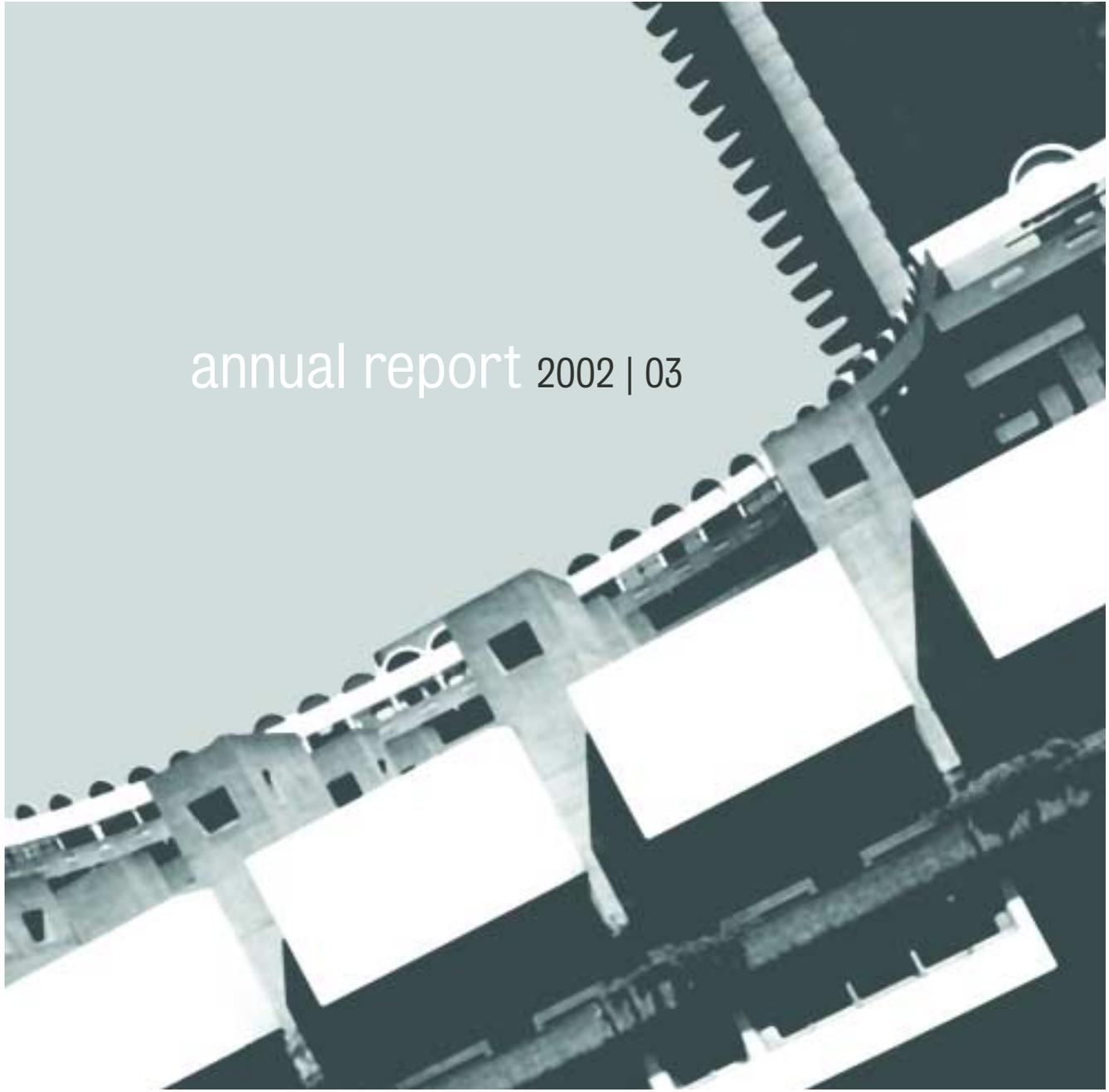


annual report 2002 | 03



Annual Report

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The goal of the Corporation of London is to ensure that the City of London retains its position as the world's leading international financial and business centre, while providing first class services to residents, workers and visitors.

The Barbican Centre is an integral part of the Corporation's strategy. Under the leadership of Sir John Tusa, the Centre presents a diverse and innovative arts programme that has attracted major acclaim from the media and public alike. It is a true landmark in the City, adding a dimension to the arts scene that few other cities in the world can match, and which enhances the City's international image.

As well as providing local authority services to the Square Mile, the Corporation is also the third largest funder of the arts in the UK. Last year it was assessed as "Excellent" under the Audit Commission's Comprehensive Performance Assessment (CPA), carried out among the 150 largest authorities in England. The assessment specifically highlighted the cultural facilities within the City and we are proud of the invaluable contribution the Barbican made to this achievement.

The Centre is fully funded and managed by the Corporation and a capital investment of more than £20m over the last 5 years has enabled the Barbican, now more than 20 years old, to update and improve its facilities. The Barbican Hall, received major acclaim following £7m of acoustic and aesthetic improvements and similar developments in the Theatre have allowed the Centre to present its year round critically lauded programme. The Barbican's foyer is currently undergoing a £12.25m improvement scheme alongside a £1m enhancement of the Art Gallery - all funded by the Corporation.

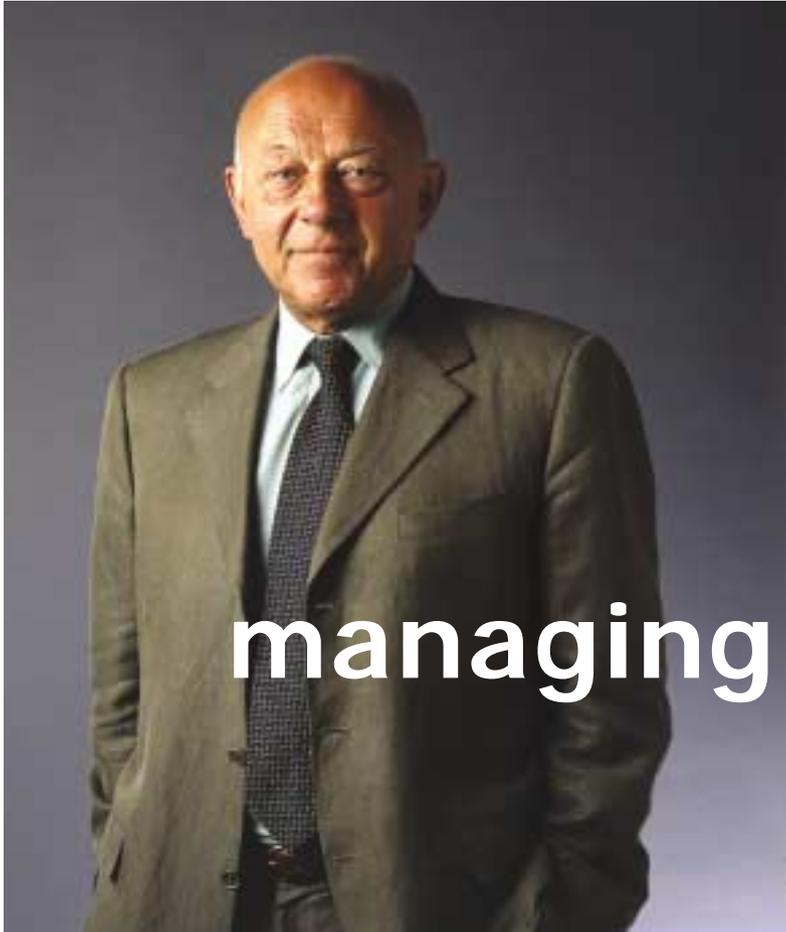
Working with its neighbours to help combat social deprivation is another of the Corporation's key objectives. The Barbican's active role within the local community, encouraging young people and families to engage with the arts helps it to achieve this. The "Adopt The Barbican" initiative wherein twelve local schools from neighbouring boroughs work on a range of exciting and diverse projects relating to the arts programme, is an outstanding example.

All of which has made this an exciting time to be Chairman of the Barbican Centre Committee, a role I took up in January 2003 and I look forward to working with Sir John Tusa and his excellent team.

