



## Barbican Centre Board

**Date:** MONDAY, 20 NOVEMBER 2017  
**Time:** 11.00 am  
**Venue:** COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

**Members:** Deputy Dr Giles Shilson (Chairman)  
Deputy John Tomlinson (Deputy Chairman)  
Deputy John Bennett  
Russ Carr  
Gerard Grech  
Deputy Tom Hoffman  
Deputy Wendy Hyde  
Emma Kane  
Vivienne Littlechild  
Deputy Edward Lord  
Deputy Catherine McGuinness  
Wendy Mead (Chief Commoner)  
Lucy Musgrave  
Graham Packham  
Trevor Phillips  
Judith Pleasance  
Deputy Tom Sleigh

**Enquiries:** Gregory Moore  
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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.
  - a) **Board Minutes**  
To approve the public minutes and summary of the Barbican Centre Board meeting held on 27 September 2017.  

**For Decision**  
(Pages 1 - 6)
  - b) **Minutes of the Finance Committee**  
To receive the draft public minutes and summary of the Finance Committee of the Barbican Centre Board meeting held on 8 November 2017 (TO FOLLOW).  

**For Information**
  - c) **Minutes of the Risk Committee**  
To receive the draft public minutes and summary of the Risk Committee of the Barbican Centre Board held on 8 November 2017.  

**For Information**
4. **OUTSTANDING ACTIONS AND WORKPLAN**  
Report of the Town Clerk.  

**For Information**  
(Pages 7 - 10)
5. **RISK COMMITTEE OF THE BARBICAN CENTRE BOARD - MEMBERSHIP**  
Report of the Town Clerk.  

**For Decision**  
(Pages 11 - 12)
6. **SKILLS AND EFFECTIVENESS REVIEW 2017**  
Report of the Town Clerk.  

**For Decision**  
(Pages 13 - 24)
7. **MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS**  
Report of the Managing Director.  

**For Information**  
(Pages 25 - 40)

8. **MODERN SLAVERY STATEMENT**  
Report of the Director of Arts.  
**For Decision**  
(Pages 41 - 48)
9. **MUSIC: ANNUAL PRESENTATION (PUBLIC SECTION)**  
Report of the Director of Arts.  
**For Information**  
(Pages 49 - 62)
10. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
11. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
12. **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**
13. a) **Non-Public Board Minutes**  
To agree the non-public Minutes of the Barbican Centre Board meeting held on 27 September 2017.  
**For Decision**  
(Pages 63 - 68)
- b) **Non-Public Minutes of the Finance Committee**  
To receive the draft non-public minutes of the Finance Committee of the Barbican Centre Board held on 8 November 2017 (TO FOLLOW).  
**For Information**
- c) **Non-Public Minutes of the Risk Committee**  
To receive the draft non-public minutes of the Risk Committee of the Barbican Centre Board held on 8 November 2017 (TO FOLLOW).  
**For Information**
14. **MUSIC: ANNUAL UPDATE (FULL VERSION)**  
Report of the Director of Arts.  
**For Information**  
(Pages 69 - 98)
15. **LSO ANNUAL REVIEW**  
Report of the Managing Director, London Symphony Orchestra.  
**For Information**  
(Pages 99 - 102)

16. **ANNUAL WAIVERS REPORT 2016/17**  
Report of the Chamberlain.  
**For Information**  
(Pages 103 - 110)
17. **BUDGET 2017/18**  
Report of the Chief Operating & Financial Officer.  
**For Decision**  
(Pages 111 - 122)
18. **\* BUSINESS REVIEW**  
Report of the Chief Operating & Financial Officer.  
**For Information**  
(Pages 123 - 130)
19. **\* DEVELOPMENT UPDATE**  
Report of the Chief Operating & Financial Officer.  
**For Information**  
(Pages 131 - 144)
20. **\* SBR / STRATEGIC PLAN UPDATE**  
Report of the Managing Director.  
**For Information**  
(Pages 145 - 150)
21. **\* RISK UPDATE**  
Report of the Director of Operations & Buildings.  
**For Information**  
(Pages 151 - 160)
22. **\* PROJECTS UPDATE**  
Report of the Director of Operations & Buildings.  
**For Information**  
(Pages 161 - 170)
23. **CURVE GALLERY REFURBISHMENT PHASE 2**  
Report of the Director of Operations & Buildings.  
**For Decision**  
(Pages 171 - 186)
24. **QUESTIONS RELATING TO THE WORK OF THE BOARD**
25. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**
- Members Only - Confidential Item**
26. **CHANGE PROGRAMME**  
Report of the Director of Operations & Buildings (separately circulated).  
**For Decision**

## BARBICAN CENTRE BOARD

Wednesday, 27 September 2017

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 27 September 2017 at 11.00 am

### Present

#### Members:

Deputy Dr Giles Shilson (Chairman)	Deputy Edward Lord
Deputy John Bennett	Wendy Mead (Chief Commoner)
Russ Carr	Lucy Musgrave
Gerard Grech	Graham Packham
Deputy Wendy Hyde	Trevor Phillips
Emma Kane	Deputy Tom Sleigh
Vivienne Littlechild	

#### Officers:

Sir Nicholas Kenyon	- Managing Director, Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Sean Gregory	- Director of Learning & Engagement, Barbican Centre
Louise Jeffreys	- Director of Arts, Barbican Centre
Jonathon Poyner	- Director of Operations & Buildings, Barbican Centre
Jackie Boughton	- Head of Business Events, Barbican Centre
Niki Cornwell	- Head of Finance & IT, Barbican Centre
Jo Davis	- Head of Retail, Barbican Centre
Lee Dobson	- Head of Event Management, Barbican Centre
Steve Eddy	- Head of HR, Barbican Centre
Lorna Gemmell	- Head of Communications, Barbican Centre
Neil McConnon	- Head of International Enterprises, Barbican Centre
Adrian Morgan	- Head of Catering, Barbican Centre
Jim Turner	- Head of Projects, Barbican Centre
Jo Daly	- PA to the Managing Director, Barbican Centre
Michael Bradley	- City Surveyor's Department
Andrew Buckingham	- Town Clerk's Department
Gregory Moore	- Town Clerk's Department
Matt Pitt	- Town Clerk's Department

#### 1. APOLOGIES

Apologies for absence were received from Deputy Tom Hoffman, Deputy Catherine McGuinness, Judith Pleasance and Deputy John Tomlinson.

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

There were none.

3a. **BOARD MINUTES**

The public minutes and summary of the Board meeting held on 12 July 2017 were approved.

3b. **MINUTES OF THE NOMINATIONS COMMITTEE**

The draft public minutes of the meeting held on 12 July 2017 were received.

3c. **MINUTES OF THE FINANCE COMMITTEE**

The draft public minutes of the meeting held on 11 September 2017 were received.

**Matters Arising**

**Meeting Location:** Following up on the minuted discussion which had taken place at the Finance Committee's meeting, the Chairman took the opportunity to inform Members that he was minded to continue the practice of holding meetings at Guildhall, rather than at the Barbican Centre. This was in view of the fact that to hold meetings at the Barbican would result in a potential loss of income, as space used for Board meetings would be unavailable to use for commercial lettings. Notwithstanding this, the Chairman felt that it was important for regular visits to be arranged for Board Members to ensure familiarity with the totality of the Centre's operations. Members were content with this approach and the Chairman asked the Barbican's Directors to produce some possible options for such visits.

RECEIVED.

4. **OUTSTANDING ACTIONS AND WORKPLAN**

The Board received a report of the Town Clerk setting out the outstanding actions list and noted the various updates and additions. The forthcoming workplan for Board meetings was also noted.

It was observed that there should be an additional action recorded on the list, concerning the forthcoming presentation of an international strategy to the Board.

RECEIVED.

13. **DIGITAL STRATEGY UPDATE**

At this point in proceedings, the Chairman asked that item 13 be taken to facilitate the consideration of the item in the presence of certain Members with relevant expertise who had given notice that they would need to depart the meeting early.

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.

Following discussion, the Board RESOLVED to receive the Digital Strategy Update.

FURTHER RESOLVED: That the public be readmitted.

**5. CITY OF LONDON CULTURAL STRATEGY**

Members received a report of the Assistant Town Clerk/Cultural Hub Director in respect of the new Cultural Strategy. Members noted that the Strategy was far-reaching and would therefore be presented to multiple City of London Corporation Committees before being presented to the Court of Common Council in December 2017 for final approval.

Members commented positively on what appeared to be an ambitious cross-cutting strategy, also noting that it was pleasing to see the strategy embracing the need for improved signage.

Whilst pleased to see the focus on the Cultural Mile, the Board expressed its serious concerns about the general budget reduction strategy and the potential impact that this might have on the existing cultural provision. It was suggested it should be emphasised that the existing cultural assets of the City, including the Barbican Centre, represented one of the strongest elements of the Cultural Mile offer and indeed were fundamental to the entire project. Consequently, there was a pressing need to ensure that these institutions were adequately funded and maintained at a high level, so as to avoid damaging the entirety of the overall Cultural Mile proposition.

The Town Clerk thanked Members for their comments and invited any further observations to be submitted by email.

RECEIVED.

**6. REVIEW OF SKILLS AND EFFECTIVENESS**

The Chairman informed the Board that it had unfortunately not been possible for this report to be presented, as there were still a number of Members who were yet to return completed forms. Members were asked to ensure they returned a completed form in good time ahead of the next Board meeting to ensure that a paper could be produced for that agenda.

**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.  
10a - 18

Paragraph No.  
3

- 10a. **NON-PUBLIC BOARD MINUTES**  
The non-public minutes of the Board meeting held on 12 July 2017 were approved as a correct record.
- 10b. **NON-PUBLIC MINUTES OF THE NOMINATIONS COMMITTEE**  
The draft non-public minutes of the meeting held on 12 July 2017 were received.
- 10c. **NON-PUBLIC MINUTES OF THE FINANCE COMMITTEE**  
The draft non-public minutes of the meeting held on 11 September 2017 were received.
11. **CENTRE FOR MUSIC UPDATE**  
The Managing Director provided the Board with a brief oral update in respect of the Centre for Music.
12. **PERFORMANCE REVIEW AND DIRECTORS' STRATEGY UPDATES**  
The Board received a report of the Managing Director setting out the performance review for all areas of the Centre for 2016/17 and outlining future prospects.
13. **DIGITAL STRATEGY UPDATE**  
This item had been considered earlier on the agenda, where the Board had agreed to receive a report of the Director of Learning & Engagement providing an update on the progress being made in the area of digital technology. This included an update on the digital vision and strategy, as well as progress updates on significant projects within the realms of digital infrastructure, communications, content, partnerships, and arts, learning and business events.
14. **COMMERCIAL STRATEGY UPDATE**  
The Board received a report of the Chief Operating & Financial Officer setting out the Barbican's ambition and intent in respect of its continued development of commercial operations and providing an update on the success of its commercial activities to date.
15. **RISK UPDATE**  
The Board received a report of the Director of Operations & Buildings detailing the various risks facing the Centre and setting out mitigation measures in place.
16. **SBR / STRATEGIC PLAN UPDATE**  
The Board received a report of the Managing Director providing an update in respect of the Barbican's Strategic Plan and Service Based Review Targets.
17. **BUSINESS REVIEW**  
The Board received a report of the Chief Operating & Financial Officer setting out the Business Review for the Period 4 Accounts 2017/18.
18. **PROJECTS AND SECURITY UPDATE**  
The Board received a report of the Director of Operations & Buildings providing an update on the Centre's building, security and refurbishment projects.



19. **QUESTIONS RELATING TO THE WORK OF THE BOARD**

There was one question, relating to a recent exhibition.

20. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**

There were no urgent items.

**The meeting ended at 12.45 pm**

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Chairman

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**Outstanding Actions List  
Barbican Centre Board and Finance Committee**

<b>Action</b>	<b>Notes</b>	<b>Officer/body responsible</b>	<b>Date added</b>	<b>To be completed/ progressed to next stage</b>
<b>Fire Strategy</b>	Summary report on new Fire Strategy to be presented when complete.	Director of Operations & Buildings	June 2017 (Finance)	Scheduled for November Finance / Board meetings.
<b>Review of Skills and Effectiveness</b>	Circulated survey to be analysed for November Board meeting.	Town Clerk	September 2017 (Board)	On agenda for November Board.
<b>Gift Aid</b>	Report to be produced concerning limitations and possibilities associated with Gift Aid.	Chief Operating & Financial Officer	September 2017 (Finance)	On agenda for November Finance meeting.
<b>International Strategy</b>	International Strategy being developed; to be presented to Board when complete.	Director of Arts	September 2017 (Board)	On agenda for March Board.
<b>Board visits to the Barbican</b>	Management Team asked to consider a series of visit opportunities for the Board to become more acquainted with both front and back of house operations.	Management Team	September 2017 (Board)	Ongoing – under consideration.

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**Barbican Centre Board**  
**Work Programme 2017/2018**  
*(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 *(previously "Update on Capital Works", also to now include "Projects Status (Red/Amber List)" document as appendix)*

20 November	<ul style="list-style-type: none"> <li>• Music and LSO Presentations</li> <li>• Budget</li> <li>• Modern Slavery Statement</li> <li>• <i>Change Programme</i></li> </ul>
17 January 2018	<ul style="list-style-type: none"> <li>• Theatre Presentation</li> <li>• Health &amp; Safety report</li> <li>• <i>Safeguarding</i></li> <li>• <i>Energy Presentation</i></li> <li>• Bad Debts/Write-offs Annual Update</li> </ul>
21 March	<ul style="list-style-type: none"> <li>• Cinema Presentation</li> <li>• Strategic Plan full update</li> <li>• Development Presentation</li> <li>• <i>International Strategy</i></li> </ul>
16 May	<ul style="list-style-type: none"> <li>• Election of Chairman/Deputy Chairman</li> <li>• Appointment of Sub-Committees</li> <li>• Business Plan</li> <li>• Marketing &amp; Communications Presentation</li> </ul>
18 July	<ul style="list-style-type: none"> <li>• Visual Arts Presentation</li> <li>• Creative Learning Presentation</li> <li>• Equality, Diversity &amp; Inclusion Update</li> </ul>
19 September	<ul style="list-style-type: none"> <li>• Performance Review</li> <li>• Digital Presentation</li> <li>• Commercial Strategy</li> </ul>

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<b>Committee(s):</b>	<b>Date(s):</b>
Barbican Centre Board	20 November 2017
<b>Subject:</b> Risk Committee: Proposed amendment to composition	<b>Public</b>
<b>Report of:</b> Town Clerk	<b>For Decision</b>

## Summary

The Barbican Centre Trust has recently established a Risk Committee, to provide a more dedicated focus on matters of programming and other risks which may have a material impact on the Trust's fundraising activities.

To facilitate greater connectivity between the Board and the Trust, the suggestion has been made that a representative from the Trust's Risk Committee might be invited to join the Board's Risk Committee (which, amongst other items, receives a regular update on programming risks). The Board is invited to consider this proposal.

### Recommendations:

Members are asked to:

- approve an amendment to the composition of the Board's Risk Committee, such that "a representative of the Barbican Centre Trust" is added; and
- invite the Barbican Centre Trust to nominate said representative, with authority delegated to the Town Clerk in consultation with the Chairman and Deputy Chairman to approve the specific individual's appointment to the Risk Committee on behalf of the Board.

## Main Report

### Background

1. In May 2011 the Barbican Centre Board established a Risk Committee to give regular, ongoing and detailed consideration to the management of risks specific to the Barbican Centre.
2. The Barbican Centre Trust has also recently established a Risk Committee, to give it greater oversight of matters that might affect its fundraising activities, and it has been suggested that the Board may wish to appoint a representative of the Trust's Risk Committee to its own Risk Committee, to facilitate greater connectivity and collegiate working across the two bodies.

### Current Position

3. The terms of reference of the Board's Risk Committee are as follows:
  - To make recommendations to the Barbican Board in respect of improving risk management at the Barbican Centre.
  - To review the Barbican Centre's Risk Register every six months, and make recommendations to the Barbican Board.

4. The composition of the Committee is as follows: -

Chairman of the Board  
Deputy Chairman of the Board  
City of London Finance Committee representative

**Up to four other Board Members**

5. The current Membership of the Committee is as follows:

Deputy John Tomlinson (Chairman)	<i>(Deputy Chairman of the Board)</i>
Deputy Dr Giles Shilson (Deputy Chairman)	<i>(Chairman of the Board)</i>
Deputy Wendy Hyde	<i>(CoL Finance Committee representative)</i>
Russ Carr	
Deputy Edward Lord	
Judith Pleasance	
Deputy Tom Sleigh	

6. The Committee is usually appointed such that the Deputy Chairman of the Board is the Chairman of the Risk Committee, with the Chairman of the Board acting as Deputy Chairman of the Risk Committee.
7. The quorum consists of any three Members.

**Proposal**

8. Should Members be favourable to the Trust's approach, the Board is asked to approve an amendment to the composition of its Risk Committee, such that a "Barbican Centre Trust representative" is added.
9. The Trust have indicated that it is likely their nominee would be either the Trust's Chairman, Emma Kane (who currently serves on the Board's Finance Committee, as well as the Board itself), or Alasdair Nisbet (who chairs the Trust's Risk Committee). If the Board are agreeable to appointing a Trust Member to the Risk Committee, then it is suggested they be approached formally to make a nomination.
10. Given that the Risk Committee next meets immediately prior to the next formal Board meeting in January 2018, it is suggested that authority be delegated to the Town Clerk, in consultation with the Chairman and Deputy Chairman, to formally approve the appointment of the nominated individual to the Risk Committee, on behalf of the Board.

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<b>Committee(s):</b> Nominations Committee of the Barbican Centre Board Barbican Centre Board	<b>Date(s):</b> 20 November 2017 20 November 2017
<b>Subject:</b> Skills and Effectiveness Review 2017	<b>Public</b>
<b>Report of:</b> Town Clerk <b>Report Author:</b> Greg Moore	<b>For Decision</b>

## Summary

Members of the Barbican Centre Board have recently undertaken a skills and effectiveness review. This review asked Members to comment on various aspects around the work of the Board and the management of meetings. It explored Members' understanding of the Board's role, the input into and quality of meetings, the governance and clerking support received by the Board, and Members' thoughts on communication from the Centre. It went on to assess personal attributes such as the level of training received by Board Members, the interaction of Board Members with the Centre and its affiliates outside of formal meetings, and the skills and expertise that Members feel they bring to the Board.

The results of the survey are annexed to this report and Members will note that the data is split in to red, amber and green areas. A short summary analysis of the results is also provided in the body of this report for your consideration.

### Recommendation(s)

Members are asked to note the contents of this report and consider any areas they wish to highlight for further deliberation. It is also recommended that Members agree to instruct officers to develop an action plan with proposed measures to address the various issues highlighted by Members.

## Main Report

### Background

1. In July 2017, Members agreed that a Skills Audit should be undertaken in order to assess the current balance of expertise and knowledge on the Board and to inform future recruitment.
2. A survey was circulated in the summer following the meeting and a reminder issued at the September Board meeting. Following the receipt of responses, the results have now been collated and are attached as an appendix to this report.
3. A short summary analysis, outlining the primary issues or points for consideration raised by the responses, is also set out below.

## Summary Analysis

### Role and Vision

4. Responses suggest that the Board is content that the role and vision are sufficiently clear to Members, although perhaps a dedicated session explaining these, along with the Centre's strategic aims and objectives, would be beneficial for new Members – particularly given the differences between the role with the Barbican and traditional "Trustee" roles.
5. Members also expressed a clear desire to engage more with the Centre on-site – whether it be through regular visits, away-days, or spending time with particular teams. This would allow Members to get a greater feel for the activities underway at the Centre and, indeed, the day-to-day operation of the Barbican more generally – which would in turn allow for a greater appreciation of the role and facilitate improved input.
6. Several Members suggested that future appointments to the Board should be mindful of the need for increased experience of arts administration and programming – sentiments echoed by the responses to the Skills Audit.

### The Board's Business

7. The results demonstrate that Members are generally satisfied with the administration of the Board, although there is a recognition that the reports – whilst of good quality – are, on occasion, overly lengthy.
8. They could also benefit from being geared towards facilitating more strategic discussions and greater Member input, with some Members feeling there was a surfeit of "for information" papers at present.
9. There was some reference to the structure of the agendas not allowing for strategic discussions to happen as effectively as could be hoped, although it was recognised that working within the confines of the City Corporation and general local authority regulations concerning public and non-public items placed difficult limitations on the latitude available to make changes here.
10. The timing of meetings was raised by two Members, one indicating a preference for a move to early or late meetings; another with reference to seeking to avoid overlaps with outside bodies.

### Self-Assessment

11. Responses to the "self-assessment" questions indicated that Members are, perhaps, minded that they have the capacity to offer greater input if there were a mechanism to focus or facilitate this. This would suggest that there is work that the Clerk and the Management Team could explore in increasing Members' engagement with certain issues and exploring training requirements, so as to provide the right environment for this desire for increased participation to flourish.

### Information and Communication

12. Induction of Members emerged as an issue for consideration, with the split of responses between longer-serving and new Members indicating that the Board's relatively newly-instituted induction process has been timely and well-received. However, it was clear that it would benefit significantly from further review and more focus – there is certainly more work to be done in increasing the effectiveness of this process.
13. The Board was broadly pleased with the general information and communications coming directly from the Barbican Centre, although it was felt that there was more scope to provide more Board-specific communications which might assist Members in their roles.

### Skills Audit

14. The results of the skills audit demonstrate that the Board has a good balance of skills and interest in the majority of areas.
15. However, there are a number of areas where, despite a level of interest, there is perceived to be a lack of sufficient expertise – namely, Arts Administration, Dance, Unreached Audiences, and Visual Arts.
16. These findings accord with the general sentiments expressed at previous Nominations Committee meetings, as well as through the responses to the Survey, that there is a need for at least one individual with hands-on administrative and programming experience to bring a greater spread of skills and expertise to the Board.
17. Four areas were highlighted as lacking in both expertise and interest, i.e. Facilities Management, Health & Safety, Quality Systems and Marketing.
18. Although Marketing had previously been identified as an area of need by the Board and Nominations Committee, the remaining three areas represent subjects previously unidentified as in need of additional expertise. Members are invited to consider whether these represent real or significant “gaps” in the Board's knowledge; although it should be borne in mind that, given the format of the Survey and the limited number of responses Members were invited to provide, they may simply represent areas where Members felt it less of a priority to declare their interests (as opposed to, say, arts-specific options, which the responder might feel were more pertinent to the Barbican's needs).
19. Members may also wish to bear in mind that several of the areas in the Audit may not necessarily be identified as direct skills and, rather, could be mitigated through training opportunities.

### **Conclusion**

20. The results are presented for Members' review and comment. Subject to the outcomes of your deliberations, it is suggested that the Board might wish to instruct officers to develop an action plan, with a view to resolving or mitigating again some of the issues raised.

21. It should be noted that some issues, such as more regular visits to (or interaction with) the Centre, are already the subject of ongoing work and will be factored into this action plan.

