Society Award in the Concert Series and Festivals category; the jury remarked that "*Crackling with the joy and energy of a new beginning, this wide-ranging celebratory series placed British composers and new music at its heart. 'This is Rattle' featured the London Symphony Orchestra and its new music director on electric form, and fired the starting pistol for a fresh artistic trajectory of thrilling breadth and ambition.*"

"The LSO's presentation, put together by Gerard McBurney and conducted with whopping conviction by Simon Rattle made it all into a meaty experience ... Rattle was very much in control, and he, the orchestra and the London Symphony Chorus made a convincing case for it all."

4* review, Erica Jeal, The Guardian, 15.01.2018

c) Our alliance with the Guildhall School

The Barbican's alliance with the Guildhall School continues to develop as an integral and unique part of our activity and thinking. The teams continue to meet every month – principally to discuss the Milton Concert Hall artistic and rental programme – but also to discuss on-going and new collaborations. The Centre for Music project is another key nexus for the two partners.

From the Guildhall's perspective, engagement with the Barbican adds depth and quality to the artistic and educational provision for their students, offers an industry standard benchmark to which students can aspire, increases the School's profile and aligns the school with many international artists and ensembles. In turn, the Guildhall partnership gives the Barbican a key strategic partner in fulfilling our Mission of World Class Arts and Learning, allows us to deepen and broaden our programming and allows our international partners the opportunity to disseminate their performances styles and traditions to a ready-made talent pool. Quality and excellence remain the requisite on all collaborating projects, with the students' artistic experience and learning outcomes being a central consideration. Student involvement is, wherever possible, devised from the initiation of projects.

Our projects with the Guildhall School in 2017/8 involved a wide spectrum of genres: orchestral master-classes were held with principal players of the Los Angeles Philharmonic; pianist Jeremy Denk worked with a number of Guildhall School students as part of his year in residence at Milton Court while vocal students appeared on stage with Jonas Kaufmann in a public Q&A session. Newer initiatives included video design student Giovanni Rossi working with industry leaders 59 Productions throughout the design, installation and performances of *Tunnel Visions: Array* while Esa-Pekka Salonen agreed to conduct the Guildhall Symphony Orchestra in his *LA Variations* as part of our year-long Composer Focus.

We are always seeking to widen the breadth of our Guildhall School collaboration and increase the kinds of students who are able to engage with our projects. In 2019/20, the Australian Chamber Orchestra – who have thus far worked with only strings players as part of their side-by-side collaborations – will also work with GSMD percussionists; our Milton Court Artist in Residence will be a brass player and will also include opportunities for singers in her projects; and the Jazz at Lincoln Center Orchestra's residency will include both side-by-side and headlining opportunities for Guildhall jazz students.

“Dudamel [...] shaped a terrific performance of deep pensive inwardness. In all, the concert gave a taste of the high seriousness, streetwise edginess and high-octane glitz that makes the LA Philharmonic so prized.” 4* review, Ivan Hewett, The Daily Telegraph, 04.05.1

d) Team and Technical

There has been comparatively little turnover in the Music Team's staffing over the past twelve months. The Music Team remains a committed, passionate and settled unit, who consistently go beyond what is expected of them. I consistently receive excellent feedback about our team from visiting artists, who praise their expertise and can-do attitude. Over the next year, ten members of our department will be involved in piloting the new Corporation of London appraisal system, with the managers involved receiving coaching training in the coming months.

Over the course of 2018/19, I will be representing the Barbican Centre on the juries of the Orchestre Symphonique du Montreal instrumental competition and S4C's Cor Cymru competition, as well as consulting with the Melbourne Symphony Orchestra and Llangollen International Eisteddfod.