Barbara Newman CBE,
Chairman
Barbican Centre Committee



chairman's foreword



managing

director's
introduction

By the time this report is read, the Barbican will have started work on the first phase of its ambitious £12.25 million pound capital refurbishment of its foyers and entrances.

Sir John Tusa, Managing Director
photo © Anthony Oliver

By the end of 2003, those public spaces will look different; they will not be complete, but the major demolition work that clears the way for real construction and transformation in 2004-05 will have taken place. We will be on our way to achieving the long-wanted and long-needed revamping of the spaces between our major arts venues, those crucial public spaces where so much of the human life and engagement of the Barbican occurs.

By the end of 2003 too, the light-well in the Gallery floor will have been filled, creating for the first time a fully enclosed, separately articulated space for displaying our visual arts programme. This will be another landmark in the steady, systematic renovation and upgrading of the Barbican's venues that has been taking place since 1997. Then, the Theatre was adapted to allow it to take medium size lyric theatre and dance companies. It was always a heroic performance space; it became a lyric space too. In 2001, the Hall received a dramatic face-lift, which radically improved the acoustic into one of the best in the United Kingdom and certainly the best in London. The upgrading of the Gallery means the creation of a virtually new art space for the Barbican and for London. It also means that all our venues will have had significant and strategic investment put into them within seven years. This has all been achieved through direct funding of each project by the Corporation of London.

Throughout this time, we have been guided by three aims and principles. First, that these major improvements should not disrupt the work of the Barbican. There has been inconvenience occasionally, but we have never been knocked off track. Like the famous Soho strip theatre, the Windmill, during the Second World War, "We Never Closed". Nor will we.

The second principle is that these capital projects were not undertaken for their own sake; they were invariably driven by artistic needs. It is gratifying that they can now be seen to have paid off in artistic terms. The BITE seasons in the Theatre could not have mounted the bewildering array of multi-disciplinary work they have done had the Theatre's capability not been upgraded. The London Symphony Orchestra is playing even more lustroously in the Hall's transformed

improved acoustic. Without that transformation - and word has travelled quickly - next year's presentations of the Berlin Philharmonic, the Vienna Philharmonic, and the Concertgebouw Orchestras would simply not be taking place.

A parenthesis. This was the year in which our resident orchestra, the London Symphony, completed their brilliant, idealistic and beautiful education centre at St Luke's. It was a vision realised. If ever an orchestra set itself out as pre-eminent in its league, and not just in their playing, it is the LSO. We can only admire the determination of their Managing Director, Clive Gillinson, in sticking to the vision through thick and thin.

The third principle is simply that the renovation of a huge complex venue such as the Barbican can, and should, only be undertaken in bite-size chunks. Unheroic, no doubt. Cautious, certainly. Effective, without question. If we are criticised for carrying pragmatism too far, I would reply that we have applied effective pragmatism on a strategic scale and I am proud of the results. After all, we have delivered change where many believed that change was impossible.

There is a further observation to make, already referred to by the Chairman in her remarks; the total capital investment of some £10 million in these three projects (Theatre, Hall and Gallery) has come exclusively from the Corporation of London, without support from Arts Council England or any of the Lottery Funds. It is a tribute to the Corporation's steadiness of purpose that this evolutionary programme of radical investment has been completed, and is paying off so handsomely, in the only terms that make sense, artistic ones.

I am looking forward in this report as well as back because, after seven years under a remarkably stable management and creative team, the bigger picture at the Barbican should now be falling into place. I believe it is worth looking at as a whole because it reveals a number of consistent key characteristics.

The first is an ability to be resilient. It is worth recalling that eight years ago, when the Royal Shakespeare Company decided to vacate the Theatre for six months of

the year, many - friends and critics alike - confidently told us that the Barbican could not manage without them. No-one dared to predict that, by 2003, we would be managing without the RSC altogether: still less, that something as radical, adventurous and unclassifiable as the BITE seasons would have been conceived, devised and delivered. Nevertheless, we would welcome the RSC as a regular visitor and partner in the Theatre for appropriate seasons of work.

Nor, I think, would many have chosen to challenge us to deliver classical programming in the Hall that would be the equal of, and a worthy complement to, our resident orchestral partner, the LSO. Or believed that we would become so strong in programming World Music and Jazz or so innovatory in creating the multidisciplinary Only Connect series. Or that audiences - often wholly new audiences - would come to them.

“[The Barbican is] now recognised as one of the finest cultural destinations in the world, superbly run, a brilliant advertisement for the benefits of living and working in the Square mile.” Richard Morrison, The Times, 16.04.03

The second discernible characteristic has flowed from the changes in programming. Our audiences have changed out of all recognition. Seven years ago, the Barbican was filled with mainly conservative audiences attending mainly conservative arts events. Today, there is a greater variety of audiences attending - each type of arts programming tending to attract its particular audience - and, particularly in the Theatre, they are younger, more diverse, more inclined to experiment than they used to be. I am the last person to decry the mainly white, certainly middle class, undoubtedly middle-aged audience - that is, after all, the audience of which I am a member. But the extension of the Barbican's audience type and range has been, and continues to be, both healthy, invigorating and a sign of strength.

The change in programming, and the fact that the Barbican originates so much more of it, has had a profound impact on our business model. We have changed from being a “low risk carrying” institution, to being a “high risk bearer”. Ten years ago, when the RSC took all the box office risk in the Theatre, we promoted comparatively few of our own events in the Hall, and the box office risk from exhibitions in the Gallery fell elsewhere in the Corporation, the Barbican's direct box office exposure was of the order of £700,000. Put another way, a ten per cent down-turn at the box office would have cost us a mere £70k.

Today, we run the financial risk on up to 52 weeks of productions in two theatres, two cinemas, two art galleries, and for some 95 concert promotions. With a potential box office take of approximately £5.5 million, the same ten per cent downturn would cost us £550k. This is a very different proposition, artistically and managerially.

We manage this risk with reserves of just £300k, less than 1% of our total annual budget. Like many - perhaps most - other arts institutions, we are asked to manage to single figure percentage points of accuracy in a business notorious for its fickle unpredictability. Most business friends view the challenge with some awe. I make this point as an observation, not a complaint. It has meant that we have developed another characteristic - financial adaptability and flexibility. As a result of this flexibility, we were able to end a financial year of considerable market upheaval with a trading deficit of just £165k.

Nowhere is this financial adaptability shown more clearly than in the style and work of the Commercial Division, which manages everything from public catering to banqueting, hire of the conference suites, cinemas, Hall and Theatre for

corporate events, and other contract relationships. I have no doubt that the constant drive by our commercial team to maximise earnings has influenced the sales awareness of everyone in the organisation. Every extra pound of direct income made by the Commercial Division is a pound of extra resource for our arts programme. But the change of behaviour and attitude towards money in every department represents a value shift in the organisation whose importance cannot be overstated, while leaving intact the shared understanding that art is at the heart of everything we do. We must be commercially minded, because we care for art.

And a final characteristic has evolved in recent years; although perhaps the idea of a passive evolution is misleading. In 1999 we embarked on, and have since actively managed, a programme to ensure that all staff have the highest awareness of, and give the best possible response to, our visitors' needs. If I say that we have shifted the prevailing tone of the place from that of a local authority to that of a customer-led organisation, that is not to belittle the necessary values and disciplines of local authorities. But their needs are different from the very direct customer focussed needs of an arts and conference centre. We do not simply deliver services on demand. All our visitors, including audiences and delegates, must choose to buy them.

It is another sign of the mature pragmatism of the Corporation's leaders that they have not attempted to hinder the evolutionary cultural change that we have developed.

Most of my senior colleagues and I have now worked together for seven years. And though we share values and understandings in common, we can also act radically without fear of destroying the Barbican's shared, core values. Recently, senior management, in consultation with staff across the organisation, agreed that we wanted to define the Barbican by four words - "Excellent, International, Diverse, Leading". Those words will inform and define the methods we use to maintain our position. Increasingly, they will be the yardsticks by which we will be judged and will judge ourselves.





“We must be grateful once more to the Barbican’s BITE season for allowing us a small window onto a bigger world.”