### **Appendices**

- Results and analysis – Barbican Centre Board Skills and Effectiveness Review 2017

### **Gregory Moore**

Principal Members' Services and Committee Manager

Town Clerk's Department

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## Barbican Skills and Effectiveness Review Response Log

Question	Results	Comments
<b>Role and Vision</b>		
Is the role of the Board clear?	Yes = 90% Needs Improvement = 10%  (GREEN)	Insufficient clarity, especially for external Members who may be used to a more typical “trustee” type role. We have been traditionally less hands-on / involved in creative decisions – whether this is by design or convention and may be up for change is another matter.
Do you understand the Barbican’s vision, strategic aims and objectives and feel able to contribute to discussions?	Yes = 90% In part = 10%  (GREEN)	
Is there any training or further information or training you feel would be helpful?	N/A (comment box question, unscored)	<p>Relatively new to the Board so am still working at getting familiar with the organisation.</p> <p>A dedicated session explaining the vision, strategic aims and objectives would be helpful for new Members.</p> <p>Useful for Members to visit the Centre other than for events – a regular back-of-house visit would be good.</p> <p>Away-days – these meetings held at the Centre are very useful and give us a better feel for all aspects of the Barbican Centre.</p>
Is there clarity regarding what decisions are expected of the Board?	Yes = 73% In part = 9% No = 9% Nil response = 9%  (AMBER)	<p>There is little in the way of training / induction.</p> <p>Board papers are generally for information rather than for decision.</p>
Does the Board have sufficient skills, experience, time and resources to undertake its duties effectively?	Yes = 64% No = 27% Nil response = 9%  (AMBER)	<p>When looking at future external appointments, experience running other arts organisations would be useful.</p> <p>We could benefit from more direct arts experience to give the Board a stronger voice on programming matters. Increased hands-on experience of digital arts delivery, social media and delivery of content would also be a benefit. We also lack strong international cross-border</p>

		<p>expertise.</p> <p>Steps are currently being taken to fill vacancies which will hopefully result in increased diversity and the appointment of someone with significant experience of working in the arts.</p> <p>We may need to think a little harder about our skills mix.</p> <p>More expectation of Corporation Members to attend should be necessary. We should not just be CV filling. Our independent Members are vital and another such could be very useful. Other bodies publish attendances.</p>
Does the Chairman have an effective leadership style?	<p>Yes = 100%</p> <p>(GREEN)</p>	<p>Giles is an excellent Chairman who includes Members in discussion, but still conducts the business expeditiously.</p> <p>Excellent chairing style.</p> <p>He controls the meeting and the agenda. Most courteous to Members and still manages to keep the momentum.</p>
<b>The Board's Business</b>		
Structure of Agendas	<p>Good = 55%</p> <p>Adequate = 27%</p> <p>Needs improvement = 9%</p> <p>Nil response = 9%</p> <p>(AMBER)</p>	<p>The Part A / Part B structure of City Board agendas is not conducive to structuring meetings effectively, i.e. putting together strategic matters for discussion and decision.</p> <p>Look to the quality of the papers of the 27/09 meeting. All committees could take note.</p>
Content of Committee Papers	<p>Good = 73%</p> <p>Adequate = 9%</p> <p>Needs improvement = 18%</p> <p>(AMBER)</p>	<p>Papers don't always direct us to meaningful strategic discussions – the Board could play a more active role in shaping strategy but the quasi-local government papers sometimes stifle this.</p> <p>The content of reports is good but written reports are often overly long – some guidance would be helpful, noting however that the need to split report content between public and non-public is a further complication.</p> <p>Long and too wordy. We need better executive summaries and more graphical depictions of stats, etc.</p>

		Look to the quality of the papers of the 27/09 meeting. All committees could take note.
Clarity of Minutes	Good = 100%  (GREEN)	I'm impressed by the quality of the minutes.  They are minutes and not blow-by-blow reports. They contain all necessary points and if not Members can correct them.
Timeliness of Agenda and Paper Circulation	Good = 90% Adequate = 10%  (GREEN)	
Scheduling of Meetings	Good = 64% Adequate = 27% Needs improvement = 9%  (AMBER)	Timings are very inconvenient for working Members – earlier or later in the day (perhaps working breakfast or tea) would make a big difference. We should also meet at least every other meeting at the Centre; cost aside there is a lot to be said immersing the Board in the Centre it is there to help govern.  More thought could be given to avoiding conflict with meetings such as the Museum of London, as some Members serve on both.
Clerking Arrangements	Good = 100%  (GREEN)	
<b>Self-Assessment</b>		
Meeting Attendance	Good = 73% Adequate = 18% Nil response = 9%  (AMBER)	
Input at Meetings	Good = 27% Adequate = 64% Nil response = 9%  (RED)	Hope to increase effectiveness as become more familiar with the organisation.  Like some others, I think I fall into the trap of contributing only on my "special" subjects. We could all work harder to pitch in original ideas on matters which are not our areas of expertise – this could add some helpful perspectives.  I make, I hope, appropriate comments as required. I read all papers

		and serve on a sub-committee too.
Interaction with the Centre outside of meetings	<p>Good = 36% Adequate = 55% Needs improvement = 9%</p> <p>(RED)</p>	<p>I aim to do more now the electoral period has passed and I am settling into the Board.</p> <p>I attend as many events as I can – I also walk through the Centre regularly to “experience” what visitors’ perception might be.</p> <p>I think there could/should be greater opportunity to engage with the Centre and understand the challenges it faces, especially issues which don’t come up at Board.</p>
How might your own performance be improved?	N/A (comment box question, unscored)	<p>Through more time/experience with the organisation.</p> <p>Through changes to meeting timings; additional training for Board Members; spending more time with the Barbican teams – Board Members can add real value out of the committee meeting itself.</p> <p>It takes time to get to know the management team and issues due to the size, constitution and scope of activities. A more structured induction programme should be considered and implemented – the current induction pack is useful but limited.</p> <p>More focused papers, clearer options for discussion / decision.</p> <p>Happy to attend any training if felt it might be useful.</p>
<b>Information and Communication</b>		
Did you have an induction meeting(s) on joining the Board?	<p>Yes = 55% No = 45%</p> <p>(AMBER)</p>	
Did you receive an induction pack?	<p>Yes = 36% No = 55% Unsure = 9%</p> <p>(RED)</p>	
Usefulness of communications from the Centre relevant to your Board responsibilities?	<p>Good = 45% Adequate = 36% Needs Improvement = 9%</p>	Access to more data online could be useful, but would need to be carefully monitored to ensure content was relevant and appropriate to the Board’s role.



	<p>Nil response = 9%</p> <p>(RED)</p>	<p>Hard to say – we see what might be released publicly in advance, which is good; but I am not sure if we get much sense of the day-to-day inside the Centre or indeed inside the Corporation – obviously a bigger issue for external Members.</p> <p>More regular engagement needed.</p> <p>I look forward to the press coverage.</p>
<p>Other communications from the Centre?</p>	<p>Good = 72%</p> <p>Adequate = 9%</p> <p>Nil response = 9%</p> <p>(GREEN)</p>	<p>It would be helpful for Board Members to automatically receive the weekly update Barbican members receive, perhaps with any extra points for the Board added so it is a co-ordinated and targeted communication.</p>
<p>General comments on effectiveness</p>	<p>N/A (comment box question, unscored)</p>	<p>Effective, taking into account the unique structure of the Barbican and its relationship with the City Corporation.</p> <p>Much better than it was when I joined.</p> <p>Very good Board, well managed.</p> <p>Excellent, well-organised, chaired and clerked. Papers are extremely well-written but also very long. I am still finding my feet regarding my input and contribution and will discuss further with Nick and the Chair.</p> <p>It is well formed to undertake its responsibilities, and Board meetings reflect the broad range of skills and experience of Members.</p> <p>I believe we work well; I try to absorb all placed before us and make comments and suggestions / proposals at Board.</p>

Red = No Members scoring their interest / expertise highly, or a lone respondent rating their interest / expertise at a low level

Amber = Multiple Members scoring their interest / expertise at a low level, or a smaller number indicating interest / expertise highly

Green = Multiple Members scoring their interest / expertise highly

Skills Area	Expertise	General Interest
Arts Administration	(R)	(A)
Charity Organisation	(G)	(A)
Commercial	(G)	(A)
Creative Learning	(A)	(A)
Dance	(R)	(G)
Digital	(G)	(G)
Equality Diversity & Inclusion	(G)	(A)
Facilities Management	(R)	(R)
Film	(A)	(A)
Finance	(G)	(A)
Fundraising	(A)	(A)
Governance/Trusteeship	(G)	(A)
Health & Safety	(R)	(R)
Legal	(A)	(A)
Local Authorities	(A)	(A)
Marketing	(R)	(R)
Music	(A)	(A)

Other Business expertise (please state below)		
Personnel Matters	(A)	(A)
Political Knowledge / Contacts (esp. in London)	(G)	(G)
Project Management	(A)	(A)
Property and Urban Realm	(G)	(A)
Public Relations	(A)	(A)
Public Sector Organisations	(G)	(A)
Quality Systems	(R)	(R)
Risk and Audit	(A)	(R)
Theatre	(A)	(G)
Unreached Audiences	(R)	(A)
Visual Arts	(R)	(G)

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<b>Committee:</b>	<b>Date:</b>
Barbican Centre Board	20 November 2017
<b>Subject:</b> Management Report by the Barbican's Directors	<b>Public</b>
<b>Report of:</b> Managing Director, Barbican Centre	<b>For Information</b>
<p><b>Summary</b></p> <ul style="list-style-type: none"> <li>• The Management Report comprises current updates under five sections authored by Barbican Directors.</li> <li>• Updates are under the headlines of: <ul style="list-style-type: none"> <li>○ Strategy and Cultural Hub</li> <li>○ Programming, Marketing and Communications</li> <li>○ Learning and Engagement</li> <li>○ Operations and Buildings</li> <li>○ Business and Commercial.</li> </ul> </li> <li>• Each of the five sections highlights 'progress &amp; issues' for recent/current activity, then draws attention to upcoming events and developments in 'preview and planning'.</li> <li>• Reported activity is marked, where relevant, against our Barbican Centre strategic goal areas. For reference, the full list of strategic goals is attached at Appendix A.</li> </ul> <p><b>Recommendation</b></p> <p>Members are asked to:</p> <ul style="list-style-type: none"> <li>• Note this report.</li> </ul>	

## Main Report

<b>1. REPORT: STRATEGY AND CULTURE MILE</b>	
	Strategic Goal
<p><b>1.1 Progress and issues</b></p> <p>On 10 October the Centre for Music project announced the team which it intends to appoint to develop a concept design. This team will be led by internationally acclaimed design studio Diller Scofidio + Renfro, a design studio whose work spans architecture, urban design, installation art, multi-media performance, digital media, and print.</p> <p>The studio has delivered major cultural and public realm projects in the US and internationally. These projects include the High Line (New York); the transformation of the Lincoln Center for the Performing Arts campus which included the redesign of Alice Tully Hall as well as the expansion of The Juilliard School and the School of American Ballet (New York); Zaryadye Park (Moscow); The Broad contemporary art museum (Los Angeles); the Berkeley Art Museum and Pacific Film Archive at the University of California, Berkeley; and the Roy and Diana Vagelos Education Center at Columbia University (New York).</p> <p>DS+R is currently engaged in two significant cultural projects in New York: The Shed, the first multi-arts centre designed to commission, produce, and present all types of performing arts, visual arts, and popular culture, and the renovation and expansion of the Museum of Modern Art (MoMA). Projects currently under construction include the Museum of Image &amp; Sound on Copacabana Beach in Rio de Janeiro and The Juilliard School in Tianjin, China. DS+R's New York and London-based team will work in collaboration with UK-based firm Sheppard Robson on the Centre for Music project.</p> <p>The architect selection panel said that, "of the six excellent submissions, Diller Scofidio + Renfro's visionary ideas offered the exciting potential to create a Centre for Music fit for the future that offers access and engagement for all. The panel felt Diller Scofidio + Renfro most clearly met the vision and ambition of this project, utilising their experience of creating inspiring new spaces for culture to present a proposal that delivers a world-class concert hall in an outstanding new building, as part of the re-imagination of a key area of the City of London within Culture Mile."</p> <p>Diller Scofidio + Renfro and Sheppard Robson will work alongside an outstanding design team that includes internationally recognised experts in their fields capable of delivering on the project's ambition to create state-of-the-art building of acoustic and visual excellence. This team comprises:</p> <ul style="list-style-type: none"><li>- Acoustician: <a href="#">Nagata Acoustics</a></li><li>- Theatre Consultant: <a href="#">Charcoalblue</a></li><li>- Civil and Structural Engineer: <a href="#">BuroHappold</a></li><li>- Building Services Engineers: <a href="#">BuroHappold</a></li><li>- Cost Consultant: <a href="#">AECOM</a></li></ul>	

## 1.2 Preview and Planning

The design team has already begun to work together with the project partners to deliver a concept design for the Centre for Music which will be submitted to the City of London Corporation by December 2018, with an initial checkpoint in March 2018, as part of the detailed business case. A detailed timeline is in the course of preparation to ensure these deadlines are met, and reporting to the Corporation's C4M Review Group has continued, with a senior Members briefing timetabled for 14 November.