Over the course of the 2017/8 season there have been many projects scheduled to maintain and increase the technical capability and audience experience in the Barbican Hall. Most of the projects are scheduled during the summer closure although some work is able to be achieved through odd periods of hall availability or through overnight works. Although installed in the summer of 2017, the new piano lift - that brings the Centre's instruments from the subterranean piano store to the stage level – has been the subject of on-going work, in an effort to overcome initial teething problems. All of the seats in the Barbican Hall have been renovated and reupholstered, in accordance with the Hall's listing guidelines. The projection booth at the back of the stalls level has had new air-conditioning installed so that our technical team can work in better conditions. Over Summer 2018, the timber cladding that surrounds the stage was taken down, refurbished, re-varnished and reappointed. Maintaining a world-class experience for our resident and visiting artists and for our audiences is central to our work; projects under discussion moving forward include installing new stage risers, reviewing the disabled access provision backstage and considering the implementation of a new stage door for the concert hall, to improve backstage security.

During the course of 2018, we also decided to purchase our own on-stage monitor system for mixing stage sound; previously, we had always hired systems on an event-by-event basis. This action has allowed us to provide a better service for visiting artists as well as creating budget savings by off-setting the cost of purchasing our own monitor desk, wedges and some additional infrastructure against budgeted rental lines. This is also a great benefit to our technical staff as we can supply more career developmental opportunities for them to mix shows and work closely together with colleagues mixing FOH sound. The decision has already been beneficial to clients and staff; our equipment is serviced in-house and avoids any nasty surprises on the delivery of rental units by hire companies.

“...a spectacularly produced amalgamation of audiovisuals, glitch and thumping techno bass. Performing the album in full, Nicolai electrifies the Barbican's main hall — arguably London's best space for contemporary music — with each beat having its corresponding oscillating waveform. The remarkably captivating end result has the audience mesmerised and, at times, almost on their feet — Alva Noto's Unieqav is as dance floor ready as it is immersive and wouldn't be out of place in a club.” 4* review, Will Stone, Morning Star, 06.03.2018

e) 2017/8 season highlights

The following highlights of the 2017/8 season – along with other major projects mentioned elsewhere in this report – provide a snapshot of the diversity of the Barbican Music programme and our commitment to an ambitious international programme:

- There were major International Associates residencies from both the Jazz at Lincoln Center Orchestra and Wynton Marsalis and the Los Angeles Philharmonic under Gustavo Dudamel. Both residencies contained major Creative Learning projects as well as significant contributions to the 2018 annual theme *The Art of Change*. The J@LC programmes included a recreation of the 1938 Benny Goodman concert at Carnegie Hall and a contribution to the Leonard Bernstein anniversary celebrations, also reflected in Dudamel's performance of *Chichester Psalms* with the LA Philharmonic; their programming also included a major Barbican commission, *Pollux* by Esa-Pekka Salonen.
- Visiting orchestras included the Bavarian Radio Symphony Orchestra with Mariss Jansons (who received the Royal Philharmonic Society Gold Medal on the Barbican stage at the conclusion of the performance), the Filharmonica della Scala under Riccardo Chailly and the

Bavarian State Symphony Orchestra, making their UK debut under the baton of Music Director Kirill Petrenko, the incoming Chief Conductor of the Berliner Philharmoniker.

- Season long projects were American pianist Jeremy Denk's year as Milton Court Artist-in-Residence and a survey of the music of Esa-Pekka Salonen that cut across the LA Philharmonic, BBC Symphony, Guildhall School and Britten Sinfonia seasons. Visiting soloists in the season included Jonas Kaufmann, Diana Damrau, Martha Argerich, Janine Jansen, Mischa Maisky and Joyce DiDonato, while the 2018/9 season opened with the unique trio of Leonidas Kavakos, Yo-Yo Ma and Emanuel Ax performing the complete Brahms Piano Trios.
- Innovative stagings that were co-produced by the Barbican in the Hall during 2017/8 included Daisy Evans' realisation of Purcell's *King Arthur* for the Brexit age, conducted by Richard Egarr with the Academy of Ancient Music; Leonard Foglia's staging of Jake Heggie's *Dead Man Walking*, co-produced with the BBC Symphony Orchestra and conducted by Mark Wigglesworth; and Gerard McBurney's reimagining of the *Genesis Suite*, with scores by composers including Stravinsky, Schoenberg, Toch and Tansman performed by the London Symphony Orchestra and Sir Simon Rattle.
- The acclaimed composer Max Richter and artist Yulia Mahr presented a Marathon weekend journey into music, image and their meeting points in today's culture with *Sounds and Visions*. Over eighteen concerts and film screenings - both ticketed and free – included performances by the Max Richter Group, Chineke! Orchestra, BBC Symphony Orchestra, the London Syrian Ensemble, Colin Stetson's Ex Eye and the Colin Currie Group.
- DJ Spooky, one of the main forces in bringing UK Garage to a wider audience, put the genre into a new context by joining forces with the Ignition Orchestra for a night of Garage classics. With arrangements by composer and conductor Katie Chatburn, many of the vocalists of the original hits were on stage with a 36-piece orchestra for a feel-good, nostalgic survey of the genre.
- Film and music projects in the contemporary sphere included a screening of *Shiraz*, a depiction of the building of the Taj Mahal, with the score performed live by sitar master Anoushka Shankar, together with an eight piece ensemble of Indian and western instruments; and *Video Jam Basquiat*, a response to the gallery exhibition, in which NYC-based filmmakers and musicians from the UK collaborated in an evening of short films and live soundtracks, placing the artist within the wider context of his time.