Judith Flanders,
Evening Standard, 28 March 2003

Woyzeck
after Georg Büchner
Betty Nansen Theatre
BITE:02

Last year, Michael Cassidy ended his three-year term as Chairman of the Barbican Centre Committee. That period included negotiating the terms of the RSC’s departure from the Barbican as a resident company; the establishment of an agreed annual capital grant for maintaining the Barbican’s capital stock; and most importantly, reaching agreement with the Corporation for the £12.25m refurbishment of the foyers and entrances. In all these areas, Michael Cassidy was an active and effective player, wholeheartedly engaged. We are very grateful to him for his time, advice and commitment.

The new Chairman is Mrs Barbara Newman, who knows the Barbican well. I look forward to working closely with her on the many challenges and opportunities that the Barbican will face.

And the great moments of the year - because if a centre like this is not about great artistic experiences, what is the point? My own selection includes Christine Brewer’s radiant *Isolde* with the BBC Symphony and Donald Runnicles; Maris Janssons’ searing Mahler Sixth with the LSO; Merce Cunningham’s hypnotic and lyrical new work *Fluid Canvas*; Steve Reich’s opera *Three Tales*; Phillip Glass’s music for Cocteau’s film *La Belle et La Bête*; and Sebastião Salgado’s agonising photo odyssey through the rootless and dispossessed of the world.

The Barbican’s arts programmers under Graham Sheffield’s leadership were responsible for such riches. I believe the rest of the audience is as grateful to them as I am.

Sir John Tusa
Managing Director

artistic director's report

"... an arts centre
that houses eclectic,
cutting edge productions,
that is generous
to artists and constantly
nudges its audience
in new directions"

Peter Aspden, Financial Times Magazine 10.05.03

One evening in mid-May, as I was beginning to order my thoughts for this report, I found myself - not for the first time - attempting the impossible, as I raced between several events within the Centre.

In The Curve, we were holding the private view for The Poetics Project 1977-1997, by acclaimed contemporary artists Mike Kelley and Tony Oursler.

In Barbican Gallery, where we were showing Exodus: Photographs by Sebastião Salgado, we were also presenting one of four evenings of especially commissioned poetry inspired by the photographs. On this occasion a Brazilian, a Hungarian and a British poet each read and discussed their work, to an appreciative audience.

Mid-way through, some of that audience regretfully took their leave to attend Babelle Heureuse, a multi-media dance performance in the Theatre, co-commissioned by the Barbican, where the truly diverse French-based dance company Montalvo-Hervieu was working with two Iranian musicians.

Down in the Hall, my ultimate destination, we were presenting the Venice Baroque Orchestra, which was illuminating works by Vivaldi and Bach in the company of German soprano Angelika Kirschlager

In the cinema we were showing Balzac and the Little Chinese Seamstress, a new Chinese film directed by Dai Sijie - the one event we were promoting which I didn't manage to catch that night.

The diversity of that particular evening is anything but unique within our programme - you can pick any number of similar occasions throughout the year. What it does demonstrate, however, is the truly international nature and quality of what we offer. It also shows very clearly the aspect of our work, which, I believe, makes us unique within arts institutions across the world. It is not only the diversity of events, but the interaction between them - artists working not only across disciplinary boundaries, but also across national and cultural boundaries with their chosen collaborators. The 'arts centre concept' is alive and flourishing at the Barbican.

Graham Sheffield, Artistic Director
photo © Anthony Oliver

In many cases - not least in our annual Only Connect series - the Barbican has enabled and commissioned these cultural exchanges. Prime recent examples have seen Asian Dub Foundation's musical interpretation of the French banlieu-set film *La Haine* and Damon Albarn's Mali Music Project, which saw some of Mali's greatest musicians collaborating with the Blur front man. In 2002, MedFest shed light on the fascinating links between the diverse cultures of the Mediterranean with performances by hundreds of artists from North Africa, the Middle East and Southern Europe. This year, X-BLOC REUNION's revolutionary mix of ethnic and urban music from the former Eastern bloc was a revelation to many who knew little of the culture of our new EU partners. All these events, in their own way, help to foster cross-cultural understanding, learning and tolerance. In times like these I cannot help feeling that the contribution that we, and others, can make in this direction is more important than ever.

A flick through our publicity material for the year yielded further food for thought: Just how much more are we commissioning these days? Well, since we first co-commissioned Robert Wilson and Philip Glass' *Monsters of Grace* in 1998, we have co-commissioned or co-produced events, working with artists of the calibre of the Kronos Quartet, Peter Sellars, John Adams, Merce Cunningham, Twyla Tharp, Talvin Singh, Howe Gelb, Kaija Saariaho and Andy Goldsworthy. Last year, co-commissions included Merce Cunningham's *Fluid Canvas*, Sigur Rós's *Odin's Raven Magic*, Steve Reich and Beryl Korot's *Three Tales* and the Kronos Quartet's *Sun Rings*. And looking to the future in BITE:04 we are producing our first work, *The Black Rider* by Robert Wilson, with music by Tom Waits and co-commissioning Rameau's opera *Les Paladins*, in a new collaboration with the Chatelet Theatre, Paris, Les Arts Florissants and Compagnie Montalvo Hervieu.

Just how many more art shows are we touring? We are currently touring three exhibitions with more in development, and the last two years have seen four Gallery shows tour to venues in Australia, Brazil, Denmark and Finland.

How integrated has our education programme become? Barbican Education enriches the arts programme with lively talks and workshops for participants of all





“Beyond running the best season of classical concerts in town, the Barbican is keen to be experimental... The most promising vein is where composers and video-artists collaborate in a new kind of opera”

David Murray, Financial Times, 25 March 2003

Philip On Film
top: Koyanisqaatsi, Passage
bottom: Powaqatsi, Koyanisqaatsi

ages and draws in new audiences through its schools programme. Salgado's Exodus exhibition inspired a raft of activity - a critical debate on the ethics of photojournalism, creative projects in all Adopt The Barbican schools and literature commissions by 15 leading writers.

Looking across the programme, however, two overarching themes stand out above all others: the pervasive reach of film and moving image within our work, and the omnipresence of opera.

Cinema Gets Everywhere

For an art form that, only a few years ago was thought by some to be marginal for us, cinema has now reached into all aspects of our artistic programme. The "bread and butter" is our commercial programme of first-run releases, with non-Hollywood films increasingly amongst those making the most impact - for example in *City of God* from Brazil and *The Man without a Past* from Finland.

But the distinctiveness of our screen offering shows itself in the relentless ingenuity of our "art house" seasons, from the annual London Australian Film Festival (celebrating its 10th anniversary next year), through seasons accompanying both classical and contemporary music strands (MedFest, Further Beyond Nashville, ENO's Ring and Mostly Mozart are just a few examples), to Screentalks featuring directors and personalities from Tony Benn and Bernardo Bertolucci to Harold Pinter and Oliver Parker. Alongside these we present an annual music on film series, this year featuring Operettas on Film and our annual Animate the World family festival - the only regular season of animation for children in the UK.

Elsewhere, contemporary artists work with film and video featured in the exhibition Witness: Contemporary Artists Document our Times (The Curve),. Film was central to much of Only Connect - projects included Yo La Tengo in 2002, the Kronos Quartet's NASA commissioned Sun Rings, Guy Barker's film noir

homage Sounds in Black and White and Cinematic Orchestra's new score to the Soviet classic *Man with a Movie Camera*. The LSO has presented the music of Jerry Goldsmith, and George Benjamin has improvised to silent film as part of his By George! series with them. BITE featured Three Tales, a Barbican co-commission, composed by Steve Reich with video art work by Beryl Korot. To cap it all, in January we presented Phillip on Film, a major retrospective in the Barbican Hall of all Glass's work on film, plus some new commissions.

I believe the strength, diversity and depth of this multi-arts approach to film to be unrivalled in the UK. It is also very popular with our audiences!

Opera Mania

2002/03 has also seen possibly the most comprehensive season of opera outside a conventional opera house. Congratulations must go to William Christie and Les Arts Florissants who won the RPS Opera award for a stunning semi-staging of Monteverdi's *Ulisse* which we presented in our Theatre, one of many spectacular concerts in the year. We heard the late Luciano Berio's completion of *Turandot* from the BBCSO and a memorable *Tristan* over three evenings from the same orchestra under Donald Runnicles, plus the Barbican-presented UK premiere of Saariaho's *L'amour de Loin*. ENO gave the first three parts of their Ring Cycle here to which we added the Barbican-commissioned, hilarious 90 minute *Threepenny Ring* from the Bellboys.