Very positive first meetings have already been had with the partners, and work has continued with Jane Wentworth Associates (who developed the messaging for Culture Mile) to agree the vision and detailed brief to which the design teams are working. It is planned that Liz Diller, as lead partner of the design team, will brief a special joint meeting of the Barbican Centre Board and Barbican Centre Trust on 11 December.

Other continuing strands of work which impact on the concept design are being progressed: the fundraising strategy, the commercial opportunities (of which there are a range with differing impacts on the building design), the education and learning potential, and the digital opportunities of the new Centre.

We continue to liaise closely with the City Surveyors on the adjoining commercial development, with Built Environment on the urban realm implications, and with the Museum of London on the timetable and logistics of their move. It is clear that the progress of the Museum's move could have a major influence on the timing and cost of the C4M project.

Meanwhile life goes on! The combined effect this autumn of the outstanding success of Basquiat, This is Rattle, creative learning initiatives like Barbican Blocks, the new installations in the foyers and the new website (see all subsequent reports) has been to create a real sense of renewed energy in the Centre. This will equip us well to face the financial challenges which will undoubtedly face us in the next financial year and after.





<p>associate producers <b>Serious</b>, which will run in the Centre from 10-19 November and features artists from Turkey, Brazil and Estonia alongside established greats such as <b>Herbie Hancock</b> and <b>Pat Metheny</b>.</p> <p><b>Theatre</b>  The autumn season started with <b>Woyzeck in Winter</b>, co-commissioned by the <b>Barbican</b> and <b>Dublin Festival Theatre</b>. The run did not make target, but was well reviewed, including a 4* review from Michael Billington for The Guardian (“<i>it brilliantly unites two works that are masterpieces in their own right</i>”). Late Japanese director <b>Yukio Ninagawa</b> production of <b>Macbeth</b> came to the Barbican and played to full houses and excellent reviews. Neil Norman wrote in his 5* review in The Stage, “<i>the power of this profound, operatic spectacle is undiminished. Beautiful, horrific and deeply moving</i>”.</p> <p><b>Rocio Molina</b>, the experimental flamenco dancer, presented her solo show <b>Fallen from Heaven</b> as part of <b>Dance Umbrella</b>. Again, the show received very strong reviews (“<i>Molina’s fiercely provocative work is unforgettable... It stops you dead, as the best art should.</i>” Luke Jennings, 5* The Observer).</p> <p>Coming next, The <b>RSC</b> return to us with their winter repertory season of the four Roman plays - <b>Coriolanus</b>, <b>Julius Caesar</b>, <b>Antony &amp; Cleopatra</b> and <b>Titus Andronicus</b> and the Pit Theatre hosts <b>Brewing in the Basement</b>, the first in the new Pit Party series, with <b>TourettesHero</b> the featured company.</p>	<p>Goals 2,3,4,5</p>
<p><b>Cinema</b>  Recent highlights from the arts programme include the first presentation of <b>Gillo Pontecorvo’s Battle of Algiers</b> in 4k (Ultra High Definition) resolution in the UK and sold out screenings across the <b>Grime &amp; Glamour</b> season. Although still running behind YTD target in the commercial programme, October exceeded target, due largely to the success of <b>Blade Runner</b> and The <b>Death of Stalin</b>.</p> <p>Coming up, are a rare UK appearance of legendary Italian horror director <b>Dario Argento</b> in November, introducing his film <b>Suspiria</b> and taking part in a ScreenTalk, and a screening of <b>Human Flow</b>, followed by a Q&amp;A with director <b>Ai Weiwei</b> at Milton Court (Dec).</p>	<p>Goals 2,3,4,5</p>
<p><b>Communications</b>  The announcement of <b>Diller Scofidio + Renfro</b> as the design team for the <b>Centre for Music</b> received extensive coverage with reports in The Guardian, Financial Times, New York Times, Evening Standard, The Times, Architects Journal and a wide range of architecture and music trade press. There were positive comment pieces in the Evening Standard and The Times and a profile of Liz Diller, founding partner of Diller Scofidio + Renfro in the Guardian. Further successful communications campaigns include the high profile ten-day <b>This Is Rattle</b> celebrations marking Sir Simon Rattle’s inaugural season as Music</p>	<p>Goals 2,3,4,5</p>

<p>Director of the London Symphony Orchestra and as Barbican Guildhall Artist-in-Association, The January-June 2018 Theatre &amp; Dance Season Launch was announced on 1 November with a positive response.</p> <p>The focus over the coming few months will be on marking the beginning of and promoting the 2018 <b>Art of Change</b> season; working with the Centre for Music project team on a communications plan for the next phase of work; and January's Classical Music Season Launch.</p> <p><b>Marketing</b></p> <p>A <b>new Barbican website</b> was launched at the end of August. Audience user experience has been transformed as a result, with successes in driving traffic for our secondary offer, including online retail associated with the Basquiat exhibition. Analysis of changes in user behaviour and how that is translating into engagement, attendance and income will follow when a more substantial period of user data has been captured.</p> <p>A piece of <b>audience research</b> around the <b>Barbican's monthly events guide</b> has led to a redesign of this key piece of marketing collateral. Feedback from a range of audiences informed a change of format and a focus on improved editorial content alongside condensed and more usable listings information. A dedicated editor with substantial experience in arts journalism has been brought on board to oversee the content. The first issue will be January 2018 and will be published in late 2017. This will be a cost neutral exercise.</p> <p>Final planning is underway for campaign activity to support our annual theme in 2018 - <b>The Art of Change</b>. This includes a potential media partnership focused around <b>native content</b> as opposed to regular display advertising, while the digital marketing team is working on commissioning <b>serialised video content</b> to engage audiences with the theme throughout the year.</p>	<p>Goals 2,3,4,5</p>
<p><b>2.2 Preview and Planning:</b></p> <p><b>Foyers</b></p> <p>The foyers programme has relaunched after the summer BIE show. Following the first round of programme evaluation, the decision was taken to strengthen the connection between the installations and the arts programme. Subsequently, <b>Interlock</b> and <b>Less Than Thirteen</b> were commissioned in response to the <b>This is Rattle</b> season, and <b>Gayle Chong Kwan's People's Forest</b> is a development of a project which launched at Walthamstow in collaboration with William Morris Gallery and Epping Forest.</p>	<p>Goals 1,2,3,4,5</p>

<b>3. REPORT: LEARNING AND ENGAGEMENT</b>	
	Strategic Goal
<p><b>3.1 Progress and Issues</b></p> <p><b>Young Creatives</b>  We received record numbers of applications for this year's <b>Young Creatives</b> programmes, via the new Barbican Website. Programmes which have been newly recruited to start this term include:</p> <ul style="list-style-type: none"> <li>• Barbican Young Programmers (19 participants)</li> <li>• Barbican Young Poets (25 participants)</li> <li>• Young Visual Arts Group (16 participants)</li> <li>• Young Songwriters (8 participants)</li> <li>• Young Reviewers (4 participants)</li> <li>• Young Photographers (6 participants)</li> </ul> <p>The first outcome from this year's work will be the Young Photographers showcase, opening on 8 December.</p> <p><b>Too Young for What?</b>  An estimated 700 visitors attended our <b>Too Young For What</b> public event on Saturday 7 October. This Centre-wide day of workshops and discussions explored the creativity of Basquiat. Activities included: Film Shorts Lounge, 3 art installations/workshops on the foyers, zine workshop, pop-up photo studio, free stage with 5 hours content (involving approximately 20 artists), and a 36-hour art hack that gave young people an opportunity to develop new work under the guidance of mentors and showcase it in the Barbican foyers.</p> <p><b>KACES</b>  7 delegates from the <b>Korean Arts and Culture Education Service</b> (KACES) visited the Barbican from 16-21 October, for consultation on our Barbican Box model. During their visit, they met with various Barbican staff, artistic partners, teachers and freelance artists, and observed the Barbican Box Theatre and Barbican Art Box Teacher CPD sessions.</p> <p><b>Interlock reception event / Creative Learning Year in Review</b>  Our new interactive installation for the Barbican Foyers, <i>Interlock: Friends pictured within</i>, opened with a stakeholder reception on 18 September, where we concurrently launched our <b>Creative Learning Year in Review</b> for <b>2016/17</b>. Young musicians from Kuumba Music performed alongside musicians from the Guildhall School, with a live rendition of work devised for the installation itself. The installation was the culmination of a 9 month creative learning project with participants from school and community groups across the City and East London.</p>	<p>Goal 2</p> <p>Goals 2, 5</p> <p>Goal 3</p> <p>Goals 2, 5</p>

<p><b>Creative Careers: Change Makers</b>  On 27 September our <b>Creative Careers</b> session, <b>Change Makers</b>, attracted 48 Young Barbican members. The session focused on women who have challenged systems and addressed inequality in their professional worlds. In a discussion facilitated by Joe Gray, the 4 panelists - Endy McKay (Co-Founder and creative director of Outspoken Arts), Sarah Ditty (Head of Policy at Fashion Revolution), Megan Thomas (Co-Founder of PR Agency Full Fat), and Ayishat Akanbi (Fashion stylist, writer, commentator and artist), each shared insights into their work, philosophies and approach to affecting change as female leaders in the arts and creative industries.</p> <p><b>Open Lab Showcase</b>  On 5 and 6 October the <b>Open Lab Showcase</b> attracted almost 200 people to Rich Mix in Shoreditch. The showcase gave emerging and mid-career artists the opportunity to share work developed during their residencies as part of the Open Lab programme in the Barbican's Pit Theatre. Highlights from the Showcase included <i>What We Left Behind</i> by Lowri James.</p> <p><b>BA in Performance and Creative Enterprise</b>  Now in its third year, <b>PACE</b> started the term with a full complement of students for the first time. We welcomed 11 new students to year 1, a mixture of poets, theatre makers, musicians, scriptwriters and more. The third years launched into their Autumn term module – The Residency, building towards 5 days of work with Islington Mill's resident artists to explore their own craft and create new work for an informal sharing.</p>	<p>Goals 2, 5</p> <p>Goals 2, 5</p> <p>Goal 2</p>
<p><b>3.2 Preview and Planning</b></p> <p><b>Barbican Box</b>  CPD sessions are now underway for this year's participating teachers in the <b>2017/18 Barbican Box</b> projects. This year's Barbican Box programmes include:</p> <ul style="list-style-type: none"> <li>• Barbican Theatre Box, in partnership with <b>Tamasha Theatre</b>, which takes a fictional detective agency as its starting point. In addition to working with schools in East London, this year we will continue to work regionally, with 2 schools from Thurrock, Essex (in partnership with Royal Opera House Trailblazer) and 8 schools from Manchester (in partnership with HOME).</li> <li>• Barbican Art Box draws inspiration from the work of <b>Jean-Michael Basquiat</b>, coinciding with the exhibition: <i>Basquiat: Boom for Real!</i></li> <li>• Barbican Primary Box is curated by <b>Michael Rosen</b>, and takes the form of an old school desk containing objects relating to Michael Rosen's poems. Children in 7 classes from across 4 primary schools will be investigating the objects, creating stories, animations and poems in response.</li> </ul>	<p>Goal 2</p>

