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Report of: Director of Arts	For Information
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Summary

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

1. MISSION STATEMENT AND STRATEGIC OBJECTIVES
2. CHALLENGES AND OPPORTUNITIES
3. 2017/18 SEASON REVIEW AND 2018/9 SEASON HIGHLIGHTS
4. OPENFEST 2018
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7. CONCLUSIONS

Recommendation

Members are asked to note the report.

1. MISSION STATEMENT AND STRATEGIC OBJECTIVES

SUMMARY

MISSION STATEMENT

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

c) Links to Barbican Strategic Plan

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

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

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

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

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

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

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

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

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

iii) Mixed income generation:

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

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

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

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

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

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

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

2. CHALLENGES AND OPPORTUNITIES

i) Brexit

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

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

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

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

ii) Changing London ecology

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

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

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

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

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

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

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

a) The Barbican Hall year 2017/8 in numbers

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

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

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

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

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

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

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

b) Our work with Resident and Associate Orchestras

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

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

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

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

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

4* review, Erica Jeal, The Guardian, 15.01.2018

c) Our alliance with the Guildhall School

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

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

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

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

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

d) Team and Technical

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

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

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

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

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

e) 2017/8 season highlights

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

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

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

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

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

f) 2018/19 season planning

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

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

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

4. OPENFEST 2018

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

a) *Tunnel Visions: Array*

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

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

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

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

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

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

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

b) Just Jam Reloaded

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

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

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

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

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

5. MILTON COURT CONCERT HALL

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

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

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

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

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

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

The breakdown of usage worked out as:

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

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

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

6. EQUALITY AND INCLUSION

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

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

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

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

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

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

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

7. CONCLUSIONS

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

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

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