Elsewhere in the Barbican's presentations, opera featured in Mostly Mozart (the first series of what will prove to be an outstanding summer festival). There were new takes on opera from Heiner Goebbels in *Hashirigaki* and Steve Reich and Beryl Korot in *Three Tales* as well as Philip Glass's *Galileo*, all part of our first full BITE international theatre season, completed by Jonathan Mills' *Ghost Wife* from Australian Opera in *The Pit*. Weber's *Oberon*, Cimarosa's *Secret Marriage* and a semi-staged Monteverdi *Orfeo* with Ian Bostridge, illuminated an increasingly excellent Great Performers series.

Bite Goes Annual

In September, BITE launched its new year-round format in both the Theatre and The Pit. It's invidious I know to pick out highlights but, apart from those shows mentioned elsewhere, the Wilson/Waits Woyzeck, the Barbican debut of Pina Bausch with Kontakthof, and two Pit shows, The Maids and The Battle of Stalingrad rate high on my list of 'favourites'. The Pit shows were so popular, in fact, we are bringing them both back. And, of course, it was a pleasure to welcome back the RSC for a highly successful run of *Midnight's Children*, adapted from Salman Rushdie's epic novel.

Up And Away

In the summer, while the Theatre was closed for maintenance, BITE took itself off to Victoria Park in Hackney where for two weeks audiences of all ages were thrilled by the aerial beauty and daring of Les Arts Sauts from the comfort of reclining deckchairs.

Also away from home we are proud of the continued success of our visual arts touring shows. This year has seen *Reporting the World*: John Pilger's Great Eyewitness Photographers and Fay Godwin: Landmarks touring to venues including The Museum of Contemporary Art, Sydney and the Cultura Inglesa Arts Festival, Sao Paolo, with the support of the British Council. The Art of Star Wars ended its highly successful European tour in Edinburgh, running throughout the Festival and attracting 135,000 visitors. *Game On*, after a lengthy presence in London broke all box office records at The National Museum of Scotland and has recently shown at The Tilburg Art Foundation in the Netherlands. Bookings for *Game On* continue well into 2005, with confirmed venues including Helsinki City Art Museum, Lille - the European Capital of Culture 2004, the Science and Industry Museum in Chicago and the Azrieli Centre in Tel Aviv. This is a strong testament to the creativity of our in-house curatorial and touring team - not to mention a useful contribution to our income.

Other success in the Gallery has come through the photography of David LaChapelle and Sebastião Salgado and by our first partnership with Bloomberg New Contemporaries in The Curve.

The Gallery will be closed until April 2004 for a renovation programme which will greatly enhance its display space and environment, filling the light-well connecting the lower level Gallery to the Library and Foyers beneath it, providing a new floor surface and creating exciting future display opportunities for large-scale installations and sculpture.

During the renovations, we will take the opportunity to refine and reinforce the visual arts programming policy and strategy. When the Gallery reopens, the programme will focus on the achievements of leading artists and designers in the 20th and 21st centuries through the presentation of a broad but focussed spectrum of international fine art, photography and design. Exploring the art of our times in an engaging and compelling way, it will take a new look at artists and periods that have shifted the course of art and design.

The Curve will be closed until September 2004 as part of the foyer renovations scheme. On re-opening, exhibitions in this space will provide an experimental counterpoint to the Gallery programme with artists known on the contemporary scene devising installations and projects to reflect the dynamics of the space. The main emphasis will be on presenting imaginative exhibitions of new or commissioned work.

Words

In addition to our regular programme for families, adults, schools and the local community, the Education team launched a new literature strand last year. This responds to the artistic programme across the Centre, and so far, has been most prominent in the form of the South Asian literature festival which accompanied the RSC's production of *Midnight's Children*, the excellently supported Salgado poetry

“When we first got to the Barbican I thought - Oh! Are we going to look at pictures all day? But when we got into the exhibition it was lots of fun”

Pupil comment,
Adopt The Barbican School



photo © David LaChapelle
My House, New York 1997



“...the Barbican has twice offered its fine and dance-friendly stage to the American master [Merce Cunningham] ... the reward is a season really not to be missed ... Joy abounds at the Barbican where the luminous, life-enhancing, life-affirming work tells us why we must dance”

Clement Crisp, Financial Times, 12.09.02

Merce Cunningham Dance Company
Fluid Canvas BITE:02

commissions described above and Wondrous Words, a series of poetry commissions for children. Literature is now established as part of the Barbican arts mix.

Awards

Two BITE shows have won prestigious awards: The Maids, presented in The Pit in October 2002, received a Time Out Live Award (Jan 2003) and in February 2003 Robyn Orlin won the Laurence Olivier Award for Outstanding Achievement in Dance for her show Daddy, I've Seen This Piece Six Times And I Still Don't Know Why They're Hurting Each Other in The Pit in July 2002.

Also, Les Arts Florissants and William Christie were awarded the Royal Philharmonic Society's music award (Opera Category) for their performance of Monteverdi's *Il Ritorno d'Ulisse* (March 2002), which we presented as part of our Great Performers series

Education

2002-03 saw Barbican Education continue to enrich the arts programme across the art forms. Three new schools joined the Adopt The Barbican initiative, bringing the partnership up to twelve schools. Highlights included our first web-based project for Game On, in which pupils designed their own computer games, and a film and music project in response to Philip Glass's *Koyaanisqatsi*. The family programme included festivals with themes ranging from the art of countries on the Mediterranean coast to Wagner's Ring, and the Neighbourhood scheme is now firmly established with community groups working on projects from Only Connect to Telling Tales - a series of storytelling events to complement BITE. The talks programme continues to be an important element of our programming. In addition to the arts practice talks we have collaborated with Cumberland Lodge on a successful series of seminars and debates on issues relating to our arts programme.

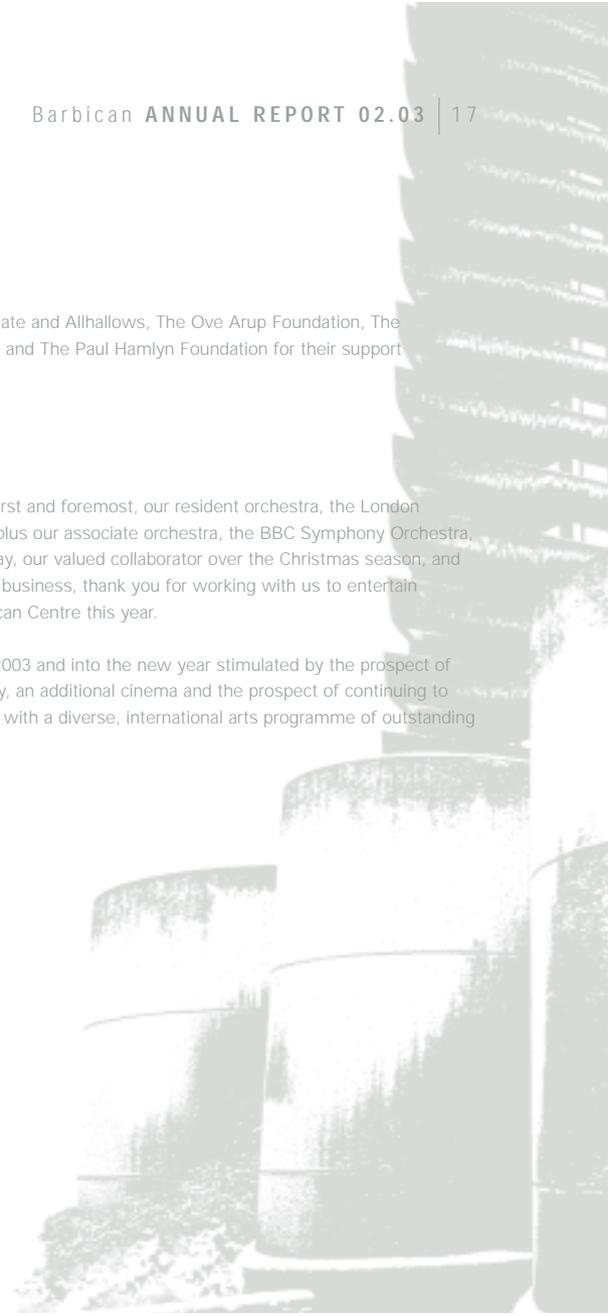
Ours thanks go to Aldgate and Allhallows, The Ove Arup Foundation, The Cripplegate Foundation and The Paul Hamlyn Foundation for their support and funding.