***"From the proto-Mahlerian mood swings of Jesu, meine Freude to the giddy platespinning semiquavers of Singet dem Herrn ein neues Lied and the complex rhetoric of Komm, Jesu, komm, this was a dazzling collaborative performance"* (Gardiner Bach Weekender) 5* review, Anna Picard, The Times, 19.06.19**

f) 2018/19 season planning

The following are highlights of the Barbican Music Programme for the 2018/19 season that are already in the public domain:

- The third edition of *Sound Unbound*, the Barbican's Classical Weekender, which will – for the first time – expand beyond the boundaries of the Centre and work within Culture Mile venues and spaces including The Charterhouse and St. Bart's.
- The first Australian Chamber Orchestra residency as International Associate Ensemble at Milton Court, including a live orchestra and film screening of Jennifer Peedom's film *Mountain*, as well as visits from the Vienna Philharmonic Orchestra under Adam Fischer and the Orchestra of the Accademia Nazionale di Santa Cecilia under Sir Antonio Pappano.
- The London recital debut of former BBC Young Musician winner Sheku Kanneh-Mason in Milton Court, which will now be performed twice due to popular demand following Sheku's invitation to perform at the Royal Wedding in May.
- A three-concert project with German soprano Diana Damrau, exploring the lieder of Richard Strauss, in the company of the Bavarian Radio Symphony Orchestra and Mariss Jansons, the London Symphony Orchestra and Gianandrea Noseda and pianist Helmut Deutsch.
- An operatic semi-staging of Janacek's *Cunning Little Vixen*, with the London Symphony Orchestra conducted by Sir Simon Rattle and directed by Peter Sellars.
- British bass-baritone Roderick Williams as Artist-in-Residence at Milton Court across the 2018/9 season, featuring a number of concerts and multiple learning opportunities for Guildhall School students.
- Two screenings of H.K. Breslauer's 1924 film *Die Stadt ohne Juden (The City without Jews)*, accompanied by a new, Barbican co-commissioned, score by Olga Neuwirth.
- As one of a number of Barbican-hosted events that are part of the EFG London Jazz Festival 2018, Bobby McFerrin performs his spontaneously composed choral piece *Circlesongs* with members of his group Voicestra
- In tribute to the composer who passed away in February, Jóhann Jóhannsson's multi-media work *Last and First Men* will feature music, film and narration from Tilda Swinton, with the score performed live by Daniel Bjarnason and the London Symphony Orchestra.
- We will host 9 events as part of the 13th Darbar Festival of classical Indian Music in October 2018, a new partnership for the Barbican. This will include five events in Milton Court and one in the Barbican Hall.

