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<b>Report of:</b> Director of Arts <b>Report Author:</b> Huw Humphreys Head of Music	<b>For Information</b>
<p style="text-align: center;"><b>Summary</b></p> <p>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.</p> <p>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:</p> <ol style="list-style-type: none"> <li>1) INTRODUCTION</li> <li>2) PURPOSE AND REMIT</li> <li>3) OVERVIEW</li> <li>4) 2016/7 SEASON HIGHLIGHTS</li> <li>5) THIS IS RATTLE</li> <li>6) MILTON COURT CONCERT HALL</li> <li>7) EQUALITY AND INCLUSION</li> </ol> <p><b>NON-PUBLIC</b></p> <ol style="list-style-type: none"> <li>8) FUTURE PLANS</li> <li>9) TOURING ORCHESTRAS STRATEGY</li> <li>10) CULTURE MILE</li> <li>11) PERFORMING RIGHTS SOCIETY</li> <li>12) CONCLUSIONS AND QUESTIONS</li> <li>13) APPENDICES <ol style="list-style-type: none"> <li>I) FINANCIAL ANALYSIS</li> <li>II) GUILDHALL / BARBICAN MUSIC PARTNERSHIP PAPER</li> <li>III) CLASSICAL MUSIC EQUALITY AND INCLUSION STRATEGY</li> <li>IV) KARAWANE IN THE BEECH STREET TUNNEL</li> </ol> </li> </ol> <p><b>Recommendation</b></p> <p>Members are asked to note the report.</p>	

# 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:
<i>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.</i>
<i>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.</i>
<i>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.</i>
<i>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.</i>

- 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 Hreham 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***