Partners and guests

To all of our partners, first and foremost, our resident orchestra, the London Symphony Orchestra, plus our associate orchestra, the BBC Symphony Orchestra, and to Raymond Gubbay, our valued collaborator over the Christmas season, and to all our friends in the business, thank you for working with us to entertain audiences at the Barbican Centre this year.

We move on through 2003 and into the new year stimulated by the prospect of a re-launched art gallery, an additional cinema and the prospect of continuing to lead the way in the UK with a diverse, international arts programme of outstanding work.

Graham Sheffield
Artistic Director



new look art gallery

Barbican Gallery is undertaking a £1 million renovation programme that will greatly enhance its display space and environment. The scheme, by architects Allford Hall Monaghan Morris (AHMM), will provide the Gallery with a more versatile and flexible display area, particularly for exhibitions incorporating large-scale installations and sculpture. It will re-open on 29 April 2004.

Highlights of the scheme include:

- Constructing a floor to fill the light-well connecting the lower level Gallery to the Library and foyers beneath it
- An additional 140m² of floor space allowing greater flexibility for displays
- Complete environmental control of the Gallery for the first time, and sound-proofing benefiting visitors to the Gallery, Library and foyers
- New air conditioning system
- Restoring interior Gallery columns to their original hammered concrete appearance

Since the Barbican opened, the Gallery layout has featured a light-well onto the Centre's foyers connecting the lower level of the Gallery with the Library one floor below. The Gallery and Library were initially planned as one integrated space, connected by a staircase, enabling visitors to move freely between both venues. It was rapidly realised that the need for security and varying closing times made this impractical and the staircase has never been used.

The 32 tonne staircase was removed at the beginning of the development project and a new section of floor constructed. This has created an additional 140m² of floor space which will provide exciting future display opportunities for large-scale installations and sculpture.

The separation of the Gallery from the foyers below will also solve the environmental control difficulties that the Gallery has experienced throughout the life of the Barbican, as a result of being open to the foyers beneath. The Gallery's varied exhibition programme, and in particular the display of multi-media works and installations, has created additional sound that directly affects the Library. Similarly, the changing nature of the Centre's performing arts programme, with its regular and diverse range of foyer performances has created the same problem in reverse for both the Gallery and the Library. Sound transference of this kind will cease, the new floor sealing the void and so sound-proofing the Gallery. Furthermore, the installation of a new air conditioning system will enable tighter control of environmental conditions for works of art.

In keeping with the Centre's foyer renovations scheme, which celebrates the Grade II listed building's architecture, temporary display walls which were applied to the Gallery's central columns will be removed so that their original hammered concrete appearance is revealed. Also, permanent display walls covering windows overlooking the Lakeside and Sculpture Court will be removed, and replaced with removable screen walls enabling the use of additional daylight for appropriate exhibitions.

Visual Arts Policy

During the renovations the Art Gallery curatorial team will take the opportunity to refine and reinforce the visual arts programming policy and strategy.

The future programme will focus on the achievements of leading artists and designers of the 20th and 21st centuries through the presentation of a broad

spectrum of international fine art, photography and design - taking a new look at artists and periods that have shifted the course of these different disciplines.

In tune with the Barbican's diverse programme across all the arts, the Gallery will explore art that is interdisciplinary and which may lie outside the traditional 'high art' arena, looking to affinities between fashion/commerce and photography, fine art and design, or between art, music and film.

The Barbican's commitment to photography continues in the re-launched programme. This is well illustrated by one of two major exhibitions that will re-open the Gallery on 29 April: Tina Modotti and Edward Weston: The Mexico Years - the first display in the UK to focus on the work of these influential photographers during the 1920s in post-Revolutionary Mexico.

Established individual artists of the last 50 years will provide another regular focus for the programme, as demonstrated by a major retrospective of Helen Chadwick (1953-1996) which will be shown in the Gallery's lower space alongside Modotti and Weston. Chadwick produced a body of work from performance to photography and sculptural installations in the '80s and '90s. The new configuration of the Gallery space will greatly enhance the display, providing the opportunity to feature all her most important works, including her largest sculptural pieces such as Cacao (1994), a fountain of hot bubbling chocolate.

The exploration of art that extends beyond traditional boundaries will be a regular feature, with Communicate: Independent British Graphic Design since the Sixties and an exhibition by the inspirational architect Daniel Libeskind both opening in September 2004.

The Curve

During the foyer improvement scheme, The Curve will be closed until September 2004. On re-opening, exhibitions in this space will provide an experimental counter-point to the Gallery programme with artists known on the contemporary scene devising exhibitions to suit the dynamics of the space.



Proposed designs by Allford Hall Monaghan Morris Images by wyndavies.com

top: View from upper level of Barbican Gallery
bottom: View of lower level of Barbican Gallery



“This is one of our most successful sponsorships where demand for our benefits, such as private views, and concert tickets, always outstrips supply. It is the variety of the programme and the high standards of both performance, and people, which makes this such a success.”

John Ritblat, Chairman of The British Land Company PLC,
Barbican Arts Partner



top:
‘Star on Stage’ a unique dining and cabaret experience,
Barbican Theatre October 2002

bottom:
Lavazza’s innovative and stylish 2003 Calendar Launch
featuring photographs by Jean-Baptiste Mondino

commercial director

The Commercial Division's year in 2003/03 was one of two contrasting halves. For the first two trading quarters, performance in all areas was ahead of budget. However a weakening UK and global economy, coupled with the prospect of war, had a major effect on a number of our principal market sectors leading to a gradual erosion of some of the gains secured earlier in the year.

Although the end result was around 10% below budget, overall the position in respect to the previous year was one of growth, recording a divisional turnover of £3.68m (2001/02 - £3.26m) and a net contribution of £2.18m (2001/02- £1.73m).

Compared with previous years it is the second highest performance since the current management team came on board, exceeded only by the result achieved in 2000/01 (turnover of £3.95m), an exceptional year owing to the level of commercial access to the Barbican Hall and Theatre.

Conferences

In 2002/03 the Barbican hosted 360 conference events attracting over 86,000 delegates. The global economy and the war in Iraq both had a major effect on the meetings industry leading to an acute decline in the volume of enquiries and a reduction in booking lead times.

Despite the depressed market the year-end result shows an income growth of 22% on the 2001/02 financial year and close attention to expenditure resulted in an increase in net contribution of 29% to £905,400 over the same financial period.

The biggest gains came from the larger meetings market utilising Barbican Hall. From a diverse range of events, highlights included the European Conference on

Earthquake Engineering (9th-13th September, 2002), with 1,000 delegates using all the Barbican's facilities. In addition the St. James's Place annual conference featured Bill Clinton as its high profile keynote speaker and took advantage of the Barbican's extensive foyers to accommodate a seated brunch for 1,500 people.

Small to medium sized events in our conference suites and cinemas performed well despite the worsening economic downturn, and at year-end were just 3% below the income achieved in the previous year. A considerably better result than that achieved across the market.

The Corporate Sales department launched the Barbican Theatre to the corporate market. Commercial access to the Theatre for events, which has become possible now that the Barbican is fully responsible for managing the programme, provides an additional dimension and increased capabilities for the corporate and conferencing sectors. It is already proving much in demand.

The Commercial Division received two industry awards: Best Corporate Brochure and Best Print Advertising Campaign at the first Meetings Industry Marketing Awards.

Exhibitions

In 2002/03 the Exhibition Halls hosted 18 events attracting 21,000 attendees. The exhibitions market also felt the effect of a worsening economic climate, however the Exhibition Halls exceeded the budget forecast delivering £676k compared with a budget of £590k and a net contribution of £297k, 27% up on budget and just £17k below the 2001/02 contribution.

A number of well-established events were repeated including Securities World, European Derivatives Exhibition, Technology Investor and the Company Investor Show.