"one of the most complete and engrossing performances the Barbican has seen so far this season". (Dead Man Walking) 5* review, Alexandra Coghlan, The Arts Desk, 21.02.18

4. OPENFEST 2018

As part of the inspiring weekend of art and entertainment produced under the banner of *Barbican OpenFest 2018*, the Music team were central to the programming and production of three major events, which display the breadth and boundary-pushing ambition of the Music programme in general. These were:

a) *Tunnel Visions: Array*

Tunnel Visions: Array was the latest epic public artwork from production company 59 Productions, co-produced with the Barbican. Spanning the Beech Street tunnel, this immersive audio-visual feast closed a central London traffic artery to place audience members inside a piece of contemporary classical music, allowing them to discover the sonic forms of a full orchestra up close and personal.

The work featured *Karawane*, a major composition for Orchestra and Chorus by the subject of the Barbican's 2017-18 Composer focus, Esa-Pekka Salonen, recorded in concert by the BBC Symphony Orchestra and Chorus as part of their Total Immersion Day in the Barbican Hall. This recording was then transformed by Tony award-winning sound designer Gareth Fry, devised to play with the acoustic reflectivity of the tunnel.

Complementing the orchestral reverberations, both walls and the ceiling of the tunnel became projection surfaces displaying extraordinary, evolving patterns of light, working with and against the music to play with perspective and visual tone. A free event spanning the weekend, the show played multiple times throughout the day and evening to an audience of several thousand.

In total, 16,447 tickets were distributed to the 17 performances over the weekend, representing 5,343 individual bookings and 3.08 tickets per booking. Of these bookers, 70% were new to the Barbican database and 71% of those were then contactable for future events. Due to the weather conditions over the two days of the performances – this was the weekend of the “Beast from the East” – not all the ticket holders attended, but there were significant queues on-line for day release tickets and attendances reached over 10,500. *Tunnel Visions: Array* received significant preview pieces in the press, including The Times, Evening Standard and Time Out.

Tunnel Visions: Array was a hugely ambitious undertaking, especially as one of the first expressions of the Culture Mile. Areas that the Music team were engaging with for the first time included license applications, noise pollution and road closures. The project involved significant collaborations with a number of Corporation of London departments, the Culture Mile team as well as across almost every team at the Barbican Centre. Significant learnings from the project included:

- The event would have benefited greatly from earlier confirmation
- The Communication Plan for the project needed to be formulated and distributed earlier
- The project would have benefited from a full-time Community Liaison specialist to interface with local businesses, residents and other local stakeholders
- The possible addition of priority access for tickets for Barbican residents
- The possibility of including a returns queue for day tickets
- A better understanding of the workings of Barbican resident communication networks
- The weekend would have benefited from steward briefings that included a detailed tour of diversion routes

Overall, *Tunnel Visions: Array* fulfilled many of the objectives of the Culture Mile's Look and Feel Strategy in delivering an immersive, world-class and free experience in a re-imagined public space; this was heroically achieved in the context of abysmal weather. The planning and delivery experience has definitely informed any future production, while we are exploring future performance opportunities for *Tunnel Visions: Array* overseas to help recoup the costs of the Beech Street installation.

b) Just Jam Reloaded

The Saturday night of the OpenFest weekend featured the return of Tim and Barry to the Barbican Hall in *Just Jam Reloaded*. For 15 years, Tim and Barry have been at the forefront of the Grime scene. Originally photographers, they became the first to document the burgeoning underground Grime sounds. They went on to launch *Just Jam*, pairing live performance with live graphic manipulation in their off-kilter visual style. Roaming cameras and mobile green screens recreated *Just Jam*'s distinctive atmosphere on a massive scale, bringing the underground flavour of their dontwatchthat.tv internet feed to the Barbican Hall. The evening featured MCs including Novelist, Kenny Allstar and Belly Squad.

c) Play! Charles Hazlewood with the Army of Generals and the British Paraorchestra

Charles Hazlewood brought together two unique ensembles to perform *Play!* – a symphonic roller-coaster ride of classic computer game themes set amongst the major orchestral works of the classical repertoire that influenced them. Music from Strauss' *Also Sprach Zarathustra* and *Mars* from Holst's *Planets* Suite was therefore programmed alongside music from computer games including *Tetris*, *Final Fantasy*, *Call of Duty* and *Assassin's Creed*. The 44 musicians onstage were taken from the British Paraorchestra, the world's only professional ensemble to be made up entirely of musicians with disabilities, and the Army of Generals, containing some of Britain's finest period instrumentalists. The project was originally performed at the Glastonbury Festival in 2017.