<p><b>Asian Apprenticeships Awards</b></p> <p>The Barbican has been shortlisted in the Employer category for the Asian Apprenticeship Awards. Nominated by our training provider, Creative Learning has been particularly noted for the diverse range of apprentices we work with.</p>	<p>Goal 4</p>
<p><b>3.3 Digital Update</b></p> <p>In response to the points raised at the previous Board Meeting regarding the Digital Report, the following actions are in process:</p> <ul style="list-style-type: none"> <li>• GDPR update to be given at November Risk Committee.</li> <li>• A visit to Google studios headquarters in Kings Cross has now been arranged. This will enable us to consider how to drive more audiences to us, be it via You Tube and/or through our developing relationships with Google.</li> <li>• We continue to co-produce/develop our own content and a selection of examples will be circulated to Board members in due course.</li> <li>• We remain mindful of achieving the right balance of online content available to audiences that can then lead to a visit/sale.</li> <li>• Marketing, Development and the Web Team are working closely together towards a three tier/rate card approach to sponsor recognition. The designs are currently being worked on which seek to balance the recognition of sponsors and wider commercial/development needs with the overall user journey</li> <li>• Providing space for young people 'to have a voice' and create their own content is an increasing priority for us. An example of current activity will be circulated to Board members and young people will be at the heart of a digital learning strategy being developed by the Barbican over the next few months.</li> <li>• User generated studios (along the lines of Roundhouse studios) are being looked into as part of our thinking for both the Ex Halls and Centre for Music.</li> <li>• Optimising digital content will be done increasingly closely through partnership working across the City, particularly in relation to Culture Mile and the Cultural Strategy.</li> <li>• Data and business intelligence is a priority for us and something that is currently represented within the Comms and Infrastructure strands of our digital strategy. Further thought and consideration will continue to be given to this important area.</li> <li>• Cloud hosting is being purchased directly from Microsoft Azure and the website is hosted with Amazon AWS/Acquia.</li> <li>• The Director of Learning &amp; Engagement holds ultimate responsibility for the planning and implementation of the Barbican's Digital Strategy.</li> </ul>	

<b>4. REPORT: OPERATIONS AND BUILDINGS</b>	
	<b>Strategic Goal</b>
<p><b>4.1 Progress &amp; Issues</b></p> <p><b><u>General</u></b>  The team should be commended for their work, delivering what has possibly been the busiest artistic period since our opening, with events including Basquiat, This is Rattle, and many other diverse events and exhibitions.</p> <p><b><u>Security (Audience Experience)</u></b>  This continues to be a busy period for security in the UK and the team has responded well. We are represented at the CoL Security Advisory Board which has sought to implement a common ‘look and feel’ approach to security across the City. All operations staff, including contractors, continue to receive daily security toolbox talks to ensure they are aware of their duties and what to do in the case of an incident. We continue to remain ‘alert but not alarmed’ and we continue to reassure the public and demonstrate that London is open and the Barbican is open. Two further Servator React workshops have taken place, hosted at the Barbican and the Old Bailey and attended by staff from across the CoL. Further workshops are planned.</p> <p><b><u>Facilities (Audience Experience)</u></b>  In line with our strategy, we continue to work towards the Operational Alliance (formerly referred to as Common Platform) with the Barbican and Guildhall School operational teams. We aim to create a world-class environment within the Culture Mile that ‘enables and inspires arts without boundaries’.</p> <p>As part of the drive to deliver the Operational Alliance the Barbican and Guildhall School facilities teams moved under the Barbican’s Audience Experience Department on 1<sup>st</sup> October 2017. This means that all operational functions of the two departments are now clearly aligned as part of the Buildings and Operations Team.</p> <p>The Interim Head of Facilities continues to oversee the day to day delivery of the facilities function across both organisations but now reports into the Head of Audience Experience, Operations and Sales. This team now has responsibility for all aspects of front of house including audience experience, audience event management, fire safety and response, security, licensing/public safety, ticketing and operations at the Barbican and Guildhall School.</p> <p>It will be beneficial to bring together the valuable knowledge and experience from both teams to provide a consistent welcome and unified practice across the Campus. This will include emergency response and</p>	<p>Goals 1, 4, S/E</p> <p>Goals 1, S/E</p> <p>Goals 1, 4, S/E</p>

Major Incident Planning, with the policy documents having already been reviewed and aligned earlier in the year.

As a key part of the process, over the next few months, the Head of Audience Experience and his team will also be spending time gaining further knowledge of the Guildhall School's needs and requirements through consultation with key stakeholders so that we can design a service that supports and delivers the wider needs of the School and the Barbican. This change enables the teams to work closely together in looking for synergies, aligning the audience experience, customer service standards and creating more resilience within our structures, never losing sight of our audiences, whether they are students, customers, artists, business clients or colleagues.

Ultimately, this will help us deliver cross organisational services that are:

- Compliant.  
We will ensure that we deliver our legal duty of care to our staff and customers. We will lead by example and share best practice.
- Efficient.  
We will measure and manage the services that we provide, ensuring that we continually improve and are efficient, meaning that we can continue to invest in 'Arts Without Boundaries'.
- Appropriate.  
We will work with our colleagues to ensure that we deliver what our customers require, and that we lead by example through the delivery of world-class standards and an Audience Experience that is truly worthy of our Arts and Education teams and our international and iconic status.

### **Exhibition Halls 1 & 2**

We continue to work with the Town Clerk and City Surveyor's team at CoL to progress how the Exhibition Halls might best support the Culture Mile Strategy. We have prepared elements of our proposal, which is strategically aligned to the CoL's own strategic goals. Our work streams include: 1. Vision & strategic alignment with CoL; 2. Art of the Possible, to provide a fit out that is needs driven for the partners; 3. Financial model that ensures a balance between the commercial and cultural objectives of the regeneration project.

### **Engineering**

We continue to use our Operational Alliance as we strive towards compliant, efficient and appropriate services. Our gratitude goes to the FM team in the City Surveyor's Department for their help initiating the BRM contract with Skanska and their introduction/induction at the Barbican and Guildhall School. It has been a successful start to the contract and our relationship with the contractor continues to develop.

In line with our strategy and ground up review, compliance has been the main focus over the last quarter and we have worked with our colleagues to ensure that our processes and plans are not only best practice, but are

Goals 1, 4, S/E

Goals 1, S/E

<p>in line with CoL's own plans and procedures. We continue to work with CoL and other agencies to ensure that our plant and equipment are fit for purpose and that we are ever conscious of risk and its prioritisation. This forms part of our ground up review.</p> <p><b><u>Audience Experience</u></b>  An extremely busy period for box office and front of house operations preparing for the opening of Basquiat, the Outdoor Cinemas, Autumn and Christmas Season and the return of the RSC season.</p> <p>Box office turnover year to date is just over £11.7m – a 21% increase on the same time last year. Ticketed admissions are also up 21%. Whilst this is not a direct comparison due to differing programming, it can be seen as an indicator of consumer confidence.</p>	<p>Goal 1</p>
<p><b>4.2 Preview &amp; Planning</b></p> <p><b><u>Projects Update</u></b>  There are 11 Capital Cap projects still in progress/unfinished. Once all of the Cap projects have been completed, via their respective Gateway 7 reports, an overall Capital Cap outcome report will be submitted to the Board.</p> <p>The first round of CWP projects was approved in January 2017 and includes projects scheduled from 2017/18 to 2019/20. However, since then it has been necessary to introduce an additional project (Theatre Safety Curtain), for which we have recently received tenders, and the Concert Hall seating project.</p> <p>Following our ground up review, and the fire risk assessments, we are currently in the process of bidding for funding for a number of projects that will ensure that we remain fit for purpose in the long term.</p> <p><b><u>Audience Experience</u></b>  The project to potentially replace our ticketing and CRM system remains on track. The procurement phase has now gone live with the ITT published on 23 October 2017. This is a collaborative project led by IT, Audience Experience and Marketing.</p> <p>Following on from the Fire Safety reviews, reports, FRAs, (Fire Risk Assessments), and work undertaken since July 2016, much work has been carried out. This is a part of our ground up review strategy and will be an ongoing project, addressing many areas and a great deal has already been achieved by the team during the review period. Our review continues. There remains very much to do.</p> <p>Much has also been achieved in the 'soft' elements of our review, including training and the 'one team' approach, including our contractors and partners, CoL, Barbican Estate Office, LSO and Guildhall School.</p>	<p>Goal 1</p> <p>Goal 1</p>



5. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Goal
<p><b>5.1 Progress &amp; Issues</b></p> <p><b>Development</b></p> <ul style="list-style-type: none"> <li>We have four sponsors for the autumn exhibition, <b>Basquiat: Boom for Real</b>, <b>NET-A-PORTER</b>, <b>PHILLIPS</b>, <b>tp bennett</b> and <b>Momart</b>, plus an exhibition circle of individual donors, and several in-kind partners.</li> <li>We have published a map of the Conservatory for use during public hours on Sundays, and are piloting visitor giving alongside.</li> </ul> <p><b>Business Events</b></p> <ul style="list-style-type: none"> <li>The end of the summer saw the appointment of a new position – <b>Head of Associations</b>, with a brief to drive national, European and long haul association business and the aim of changing the business mix which in turn will improve revenue generation.</li> <li>The team is continuing external exposure at various trade events and exhibitions: London &amp; Partners at the C&amp;IT awards, Square Meal Venues &amp; Events, 20/20 events targeting clients interested in unique venues and central London venues, as well as attendance at IMEX USA. <b>Over £1million in enquiries have been generated by attendance at events since the end of the summer.</b></li> <li>The BE team has worked hard with Searcy's to deliver a period of successful events - <b>over 94 event days in an 8 week period.</b></li> <li>Barbican Business Events were also delighted to win '<b>Venue Team of the Year</b>' at the inaugural Hire Space Awards, awarded for hard-working, innovative and forward-thinking venues and events.</li> </ul> <p><b>Exhibition Halls</b></p> <ul style="list-style-type: none"> <li>September and October have been the busiest months in Exhibition Halls' calendar, delivering a number of regular events: <b>King's College Welcome Fair</b>, <b>Mortgage Business Expo</b> and <b>The British Invention Show</b> in Exhibition Hall 2, and <b>6 weeks of continuous exams</b> in Hall 1.</li> </ul> <p><b>BIE</b></p> <ul style="list-style-type: none"> <li><b>Mangasia: Wonderlands of Asian Comics</b> launched at Palazzo delle Esposizioni in Rome on 5<sup>th</sup> October with critical acclaim.</li> <li><b>Into the Unknown</b> opened at the Onassis Cultural Centre in Athens in 9<sup>th</sup> October where it continues to attract large numbers of visitors - around 5,000 in the first 2 weeks, including Alexis Tsipras, the Prime Minister of Greece.</li> <li>In September, <b>Game On</b> was inaugurated at the Holesovice Market in Prague as part of the cultural rejuvenation of this quarter of the city.</li> <li><b>Game On 2.0</b> is currently touring Brazil starting at Bienal in Sao Paulo, before moving onto Rio de Janeiro.</li> </ul>	<p>Goals 2,3,4</p> <p>Goals 1, 3</p> <p>Goal 3</p> <p>Goals 1, 2, 3, 5</p>