A definite highlight was the major international event, 300 Years of St. Petersburg - 'Russia Open to the World', which generated the highest income ever from a single event held in the Exhibition Halls.

In addition, the management team has taken responsibility for running the exhibition stand building contract generating further income and for the seventh successive year the Exhibitions department won the Gold Award for the Clean City Award Scheme.

Looking forward - a number of new events have been contracted for the 2003/04 financial year including the International Wine Challenge and the Nicole Farhi fashion sales.

Banqueting, Restaurants and Bars

The catering operation continues to be operated by two contractors: Searcy's (Searcy's Restaurant, banqueting and foyer bars) and Digby Trout Restaurants (Balcony Bistro, Waterside Café, Concert Café and foyer coffee points).

2002/03 started well with strong banqueting, conferencing and consumer spends. However as the year progressed, the impact of the uncertain economic climate was felt across all the catering operations and combined with the changes in the Theatre programming resulted in an overall reduction in customer throughput as well as decreased levels of spend per head. The combined effect meant that total income generated was £753k, just under 10% below budget but virtually on par with the previous year.

Searcy's, however enjoyed a 13% growth in the banqueting business compared to 2001/02 and the Barbican is now firmly established as a wedding venue, with 13 marriage ceremonies taking place in the Conservatory last financial year (and 20 already booked for 2003/04). In addition the recently refurbished Waterside Café continues to perform ahead of plan.

In 2002 Searcy's Restaurant introduced a stylish lounge bar, with a new bar menu for pre and post performance dining. We are also delighted to welcome our new chef, Michael James.

Other highlights of the year included the Searcy's catered Barbican party for the opening of the David LaChapelle exhibition, monthly Jazz lunches in the Balcony Bistro hosted by Toyota as part of their sponsorship package and the introduction of special meal and ticket packages for the first Mostly Mozart season which proved very popular.

Development

For 2002/03 the Development department generated £797k in total income, an increase of nearly £200k from that achieved in 2001/02, and grew the net contribution by 61%, from £226k in 2001/02 to £371k in 2002/03.

The Barbican Arts Partner scheme has continued to grow in revenue. Rates have been reset from £10k to £12k for Contributors, £12k to £15k for Benefactors and £16k to £18k for Patrons, with revised packages designed to offer increased variety and greater flexibility. These changes have been reflected in the Barbican's ability to sustain its current partnerships as well as the income achieved for the scheme in 2001/02 of £107,686, a positive result in view of the economic climate.

In sponsorship the key highlights were the title sponsorship of Barbican Screen by Toyota, as well as a substantial sponsorship from Lavazza for the David LaChapelle exhibition in Barbican Gallery.

For Lavazza, who have in the past been instrumental in promoting their work via fashion and photography, the Barbican created an innovative opportunity by incorporating a Lavazza reading room in the LaChapelle exhibition to enable customers to sample complimentary Lavazza coffee and browse through style publications.

Other key sponsorship clients included Orangina, HP Bulmer and Sony PlayStation 2.

Amnesty International's partnership of the highly successful and acclaimed photographic exhibition Exodus: Photographs by Sebastião Salgado, saw the charity benefit from brand exposure and access to our visitors while raising additional funds through the 'Amnesty Ticket' scheme and use of the Barbican's customer data lists to drive new memberships. Thanks go also to the Chadwyck-Healey Charitable Trust whose support enabled the Barbican Education team to expand their activities around this show.

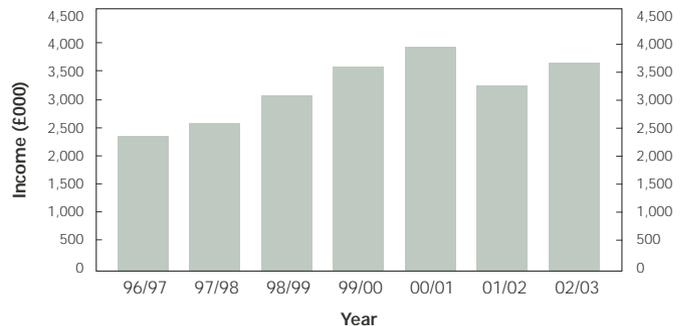
In summary, despite the economic downturn and the resulting turbulence across all the Division's principal market sectors, the Commercial Division recorded an exceedingly strong performance and continues to demonstrate great determination, innovation and forward momentum.

Mark Taylor
Commercial Director

“Our relationship works so well. The Barbican team is always flagging new opportunities to make sure our benefits work... One of our most valued partnerships”.

Des Violaris, Director of Arts and Culture, BP,
Barbican Arts Partner

Commercial income



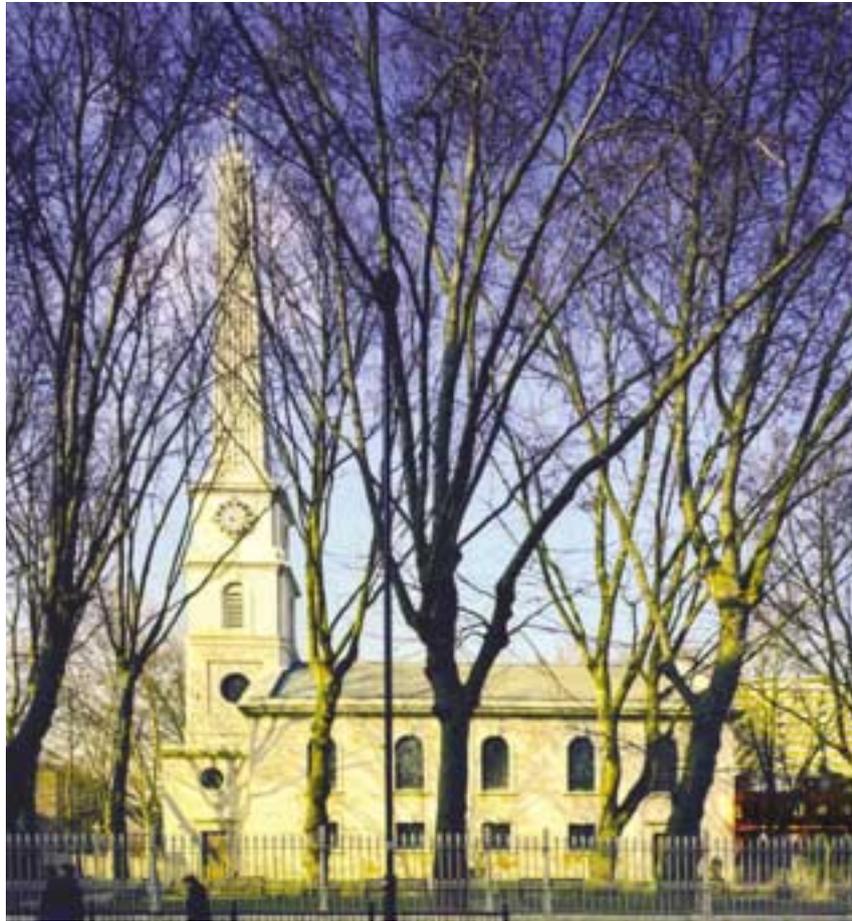
London **Symphony** Orchestra

“The LSO consistently delivers the most challenging and excitingly played orchestral concerts in London”

Hugh Canning, Sunday Times 29.12.02

top:
LSO St Luke's, 2003 photo © Matthew Weinreb, imagefind.com

bottom:
LSO Discovery images photo © Chris Christodoulou



2002/03 was a very varied year for the LSO containing one of the great high points in the Orchestra's 99-year history but also presenting us with many challenges along the way.

24 - 31 March 2003 saw the official opening week of LSO St Luke's, the UBS and LSO Music Education Centre in Old Street, when the LSO threw open the doors of the renovated Hawksmoor church of St Luke's to the local Finsbury community, to industry colleagues and supporters, and to music lovers around the world. 48 Discovery sessions took place including Community Choir, Music Makers, Sound Explorers, a lunchtime recital and Gamelan concert, Hackney Brass, Lousy St Luke's community performances and family workshops. The apogee was two performances of an LSO commission, James MacMillan's *A Deep but Dazzling Darkness*, involving the composer, LSO players and children from three London and two Scottish schools who contributed via a live link to East Renfrewshire.