"Array @BarbicanCentre tonight. Great use of public space and amazing how it was all put together. Jaw dropping – at Barbican" - Cillian Drury on Twitter 19.03.18

"Wonderful to see a space like Beech Street tunnel completely transformed this weekend at Array: Tunnel Visions. We only wish it could stay like that for longer!" - Charlie Smith Design on Twitter 18.03.18:

5. MILTON COURT CONCERT HALL

Milton Court Concert Hall is owned by the Guildhall School of Music & Drama and stages performances that are part of the Barbican's Music programme, as well as those by Guildhall School students and alumni - part of the unique Guildhall School/Barbican partnership delivering world-class arts and learning. It features 606 seats and was designed by Arup, opening in 2013.

The Hall's primary function is to be part of the busy life of the Guildhall School, including rehearsals, teaching and examining. In addition to this function, the School makes up to 40 dates available to the Barbican for public concerts. Extra dates additional to these 40 are considered on a case-by-case basis by the School; events which include public outcomes for Guildhall students are those most likely to be accepted as additional to the standard allocation of 40. All hire fees and technical income from Barbican arts rentals at Milton Court – including Barbican own-promotions – are payable to the

Guildhall School, and are allocated to Milton Court budget lines. Barbican Arts Rentals at Milton Court break down into 3 broad categories:

- Barbican-promoted events, whether classical or contemporary
- Concerts by Barbican Associates – Associate Ensembles, associate organisations
- Concerts promoted by other organisations

During the 2017/8 season, Milton Court hosted a total of 47 Barbican Arts rentals. 39 of these dates were part of the standard allocation of 40; 8 were considered additional dates. Barbican Arts Rentals brought in a total of £83,386 in venue hire fees for GSMD in 2017/8, representing 119% of the agreed budget target; this does not include an additional £17,886 in technical income that these rentals also generated for GSMD.

Milton Court was also used as part of *OpenFest* in March 2018 to present family music and drama workshops, a Barbican Young Songwriters performance and a Barbican Young Poets showcase.

The breakdown of usage worked out as:

- 25 Barbican promotions (15 classical, 10 contemporary)
- 17 Barbican associate rentals (5 AAM, 3 BS, 7 BBC, 2 Serious)
- 5 rentals (3 classical, 1 film screening, 1 school)

Aside from its utilisation by the Resident and Associate ensembles, Milton Court has played an important role in many wider programming initiatives during the 2017/8 season. It played host to four composer-curated concerts, which complemented the programming of the *This is Rattle* celebration in September 2017; a performance by Midori Takada formed part of the contemporary *Transcender* Festival, also in September 2017; musicians from the Guildhall School performed works by Esa-Pekka Salonen as part of the *Total Immersion* day into his music in December 2017; Jeremy Denk performed three recitals and directed the Britten Sinfonia as part of his Milton Court Artist-in-Residence programming throughout the season; and Jean-Guihen Queyras performed Bach's Cello Suites as part of the John Eliot Gardiner-curated Bach Weekend in June 2018. Other highlights of the year included a tripartite day of Debussy's piano music on the 100th anniversary of the composer's death, played, introduced and discussed by Jean-Efflam Bavouzet and Debussy scholar Roger Nichols and a performance by the renowned Estonian Philharmonic Chamber choir, conducted by Kaspars Putnins, to celebrate the 100th anniversary of the Republic of Estonia.

"Of the big Debussy commemorations marking the centenary of his death, none has seemed more fitting than this ... a magnificent overview of the long musical journey Debussy made in a relatively short number of years ... Bavouzet's playing was consistently poised; even as Debussy's style changed, he showed how intensity and precision are the constant keys to its mastery." 4* review, Ivan Hewett, The Daily Telegraph, 26.03.2018

6. EQUALITY AND INCLUSION

2017/8 saw the roll-out of the Barbican Classical Music Equality and Inclusion Programming Strategy, as part of the overall Barbican Equality and Inclusion Strategy. This is a three-year document, and 2017/8 has set the base level for the next two years.