<p><b>Retail</b></p> <ul style="list-style-type: none"> <li>• New LSO product landed in store over the Summer, just in time for the ‘This Is Rattle’ celebration.</li> <li>• Summer ‘<b>talks &amp; workshops</b>’ took place in the shop space with two successful sold out author led walking tours (with book signing) and a calligraphy workshop. A schedule of <b>Christmas events</b> has already been planned and are currently on sale, including <b>weaving, bookbinding, paper engineering and calligraphy</b>.</li> <li>• ‘<b>Gift Membership</b>’ is due to be available to purchase in the Foyer Shop from November, complete with a special edition illustrated packaging.</li> <li>• <b>Basquiat product</b> has performed well across both the Gallery and Foyer shop with strong catalogue sales. The <b>Basquiat skateboards</b> were featured in the press and have proven to be a popular item, despite its high price point.</li> <li>• <b>Online merchandising</b> saw its busiest month of trading to date in September.</li> <li>• The final ‘<b>Maker</b>’ this year in our Maker’s Initiative was introduced in October. Ceramicist, <b>Emma Johnson</b>’s work celebrates Brutalist architecture, creating minimal and playful designs. She has had some press coverage and a blog piece on the website.</li> </ul> <p><b>Commercial Development</b></p> <p><u>Catering</u></p> <ul style="list-style-type: none"> <li>• The <b>Barbican Kitchen and Benugo</b> outlets are benefiting from the success of Basquiat and we are forecasting that they will exceed budget by the end of the run.</li> </ul> <p><u>Car Parks</u></p> <ul style="list-style-type: none"> <li>• The <b>Bank of England</b> has taken up an allocation of season tickets for their staff. The Bank is also promoting the Barbican car parks to their staff as the main car park for staff to park in.</li> </ul>	<p>Goals 1, 3</p> <p>Goals 1, 3</p>
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<p><b>5.2 Preview &amp; Planning</b></p> <p><b>Development</b></p> <ul style="list-style-type: none"> <li>• The next <b>Barbican Ball</b> will be held in February 2018, in the West End.</li> </ul> <p><b>Business Events</b></p> <ul style="list-style-type: none"> <li>• Planning for the busy Christmas season is under way to ensure a successful period, with bookings seeing an increase on last year and <b>only 2 dates remain on sale</b>.</li> <li>• <b>Basquiat private views</b> continue to be in high demand</li> </ul>	<p>Goals 1, 3</p> <p>Goals 1, 3</p>
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<p><b>Exhibition Halls</b></p> <ul style="list-style-type: none"> <li>• A number of additional dates have been booked in for the next couple of months. In addition to the <b>Smart Buildings Show</b> due to take place on 8<sup>th</sup> and 9<sup>th</sup> November and the <b>Hugo Boss Sample Sale</b> which will take place from 30<sup>th</sup> Nov to 2<sup>nd</sup> December, the <b>University of London</b> have requested Hall 1 for 2 days at the beginning of December and a 3 days tenancy has been booked for some filming for a <b>Sky Atlantic</b> new drama.</li> </ul>	<p>Goals 1, 3</p>
<p><b>BIE</b></p> <ul style="list-style-type: none"> <li>• <b>Artificial Intelligence</b> development is well underway. We have just finalised Groningen Forum as co-producer with a £300k contract and we're currently making progress with other expressions of interest. Our guest curators continue to make good progress with content partners.</li> <li>• <b>Game On 2.0</b> is opening in Rio in December, following a run in Sao Paulo.</li> <li>• <b>Digital Revolution</b> will launch in Beijing, China in January 2018 – the inauguration event of a high profile and ambitious new programme at WF CENTRAL. WF CENTRAL will engage and connect communities through cultural creativity and experiential lifestyle. The opening season of events includes prestigious artistic collaborations with renowned international arts bodies (including Barbican and Serpentine Gallery, London).</li> <li>• We're finalising a major £370k contract for <b>Game On</b> to embark on a 15-month tour to China.</li> </ul>	<p>Goals 1, 2, 3, 5</p>
<p><b>Retail</b></p> <ul style="list-style-type: none"> <li>• A schedule of events is being planned for a '<b>curated retail season</b>' starting in Spring next year. The first season will focus on crafting and making. This season will coincide with London Craft Week at the start of May.</li> <li>• A discussion with Thames &amp; Hudson has identified potential <b>commercial publishing opportunities</b> which are currently being explored.</li> <li>• Additional product development with <b>Warehouse</b> is about to begin, this is to follow after the launch of the Barbican/Warehouse collaborative clothing range and add some <b>exclusive product</b> opportunities that will only be available in the Barbican.</li> </ul>	<p>Goals 1, 3</p>
<p><b>Commercial Development</b></p> <p><u>Bars</u></p> <ul style="list-style-type: none"> <li>• The <b>Martini Bar</b> refurbishment is ongoing, with designs to accomplish permanent planning permission of the bar and lighting in progress.</li> </ul> <p><u>Car parks</u></p> <ul style="list-style-type: none"> <li>• Initial discussions with a supplier have taken place regarding the installation of <b>electric charging points</b> in the car park.</li> </ul>	<p>Goals 1, 3</p>

## **Appendix A:**

**Our vision is: Arts Without Boundaries.**

**Our mission is: world-class arts and learning**

### **We exist to:**

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

### **Our Strategic Goals are:**

1. **Customer Experience** – to create timely, relevant and memorable experiences for our customers, exceeding their expectations in everything we do
2. **Connecting Arts and Learning** – to empower artists, participants and audiences to be ambitious and creative
3. **Mixed Income Generation** – to create sustainable growth through innovation across arts, learning and commercial activities
4. **Cultural Hub** – to be a lead partner in establishing the City of London's cultural hub at the heart of the world's creative capital
5. **Audience Development** – to grow and develop deeper relationships with our audiences and communities reflecting the diversity of London as a national and international creative centre

### **Staff & Efficiency (S/E)**

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

<b>Committee(s):</b>	<b>Date(s):</b>
Barbican Centre Board	20 <sup>th</sup> November 2017
<b>Subject:</b> Modern Slavery statement – Barbican Centre	<b>Public</b>
<b>Report of:</b> Louise Jeffreys, Director of Arts <b>Report Author:</b> Nick Adams, Senior Communications Manager	<b>For Decision</b>
<b>Summary</b>	
<p>In 2015 Parliament passed <a href="#">The Modern Slavery Act</a>, 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.</p> <p>The Appendix to this paper is a draft of this statement covering the 2017/18 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> <p><b>Recommendation:</b> That the Statement set out in the appendix be approved and published on the Barbican website.</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**

Currently the Barbican does not write or publish an annual Modern Slavery statement. Previously the City of London legal team had advised that as a local authority venue the Barbican was not carrying on a business or a commercial organisation and was therefore not required to prepare a slavery and human trafficking statement under s54 of the 2015 Act.

In June the Barbican Board Risk Committee took the decision that the Barbican should publish an annual statement in order to ensure transparency in its supply chains and to avoid reputational risk.

### **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 taking its responsibilities in this area seriously.

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.

### **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 new measures that will help to do this are outlined in the statements

including directing staff to information and training on this subject, introducing a new clause to Barbican contracts and working with the City Corporation procurement team to develop a Corporation-wide ethical sourcing policy.

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.

### **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 but 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.

### **Appendices**

- Appendix 1 – Draft Modern Slavery statement for 2017/18 financial year

### **Nick Adams**

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## **Modern slavery statement for financial year 2017/18**

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.

### **Our policies**

The Barbican operates 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 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 at least 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.

As part of our commitment to preventing modern slavery in our supply chain, Barbican staff will be reminded of this policy and informed that any concerns they have regarding potential instances of modern slavery can be raised in this way. Staff will also be directed to the Modern Slavery & Human Trafficking internal online training course which aims to raise awareness of this issue and help staff recognise their role in identifying and reporting concerns.

## **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.

As part of this procedure, the Barbican's risk assessment checks will now include an online search, including seeking information on the Global Modern Slavery index, to ensure that the organisation has never been convicted of offences relating to modern slavery.

## **Our Suppliers**

The Barbican tenders for contracts through the City of London Corporation's procurement team. The 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 make procurement decisions that act as a catalyst for positive change. As part of achieving this aim the City 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.

The Responsible Procurement Strategy includes a policy area on eliminating modern slavery and human trafficking, committing the City Corporation to putting appropriate contractual requirements in place and verifying compliance. 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. Government guidance and collaboration with other public sector bodies as part of the LRPN will be used to continually improve our approach to tackling this issue.

The Barbican will work with the City Corporation procurement team to ensure measures outlined in the Responsible Procurement Strategy are implemented across all relevant Barbican contracts, including undertaking Modern Slavery compliance checks on all tendered and Corporate contracts. The Barbican also plans to introduce a standard clause to all its future contracts for services and supplies committing suppliers to comply with Modern Slavery legislation and reserving the right for the Barbican to terminate the contract at any time should any instances of modern slavery in the supplier's operations or supply chains be verified.

As part of a broader approach to ensuring human and labour rights, the City Corporation's Responsible Procurement Strategy commits the organisation to establishing an Ethical Sourcing Policy, which will set out its commitment to compliance with UN International Organisation (ILO) fundamental conventions throughout its supply chains. This will be accompanied by an action plan for each high risk procurement category, detailing which procurement or contractual mechanism will be used to set requirements and how good practice will be verified.

The Barbican will work with City Procurement to help develop the City Corporation's Ethical Sourcing Policy and a Corporation-wide 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)

<b>Committee(s):</b>	<b>Date(s):</b>
Barbican Centre Board	20 November 2017
<b>Subject:</b> Music Annual Presentation	<b>Public</b>
<b>Report of:</b> Director of Arts <b>Report Author:</b> Huw Humphreys Head of Music	<b>For Information</b>

## 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.

It explores ongoing developments, challenges and opportunities - both for Barbican Music and for our sector in general – in an ever-changing environment.

It is divided as follows:

- 1) INTRODUCTION
- 2) PURPOSE AND REMIT
- 3) OVERVIEW
- 4) 2016/7 SEASON HIGHLIGHTS
- 5) THIS IS RATTLE
- 6) MILTON COURT CONCERT HALL
- 7) EQUALITY AND INCLUSION

### NON-PUBLIC

- 8) FUTURE PLANS
- 9) TOURING ORCHESTRAS STRATEGY
- 10) CULTURE MILE
- 11) PERFORMING RIGHTS SOCIETY
- 12) CONCLUSIONS AND QUESTIONS
- 13) APPENDICES
  - I) FINANCIAL ANALYSIS
  - II) GUILDHALL / BARBICAN MUSIC PARTNERSHIP PAPER
  - III) CLASSICAL MUSIC EQUALITY AND INCLUSION STRATEGY
  - IV) KARAWANE IN THE BEECH STREET TUNNEL

### Recommendation

Members are asked to note the report.