The LSO raised the original £14 million for LSO St Luke's on schedule - including £500,000 from Bridge House Estates - but in the final period the budget escalated to £18 million due to unavoidable building works which the experts had not foreseen. To meet these increases the LSO had to direct all its fundraising resources (people and money) to LSO St Luke's to ensure the completion of the project, and the Corporation of London gave support in the form of a £300,000 grant.

Other artistic highlights of the season included:

Sir Colin Davis 75th Birthday series - 16 concerts in London and New York celebrating the major musical achievements of Sir Colin's career: music by Berlioz and Sibelius and his longstanding partnerships with Sarah Chang, Mstislav Rostropovich, Mitsuko Uchida and Radu Lupu

By George! Musical encounters with George Benjamin - 9 LSO concerts and 10 LSO Discovery events curated by the composer, presenting his own music alongside pieces that inspire him

Boulez/Bartók series - 5 concerts conducted and presented by Pierre Boulez, including two LSO Discovery concerts in which he gave illustrated introductions to the scores of Bartók's *Music for Strings, Percussion and Celeste* and *The Miraculous Mandarin*

Last Works series - 4 concerts of music written at the end of the careers of Ruth Crawford Seeger, Berg, Schoenberg, Shostakovich and Mahler conducted by Michael Tilson Thomas

Operas-in-concert - continuing regular LSO concert performances of operas: three of Saint-Saens' *Samson and Delilah* with Jose Cura under Sir Colin Davis, and two with Jane Eaglen as Strauss's eponymous heroine *Salome*

LSO Live continues to bring the Orchestra increased profile and two new CDs achieved prominent success: Rostropovich's *Shostakovich Symphony No 11*, which was nominated for 3 Grammys and a Classical Brit award, and Sir Colin Davis's *Bruckner Symphony No 6*.

LSO Discovery reached over 30,000 participants from all walks of life, giving 20 education and Family concerts, the Shell LSO Scholarship (Strings), 6 workshops for Families, 5 Discovery days and 27 free Discovery talks before LSO evening concerts, as well as their ongoing work in the community - over 500 Discovery sessions in all. Of particular note were the special relationship that developed between George Benjamin and audiences through his Discovery days, talks, films and performances, and the new use of Barbican TV cameras to greatly enhance enjoyment and add an interactive element to Discovery schools and family concerts.

Clive Gillinson
Managing Director
London Symphony Orchestra

A stretching year in terms of Barbican resources but amply rewarded by the successful integration of the Royal Shakespeare Company (RSC) staff into the Barbican's theatre department, and the return of the out-sourced Mitie contract staff into the engineering department. This integration of an eclectic theatre programme into the Barbican's overall mix presents an invigorating challenge to all concerned both in terms of strategic and operational management. The engineering department for its part is now able to provide a more cohesive service and thus offer its clients the "total customer experience" - one of the key aims of the Centre's re-organisation strategy of the last two years.

Great benefits have been obtained from these integrations including experience, expertise, financial savings and a more complete "in house" team. None of this would have been possible without the willingness of all to embrace change, the competence and determination of the managers involved and finally, the hard work, adaptability and team skills of all staff.

The Services Division in particular, has spent the last year "finessing" the mechanics of the visitor experience in the ticket sales, event management, technical, stage and frontline services, to ensure staff maximise and improve the "welcome" to the Centre. These initiatives will continue to complement the changes demanded by our foyer development programme of the next 3 years. The current uncertain business market makes it even more vital that all our visitors feel valued through receiving the best service.

The constant development and variety of our artistic programmes, the structural alterations to the building, coupled with increased visitor expectation demands much of our staff. It is vital, therefore, that we continually improve our people systems to enhance skills, aid recruitment and retention, and appeal to a diverse range of applicants in an increasingly competitive market. To help us in this process we have spent the last year designing Centre-wide competencies which have been incorporated into the appraisal and recruitment processes. Designed with the input of all Heads of Department the competencies are being welcomed as a tool to aid the focussed development of staff and to define more clearly the exact skills required for various roles during the recruitment process.

In addition, personal development plans for Senior Managers and Directors have been introduced to enhance their ability to contribute more widely to existing and future business needs, and identify future career opportunities within and outside the Centre. It is hoped to introduce this system to all staff through a phased approach over the next year.

Additional tools of coaching, mentoring, strategic away days and attendance at workshops at recognised business schools are also key strands to our future success. These run alongside the usual generic training courses required for an effective business and to meet all legislative requirements. We must ensure that we are at the forefront of current business trends and practices and that we provide staff with the tools for achievement.

Longer term, the issue which we believe will affect us the most, and requires thought and planning, is the globalisation of staff. We will need key staff from international venues and no doubt lose some to that market ourselves. Therefore, our remuneration packages will need to both attract and retain key people. The arts has always been an attractive career to many people regardless of conditions of work and pay. Now, however, in the current challenging market, it is increasingly important to have reward systems which attract and retain those who are highly skilled. We need people who understand the need for inclusivity of all staff and appreciate their value, have effective business and creative skills, and understand the requirements of the far-reaching employment legislation. All without affecting the flair, creativity and uniqueness of the core business in an increasingly competitive global market.

Leadership and good leaders are other vital areas for the future. How do we recognize these people? How do we harness them? Where do we find them or can we grow our own? All interesting questions and challenges for the coming year.

Diane Lennan
Director of Human Resources

services

Consolidating the major restructure of the Engineering Department and bringing engineering services in-house, establishing term contracts for capital works consultancy services over the next five years, restructuring the Planning & Production Department, and enhancing the total experience and customer service for visitors were some key highlights of the last year.

Visitor Services

The Venue Services department has recently changed its title to 'Visitor Services', which better reflects its role, and directs the focus on the enhancement of the experience of our customers and visitors.

This increased level of customer service was highlighted when, in Summer '02, Michael Shorten, Senior Ticket Sales Advisor, won the London Tourist Award for providing the best World Class Welcome. We are also pleased with feedback from our latest customer service survey, in which 89% of customers rated the helpfulness of staff as good or excellent. This bi-annual survey, polling some 3,000 customers, is used as a benchmark to constantly upgrade and improve the level of services offered.

As well as monitoring service levels, we are introducing a programme of mystery shopping to provide feedback on areas for improvement as well as highlighting points of excellence. During Autumn '02 we initiated and carried out a survey, comparing our Ticket Sales key performance indicators with those of similar arts venues throughout London. Results were heartening and showed we offer a customer

focused, efficient service delivered at excellent value for money. The Division includes an Access Manager to oversee improvements in services for disabled people and recently co-hosted a conference to mark the European Year of Disabled People. With new Disability Discrimination Act legislation becoming effective next autumn, we have allocated funds to implement a plan of access improvements over the next year.

The Barbican's online ticketing system continues to go from strength to strength. The 8th May saw the first anniversary of its launch and in the same week the £1m barrier for online sales was passed. On average 15% of tickets are sold on line and we aim to increase these figures significantly. Continuous improvements are being made to our e-ticketing service with subscription bookings soon to be possible via the site. We hope this will open up the convenience of online booking to a far wider group of our regular patrons.

Capital Projects

Levels of activity have gained momentum as improvements to the major public spaces begin. The £12.25m project, lasting 3 years, will place significant demands on our project management team. The Centre will remain open to the public during the scheduled renovations.

The scheme is designed to achieve the following:

- Two easily accessible entrances from Silk Street and the Lakeside
- Improved navigation through an integrated scheme of new signage and branding, lighting and architectural modifications
- Information points, tickets sales points, bars and retails points relocated to make them readily visible and easily accessible
- Aesthetics and visual impact of the Barbican's public areas redesigned to celebrate the building's architecture and restore its integrity
- Carpets and furniture replaced
- Access improved, helping the Centre to meet its obligations under the provisions of Part III of the Disability Discrimination Act 1995

Whilst the improvements to the foyer and entrances are underway, renovation schemes will be undertaken in the Barbican Gallery and Library, resulting in great enhancements to these venues. In addition, our programme of major asset replacement and refurbishment will continue for the next five years as an integral part of the Capital Cap programme, a new regime under which the Barbican receives an agreed, ring-fenced fund from the Corporation of London to undertake its own capital projects.

The project management team regularly undertakes training as part of its continuing professional development to maintain high standards of project delivery. In the past year, five major projects have been completed within budget.