Since writing this strategy, Equality and Inclusion has become a standing agenda item on all internal meetings and with our partners, as proposed in the plan. We have monitored key statistics from our programming, including the gender and ethnic diversity of our Barbican Artist spotlights, Milton Court Artists-in-Residence, composer commissions, recitalists, visiting conductors and movement directors.

A key milestone in the adoption of the strategy was our first Resident and Associate workshop on Equality and Diversity in November 2017, in which Mark Williams from The Cleveland Orchestra was the guest speaker; Mark is the first Afro-American to hold the senior artistic planning role at a major American orchestra. The senior managements of all our Residents and Associates were represented.

Our next workshop was held in October 2018 and was led by Robert Adediran, the Executive Director of London Music Masters. The workshop examined how privilege and disadvantage operate in society and impact upon classical music. We examined how structural bias, privilege and disadvantage can converge to produce barriers to engagement and discussed different approaches to effect change at a systematic level.

In March 2018 we developed an Equality and Inclusion strategy specifically for Contemporary Music, as part of the Barbican's overall strategy. As with the Classical strategy, this will initially focus on ethnicity and gender, before developing to include age and disability in subsequent years. The strategy – which will be rolled out over the 2018/19 season – recognises that, while the Barbican has limited influence over the diversity policies of institutions that we work with across the world, we must set out own standards and hold ourselves accountable for whom and what we programme. The strategy attempts to give clear direction in making intentional programming decisions which promote increased inclusion and equality; it also sets targets and guidance for areas which are specifically within the Barbican's decision-making remit.

Following music events in the Barbican Hall in March and June 2018, featuring the British Paraorchestra and Clarence Adoo respectively, we have identified a number of areas where accessibility backstage could be improved, spaces re-imagined and/or de-commissioned for the benefit of anyone requiring assisted access. A working group has been convened to consider any and all possibilities for improvement with the aim that the Barbican Hall will operate well above the standard required for assisted access. This work will be ongoing during the 2018/9 season. We are also exploring a collaboration with Drake Music - the leading national organisation working in music, disability and technology – on events to mark Disabled Access Day on 16th March 2019; this will focus on celebrating the good access that already exists and to encourage people to try something new.

“Every time you venture into the brutalist shell of the Barbican Centre, it’s as if you have stepped into an alternative universe where 2001: A Space Odyssey is a reality and we all live in bio-pods with servant robots with names like Steven and Harold. Whilst our real world may have advanced in a very different direction, the Barbican continues to push us forward with its contemporary music programming. This winter is no different, with the calendar bringing together music’s disruptors from every shade of the spectrum; from jazz innovation to audio visual experimentation.” 1883 Digital, 28.09.17

7. CONCLUSIONS

The past twelve months have seen considerable developments in the Barbican Music team. We have developed a more strategic approach towards equality and inclusion within the Barbican Music programme; we have implemented a new strategy for international associate partnerships that align more closely to our strategic objectives; we have made infrastructure changes to the Barbican Hall; and we have played an active role in both the development of the Centre for Music project and in the Barbican Hall's role within this. Looking at the year as a whole, I am most proud of *Tunnel Visions: Array*, which was a hugely ambitious project, but one which was also firmly rooted in the aims and look and feel strategy of *Culture Mile*. All of these developments and initiatives were achieved without comprising the level of activity or the artistic ambition of our core Music programme, and it has proved to be a successful year – both in terms of artistic credibility and box office results.

There are a number of signposts on the immediate horizon which will impact heavily on our work. January 2019 should see a greater clarity on the next stage of the Centre for Music project while we will hopefully be in a clearer position with regard to the effects of Brexit on our everyday work within six months. Many of the 2017/8 achievements and developments are, of course, ongoing and will form part of the coming year's objectives; progress on these will need to be made in the context of a reduced budget for 2018/9 onwards.

One issue that I am interested in exploring further is whether Barbican Music should retain the delineation between our classical and contemporary programmes – which can often feel random – and should the removal of these labels be a consideration moving forward, and with Centre for Music on the horizon.

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