## Main Report

### 1. Introduction

***“The Barbican continues to go from strength to strength and offer an ever-increasing range of world-class music as well as theatre. It has been so successful in recent years, one can understand why Kenyon and his team were so keen to add another venue to their roster.”- The Guardian***

The arrival of Sir Simon Rattle as Music Director of the London Symphony Orchestra and Artist-in-Association at the Barbican and Guildhall School, combined with the announcement of the design team for the Centre for Music project, has served to sharpen the public focus on the Barbican Hall in recent months. In the context of the ongoing public discussion about the relative merits of the acoustics and facilities of London’s concert halls, the Barbican has continued to present a world-class and boundary-pushing music programme to considerable acclaim.

Our place in the musical ecology of London and the UK has developed out of our unique environment. The design of the Barbican Hall allows for a greater intimacy than is possible in most large halls, such as the Royal Festival Hall or Royal Albert Hall; recitals and baroque music therefore form just as much a part of our music programme as visiting symphony orchestras. Recent additions to the facilities of the Barbican Hall allow lighting designs for contemporary concerts that are unimaginable in most symphonic halls. Working within the context of a cross-arts centre not only informs our choice of collaborators but also ensures that our programming has a level of artistic curation that is consistent through all of our work; we extend this quality to our rental programme, believing that audiences often neither know nor care who the presenter of a concert is. The announcement of the City’s *Culture Mile* initiative will bring a new perspective to our work going forward.

There are considerable challenges on the horizon. The drop in the value of the pound following the Brexit referendum will force us to be ever more creative in maintaining the quality and depth of our international programme. We are still adjusting to the agreed changes in the LSO’s rehearsal pattern, forcing new usage models of the Barbican Hall and increasing the demand on its diary. The excitement over the Centre for Music project needs to be balanced against the creation of a new identity for the Barbican Hall, maintaining its artistic vibrancy and ensuring its facilities remain world-class. Our business model and delivery methods need to adapt to these challenges to ensure that our artistic ambitions remain as high as ever, and that we can present a fresh, broad and world-class programme for an ever-evolving audience.

## 2. Purpose and Remit

Our mission statement in Music is:

*We present an ambitious, international programme that crosses art forms, with outstanding artists and performers. We excel at projects that hover on the edge of classification. 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, BBC Symphony Orchestra, Associate Ensembles the Academy of Ancient Music and Britten Sinfonia; International Associates Gewandhausorchester Leipzig, Jazz at Lincoln Center Orchestra, Los Angeles Philharmonic, New York Philharmonic and the Royal Concertgebouw Orchestra Amsterdam. We also have a special relationship with our Associate Producer, Serious.*

*We invest in the artists of today and tomorrow through the 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 soloists.*

- a) We present an ambitious, international programme that crosses art forms, with outstanding artists and performers. We excel at projects that hover on the edge of classification. 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.

The Barbican's Music programme has retained its ability to attract many of the world's greatest musicians to the Barbican Hall in the period since my last report; important figures including German tenor Jonas Kaufmann, Avant-rock musician Irmin Schmidt, iconic minimalist Terry Riley, Samba Queen Elza Soares, House DJ Sasha and American mezzo-soprano Joyce DiDonato have all graced our stage in the last twelve months. The Barbican presents a truly international programme, with artists from as far afield as Iran, Mali, Mexico, Pakistan and Sudan complementing the work of our Resident and Associate orchestras and ensembles. The Barbican's programme has gained an international reputation for highly curated seasons, focussed on long-term relationships and cross-arts explorations; recent collaborations that we have encouraged and promoted include soul singer Laura Mvula with the London Symphony Orchestra and experimental rock band Mercury Rev with the Royal Northern Sinfonia.

**“The Barbican still strikes me as one of the best, most modern, venues in the country from an audience point of view.” – *The Herald on This is Rattle***

- b) We collaborate with the world's best orchestras – our Resident Orchestra, the London Symphony Orchestra, and our family of associates: Associate Orchestra, BBC Symphony Orchestra, Associate Ensembles the Academy of Ancient Music and Britten Sinfonia; International Associates Gewandhausorchester Leipzig, Jazz at Lincoln Center Orchestra, Los Angeles Philharmonic, New York Philharmonic and the Royal Concertgebouw Orchestra Amsterdam. We also have a special relationship with our Associate Producer, Serious.

The Barbican is not simply a venue to our family of Resident and Associate Orchestras, both British and international; we aim to be a partner to each one and to pool resources and expertise to make possible the otherwise unachievable. In partnering with the London Symphony Orchestra, BBC Symphony Orchestra, Academy of Ancient Music and Britten Sinfonia, we aim to create a single unified and coherent season of classical music at the Barbican to the benefit of all our audiences. We have commissioned new works especially for our Resident Orchestra, such as Helen Grime's *Fanfare*, and are in co-commissioning arrangements with our Associate Orchestras and Ensembles, including new works from Esa-Pekka Salonen and Ted Hearne. We collaborate and contribute to each other's programme strands – such as the involvement of the New York Philharmonic, London Symphony Orchestra, BBC Symphony and Britten Sinfonia in "*The Sounds that changed America*" - while the Barbican brings its concert semi-staging expertise to projects with the LSO, BBC Symphony and Academy of Ancient Music, including the Peter Sellars-directed *Pelleas and Melisande* with the LSO and Daisy Evans' realisation of *King Arthur* with the AAM . We also work with our Resident and Associate partners in the context of our contemporary programme whenever possible; recent examples include the LSO's involvement in The Can Project, the BBC Symphony's performance of a new Neil Brand score to the 1922 film *Robin Hood* and the Britten Sinfonia's performance in the Jeff Mills residency.

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

Our alliance with the Guildhall School continues to grow and flourish with new levels of synergy found each season; the appointment of Richard Tognetti as Artist-in-Residence at Milton Court included major performance opportunities for GSMD students as part of the Barbican programme for both their string and electronic music departments. Barbican commissions that have had their first performances over the past 12 months include works by Timo Andres, Gerald Barry, Steve Reich and Esa-Pekka Salonen. The British composer Max Richter is an example of an artist whom the Barbican has invested in and showcased over a number of years, culminating in the performance of his epic 8-hour work *Sleep* in 2017; this relationship will jump to a new level in 2017/8 through Max's curation of both our Marathon weekend and Creative Learning's Barbican Music Box.

***"Students from the Guildhall School of Music and Drama, intensively coached by Tognetti no doubt, joined the orchestra to create what almost seemed like a string symphony at times, every part radiantly expansive and lovingly shaped.***



***The sheer joy of performing that the ACO projects so vividly had clearly been transmitted to the students privileged enough to be working with them.” - The Guardian on the Australian Chamber Orchestra***

- d) 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 soloists.

The Barbican Music team continues to lead on the delivery of the *Walthamstow Garden Party*, for which the headline act in 2017 were reggae legends Toots and the Maytals. The second edition of our Classical weekender, *Sound Unbound*, saw increased sales on the inaugural 2015 event, while maintaining high levels of engagement from both first time Barbican attendees, and first time classical music attendees; ticket prices for the weekender are very reasonable to enable as many people as possible to attend. Discounted tickets for our classical programme sold through the Young Barbican scheme rose by 31% in 2016/7 in comparison to the previous year while the Barbican’s Music programme gained new audiences as the Barbican became the first hall in Europe to become a curator of the Apple Music platform, allowing our programmers to curate playlists that are accessible by every Apple Music subscriber.

***“For the price of a colourful wristband, 3,000 people – 54% of whom, says the Barbican, were new to the venue – savoured a vast musical tasting menu, served up informally over a weekend in short sessions across the entire centre..... In just one afternoon I heard everything from operatic arias to music for six planks of wood” – The Observer on Sound Unbound 2017***

### **3. Overview**

#### **a) The Barbican Hall year 2016/7 in numbers**

There were a total of 251 concerts in the Barbican Hall through the 2016/7 season, which broke down as follows:

Barbican Own promotions	76 (51 contemporary, 25 classical)
London Symphony Orchestra	65 (including key-stage concerts)
Classical rentals	48
Classical Associates	30 (AAM, BS, BBCSO)
Contemporary rentals	16
Serious (Associate Producer)	13
Creative Learning days	3

Additionally, there were 14 days dedicated to LSO rehearsals, 43 days of works (principally during the summer period) and 25 days dark (unsold, public holidays, cancellations).

Artists performing on the Barbican stage through the 2016/7 season were drawn from 41 countries worldwide.

In the **Classical** programme (referring to the entire classical programme in the 2016/7 season, not just Barbican promotions), there were:

39,784 total bookers, an increase of 16% on 2015/6, and 141,806 tickets sold, an increase of 26%. The number of comparative events was 151 in 2015/6 and 141 in 2016/17 although with a variance on the total capacity due to the mix of locations.

An average of 3.56 tickets sold per customer, an increase of 9% on 2015/6.

Membership accounted for 10% of the total tickets sold and 13% of total box office income, an increase of 3% and 4% respectively on 2015/6.

Young Barbican tickets and income were up 31% and 48% respectively on 2015/6 figures.

In the **Contemporary** programme, (referring to entire contemporary programme in the financial year 2016/7, i.e. including Serious promotions and one-off rentals) there were:

56,823 total bookers, an increase of 12% on 2015/6 and 141,251 tickets sold, an increase of 12%. Again, there is a variance on the total capacity due to the mix of locations.

Membership accounted for 13% of the total tickets sold and 14% of total box office income, an increase of 2% and 2% respectively on 2015/6.

Young Barbican tickets and income were up 27% and 20% respectively on 2015/6 figures.

#### **b) Our work with Resident and Associate orchestras**

Working with our family of Resident and Associate orchestras gives the Barbican Music programme a breadth and depth that would otherwise be impossible. While each of the ensembles maintains its own individual character and identity, co-ordinating activity, finding common programming areas, pooling resources, and collaborating on individual projects ensures that the overall Barbican Music programme is greater than the sum of its parts.

Recent projects that have involved a number of resident and associate partners and demonstrate the benefits of our collaborative relationships include:

*Sound Unbound – The Barbican Classical Weekender* in May 2017 involved all of the resident and associate ensembles working on this Barbican-led initiative, designed to develop our overall classical audience. Each partner had their own headline performances through the weekend and brought their own resources to the project.

*Reich, Glass, Adams: The Sounds that changed America* included performances from all the modern instrument orchestras from within the Barbican family and also included two concerts from International Associate, the New York Philharmonic. Concerts in this series appeared in the seasons' of all of the different partners involved, which spread the financial risk of the enterprise across multiple organisations. A performance by Philip Glass and Laurie Anderson, promoted by Associate Producer Serious, was also included as part of the season. This project proved to be one of the most significant celebrations of the birthdays of these three musical giants with Steve Reich and Philip Glass turning 80 and John Adams turning 70 in 2017.

*The Kaufmann Residency* included an operatic performance with the London Symphony Orchestra under Sir Antonio Pappano; the two events that were postponed – a symphonic performance with the BBC Symphony Orchestra and a conversation / masterclass with the Guildhall School are being re-scheduled for Spring 2018.

*This is Rattle* included Milton Court performances by the Britten Sinfonia and musicians from the Guildhall School among the raft of events that centred on Sir Simon Rattle's opening performances as Music Director of the London Symphony Orchestra. There were also multiple collaborations with the BBC as part of the ten days, including a memorable performance from the BBC Singers curated by Sir Harrison Birtwistle, a foyer installation and the broadcasting of multiple events throughout the celebration.

Collaborative working across the 2016/7 season saw the Barbican and its partners realise premiere performances (whether UK, European or world premieres) of works including Gerald Barry's *Alice's Adventures Under Ground*, Philip Glass' *Visitors*, James Macmillan's *Stabat Mater*, Steve Reich's *Pulse* and Esa-Pekka Salonen's Cello Concerto.

### c) Our alliance with the Guildhall School

The alliance between the Guildhall School and Barbican Music teams has developed considerably over recent years, partly due to the focus and impetus that the opening of the Milton Court Concert Hall provided in 2013 but also due to the evolving synergies that we have found between the two departments.

A major initiative of the 2016/7 season was the appointment of Richard Tognetti as the first Artist in Residence at Milton Court Concert Hall. His performances were spread across the season in two major periods – a recital and electronic music concert in November 2016 and performances with the Australian Chamber Orchestra in March 2017, including a performance of their multimedia project *The Reef*. Of equal weight to the public performances of this project were the many hours that Richard and his ACO colleagues spent with students at the Guildhall School – workshopping ideas, discussing performance techniques and imbuing the students with the unique energy that characterises any ACO performance. Guildhall staff – from both the electronic and string faculties – commented that these were among the most successful “side-by-side” performances that the Guildhall School had ever been involved with.

In preparation for a wider Barbican / Guildhall strategic workshop in April 2017, Jonathan Vaughan (Director of Music at the Guildhall School) and I formulated an encapsulation of the relationship between our two departments and programmes for discussion with the wider management teams. This can be found as Appendix II to this paper.

#### d) Audience development initiatives

May 2017 saw the second edition of **Sound Unbound – the Barbican Classical Weekender**, designed both to introduce new audiences to classical music and to show regular concert goers the limitless range of classical presentations. There were over 70 short, informal performances across the weekend utilising as many spaces in the Centre as possible; we were especially fortunate to have access to the Curve Gallery on both days, which inspired some extraordinary music-making. Performers included all of our resident and associate orchestras and ensembles, Chilly Gonzalez, Alison Balsom, Iestyn Davies and Shekku Kaneh-Mason.

Positive audience comments from the weekend included the use of our ticketing wristbands, the use of non-traditional spaces, the staffing of the event and the informality of the weekend – including being able to walk in to performances that have already started, the encouragement of social media inside performances and the ability to take drinks into concerts. In terms of headline figures, gross ticket sales were up 25% on 2015, and paid ticket numbers up 7%. Weekend pass sales were up 29%, while 40 ticket buyers purchased a Sunday ticket having originally only booked a ticket for the Saturday. 54% of bookers were new to the Barbican database while 88% of the bookers had not attended a classical concert at the Barbican in the last 3 years. Overall the growth from 2015 is very encouraging although tempered by the fact that only 7% were returning bookers from 2015.

As in previous years, the Music team led on the delivery of the **Walthamstow Garden Party** in 2017, the Centre's main offsite summer project. The official attendance figure was 33,579 – with 19,000 attending on the Saturday and 14,579 attending on the Sunday. All of the ACE targets for the weekend – including overall attendance, figures for audiences of low cultural engagement, audiences aged between 16 and 25, BAME audiences and audiences from East London - were substantially above target. Musical headliners across the weekend included Reggae/Ska founding fathers Toots and the Maytals, West African guitar poets Tinariwen and San Francisco funkster Doug Hream Blunt. Classical music played a part in the Garden Party for the first time in 2017 with a performance of Philip Glass' *Music in Similar Motion* given by the Britten Sinfonia and Britten Sinfonia Academy.

The Music team is highly involved in the curation and delivery of the **Foyers Programme**, including formalising, implementing and managing foyer usage and acting as the first point of contact for internal communications. Many of the installations have linked explicitly to the mainstage music programme including Berlin studio Feld's *Possibly Colliding* (linked to the Nils Frahm Marathon weekender in July 2016), Zarah Hussain's *Numina* (tied to the Transcender weekend) and *Rattle at Radio 3*, a BBC exhibition that was presented as part of *This is Rattle*.

#### e) Team and Technical

I am fortunate to work with a passionate, experienced and settled Barbican Music team. There have been relatively few departures from the team in 2016/7 and we have taken the opportunity presented by the team's Executive Producer's maternity leave to promote from within and give first-time management experience to some members of our staff. Over the course of the Summer break, we have relocated the Stage and Technical office into the same space as the rest of the Music Management team on Level 2; this re-location has allowed us to update our office facilities as well as greatly improving communication across the team.

Summer 2017 also saw the installation of a new piano lift in the Barbican Hall, to bring the Centre's instruments from the piano store to stage level. As I write, the lift has been installed and the teething problems that currently affect its operation will hopefully be resolved shortly. Additionally, all of the seating in the Barbican Hall will be renovated during the course of the 2017/8 season through overnight works, which avoids the need for hall closures.

#### **4. 2016/2017 Highlights**

The following highlights of the 2016/7 season – along with the major projects mentioned earlier in the report - provide a snapshot of the diversity of the Barbican Music programme and our commitment to an ambitious international programme:

- The fastest-selling concert of the season was a performance of Max Richter's through-the-night work *Sleep*, staged at Old Billingsgate Market in May. Audience members were provided with a bed and pillow as this eight-hour work explores the effect of music on the sub-conscious mind.
- The Royal Concertgebouw Orchestra made their first visit to the UK with new Chief Conductor Daniele Gatti in December. The quality of their playing in late-romantic/early 20<sup>th</sup> century repertoire was extraordinary and they also welcomed members of the National Youth Orchestra of Great Britain onto the stage in a performance of the Overture from Wagner's *Meistersinger*. This was part of a Europe-wide collaboration with local youth orchestras, although their performance with NYO was given added poignancy in the aftermath of the Brexit vote.
- American drone metal masters Sunn O))) were joined by singer and cellist Hildur Guðnadóttir in a critically acclaimed performance. This was the Barbican's first collaboration with Convergence, an annual festival across London exploring music, art and technology.
- The New York Philharmonic presented its last residency in London with Alan Gilbert as Music Director. Their three programmes together included the European premiere of a new Cello Concerto by Esa-Pekka Salonen,

commissioned by the Barbican and performed by its dedicatee Yo-Yo Ma. The NY Philharmonic also found time in their schedule to perform a sold-out *Very Young Person's Concert*, designed for children between three and six.

- Pulp frontman Jarvis Cocker and Canadian musician Chilly Gonzalez teamed up with the Kaiser Quartett to present *Room 29*, giving voice to the ghosts of the famous Room 29 at the Château Marmont Hotel in Hollywood. The performance used music, dance, theatrics and clips from classic Hollywood movies and went on to be equally successful at the Edinburgh Festival 2017.
- Australian violinist Richard Tognetti was the first Artist in Residence at Milton Court throughout the 2016/7 season, split across two visits; the first included a recital and a performance with the electronic music students of the Guildhall School, while the second was in collaboration with his Australian Chamber Orchestra. Their three performances together included a side-by-side performance with Guildhall School string players and the UK premiere of *The Reef*, a multi-media performance involving surfing footage from Western Australia alongside a wide spectrum of music.
- Scottish band Mogwai performed their live score to a screening of Mark Cousins's acclaimed documentary *Atomic: Living in Dread and Promise*. A chilling response to the events of 1945, the band performed two sold-out performances in a single evening.

***“As musical scenarios go, seeing a brilliant act in a brilliant venue is about as good as it gets – and King Creosote at the Barbican did not disappoint ..... Music this good glues you to your seat.” – Evening Standard***

## **5. THIS IS RATTLE**

The arrival of Sir Simon Rattle as Music Director of the LSO and Artist in Association with the Barbican and Guildhall School in September 2017 was marked by a ten-day celebration, *This is Rattle*. At the heart of this celebration were five orchestral concerts conducted by Sir Simon, each rapturously received in the press. The LSO, Barbican, Guildhall School and BBC also collaborated to produce a programme of diverse events that ran alongside the main hall presentations and increased the public reach and awareness of Sir Simon's arrival. The Barbican's contributions to the celebration included:

- the commissioning of a new work from young Scottish composer Helen Grime, *Fanfare*, which opened Sir Simon's first concert
- the relaying of the 14<sup>th</sup> September opening concert to a live audience on the Barbican Sculpture Court via silent cinema headphone technology, which was also enjoyed by Frobisher Crescent residents
- the promotion of four Milton Court "composer-curated" concerts, linking in to Sir Simon's first programme and counting the Guildhall School, Britten Sinfonia, BBC Singers, Nash Ensemble and Birmingham Contemporary Music Group amongst the performers
- a short season of three films, screened in the Barbican Cinemas, that linked to Sir Simon's life and career
- the creation of "Interlock: Friends Pictured within", a visual and musical installation developed through the participation of members of our local community and inspired by Elgar's *Enigma Variations*

"This is Rattle" was a bold statement of intent that harnessed a new level of collaboration between the LSO, Barbican and Guildhall School, was expertly and effectively marketed and provided the best possible springboard to Sir Simon's tenure.

***"The packed house the Rattle name attracted, making it worthwhile relaying the concert to a big screen on the Barbican's sculpture court outside, made the event a unique occasion in my experience, because the programme should have been a hard sell in anyone's language."*** – The Herald on This is Rattle

## **6. MILTON COURT CONCERT HALL**

Milton Court Concert Hall is the 606-seat venue at the Guildhall School. The Hall's primary function is to be part of the busy life of the Guildhall School. In addition to this, 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 own-promotions
- Concerts by Barbican Associates – Associate ensembles, associate organisations
- Concerts promoted by other organisations

During the 2016/7 season, Milton Court hosted a total of 44 Barbican Arts rentals: 36 of these dates were part of the standard allocation of 40; 8 were considered additional dates. Milton Court was also used for one day of the Barbican's Classical Weekender, Sound Unbound.

The breakdown of usage worked out as:

- 23 Barbican own promotions (16 classical, 7 contemporary)
- 11 Barbican Associate organisations (4 BBC Symphony, 4 BBC Singers, 3 Serious)
- 6 Barbican Associate Ensembles (5 Academy of Ancient Music, 1 Britten Sinfonia)
- 4 Classical rentals

The past twelve months have seen a number of important programming initiatives at Milton Court designed to increase the profile of the hall as a public venue and play to its acoustic strengths. These have included the appointment of Richard Tognetti as the first Artist-in-Residence across the 2016/7 season including a side-by-side concert with the Australian Chamber Orchestra and Guildhall, a Jonathan Biss series of concerts on "late style", the scheduling of four "composer-curated" concerts as part of "This is Rattle" and public master-classes from artists as eminent as Gerald Finley. These initiatives carry through into the 2017/8 season, including Jeremy Denk's position as Artist-in-Residence.

***"What couldn't be doubted, as it never can with this fabulous band, is the commitment and panache of every morsel of the playing."* - The Guardian on the Australian Chamber Orchestra**

## **7. EQUALITY AND INCLUSION**

As part of the Barbican's overall Equality and Inclusion strategy, in March 2017 we developed a strategy specifically for Classical Music programming which is attached to this report as Appendix III.

This strategy recognises that, while the Barbican has limited influence over the diversity policies of the ensembles and institutions that we work with across the world, we must set our 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.

This strategy is a first step within the classical music area, initially focussing on ethnicity and gender; in due course, we will widen the strategy to include age, disability and other protected characteristics.

During the course of the next 12 months, I will also develop and write a similar strategy for Contemporary Music. An initial survey of the past five years of



programming in the Contemporary Music area indicates a very diverse representation in terms of ethnicity, both in terms of the Barbican's own programming and also when the rental use of the hall is considered, although a better balance needs to be found in other areas.

***“The Barbican Centre’s Transcender Festival presents music that, as its name suggests, transports the listener to the spiritual realm and that’s precisely what happens during this concert of electronic experimentation in global music.” – The Morning Star***

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