Engineering

The past twelve months have been the most challenging since the Centre opened. Against the national trend, the core engineering maintenance operation was brought 'in-house'. The opportunity was taken to rationalise and modernise the overall staff structure, maximising productivity and efficiency to enable us to make better provisions for the future.

The entire maintenance operation was reviewed and restructured, from an asset base, where each element of equipment receives identical priority, to one based upon bespoke equipment needs. The result is a 25% reduction in the overall maintenance programme and personnel with no detrimental effect on equipment reliability. The Engineering Helpdesk receives an average of 600 service requests each month, and overall maintenance performance delivery has significantly increased by a factor of nearly 100%, accompanied by significant reduction in labour costs.

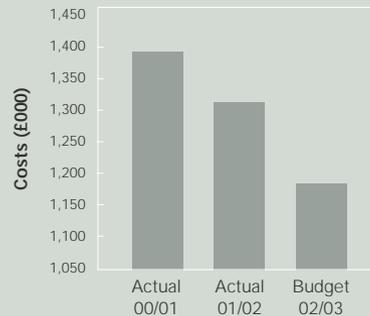
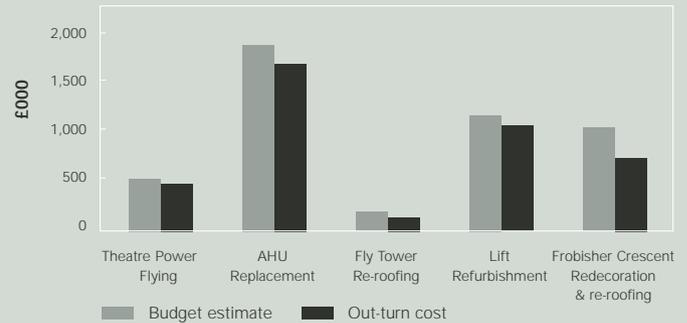
Stakeholders' satisfaction, monitored via a rolling quality assurance system, is increasing and I am confident results will continue to improve over the forthcoming year.

The last year has been a time of settling and consolidating our operations throughout the Services Division. The renovations will provide many challenges

for us over the coming months, and we are very much looking forward to the great benefits they will bring to the Centre and our visitors in the longer term. We are also keen to ensure that the high standards achieved in customer services continue and develop further in all areas of our operation.

Michael Hoch
Services Director

2002 Projects - Comparison of Budget Estimate with Out-turn Cost



Engineering and Labour Costs at 03/04 Prices

Engineering Labour Costs

new look foyers and entrances



Proposed design for Silk Street entrance
by Allford Hall Monaghan Morris.

In April 2002 the Barbican received funding for a major capital project, phased over three years (2003-2006), to reshape and renew the Centre's entrances and foyers. The £12.25 million scheme, designed by architects Allford Hall Monaghan Morris (AHMM) and fully funded by the Corporation of London, began in July 2003 and is phased over three years.

The Barbican will remain open throughout the renovations, running a full artistic and commercial programme in all venues. The scheme will be carefully phased to ensure that visitors, audiences and artists continue to enjoy the full range of the Centre's normal activities while gaining the benefits of individual elements of the scheme as soon as each one is completed.

Over the last five years there has been significant investment in the Theatre, Hall, restaurants, banqueting spaces and conference suites, and currently in the Art Gallery. However, it is acknowledged that the limitations of the Centre's public spaces significantly affect visitors' enjoyment.

AHMM have stated their desire to create a forward-looking, accessible and welcoming environment while respecting the architectural identity of the original building. This approach has meant that the Grade II listing of the Centre (in 2001) had no significant effect on the masterplan for the project.

The proposed improvements have been informed by direct feedback received from visitors to the Barbican over the past seven years.

The Scheme

Main entrances from Silk Street and the Lakeside upgraded

Two clearly defined entrances will be created, and linked by a new internal bridge. The existing 1990s bridge on Level 0 will be removed, and the new bridge will be established halfway between the Theatre and the Hall creating a more obvious route into the heart of the building from the Silk Street entrance.

The new Silk Street entrance will have a dramatic, bright and recognisable exterior with a new enclosed pedestrian entrance incorporating glazed doors directly at street level. This will create a proper sense of arrival at a world-class international arts and conference centre.

At the Lakeside, a new entrance will be established, clearly defining the main way into the Barbican for visitors arriving via the highwalks. An entrance direct from the car parks to the Ground Floor (Level 0) foyer will also be created.

Welcoming and attractive foyers created

The aesthetic of the public areas will be redesigned to celebrate the best qualities of the building's original architecture. The scheme will include new treatments of surfaces, carpets and furniture. New lighting will enhance the architectural qualities of the building by highlighting the texture of the concrete finishes. It will also enable different lighting states for events within the various parts of the foyers and will play a role in navigation and orientation.

Signage will be improved and designed to be helpful to visitors with a wide range of needs. Electronic screen-based technology will provide an accurate and readily up-dated source of information, and both images and text-based information will be projected across the foyers to create large-scale displays.

Front-of-house facilities greatly enhanced

Information points, ticket sales points, bars, coffee and retail points will be relocated and renewed to make them readily visible and easily accessible.

Access

In preparing the scheme, the Barbican has carried out a Centre-wide access audit and undertaken extensive consultation with the Centre's access group. The improvements incorporated into the scheme will help the Centre to meet its obligations under the provisions of Part III of the Disability Discrimination Act 1995

The scheme will provide barrier-free access to all areas and services and includes:

- A new public lift next to the Silk Street entrance giving access to the main foyer levels, and for the first time providing level access to the front of the Hall stalls seating.
- New seating in the foyers to meet the varying needs of visitors replacing one uniform type of seat throughout the foyers.
- All new information counters, ticket sales points and bars provided with mini-loop induction systems for the assistance of hearing-aid users and lower counter sections for easier wheelchair access.
- New wheelchair accessible WCs.

Allford Hall Monaghan Morris

Simon Allford | Jonathan Hall | Paul Monaghan | Peter Morris

Since its formation in 1989, Allford Hall Monaghan Morris has developed into a thriving award-winning architectural office working across the fields of social housing, education, office, arts and residential buildings. In June 2003 it received two prestigious RIBA awards, one for its Jubilee School (in Tulse Hill) and the other for Clearwater Yard, a commercial office building (Camden).

The practice is due to complete a number of projects in 2003, including Raines Dairy, a modular social housing project for the Peabody Trust utilising prefabricated methods to provide 523 apartments and live-work spaces in North London. Recent major projects include: Notley Green Sustainable Primary School - a multi-award-winning DfEE School (2000); Monsoon Headquarters - the rehabilitation of Grade II* listed modernist icon adjacent to the Westway, London for the fashion chain (2001); CASPAR - award-winning social housing in Birmingham (2000); and Walsall Bus Station - with satellite bus stand and adjacent public square (2000).

AHMM published their first book in July 2003: Manual The Architecture and Office of Allford Hall Monaghan Morris.

“I congratulate you on the provision you make for disabled patrons which has enabled me to visit the Barbican on a regular and frequent basis over the past ten years and enjoy many unforgettable music and theatre events. Thank you.” Visitor comment



Proposed designs for new look foyer and entrances
by Allford Hall Monaghan Morris.

finance

The last twelve months have not been easy for the arts or any other sector. In a difficult economic environment the Barbican has balanced its risks and achieved most of what it set out to accomplish. Following the Royal Shakespeare Company's (RSC) withdrawal, our challenge was compounded as, for the first time, the Barbican has managed and programmed its theatres for a full year.

Taking full responsibility for the theatre is another step in altering the Barbican's business model. Over the last five years, the Centre has changed from being a "passive" recipient of the work of others into one that manages and creates most of its arts programme. Within this model, it has continued to take programming risks in each art form and manage the delicate balance between art and money, ending the year with a deficit of £165k. This represents less than half of one per cent of our expenditure.

As with any similar arts organisation, the greater part of our expendable resources is tied to fixed costs (over the period of a given year) or allocated to long term artistic plans. Inevitably, any material inability to meet targets can jeopardise the financial equilibrium of the organisation, leading to unsustainable deficits. The compounded impact of economic slow down, terrorist threats, transport problems (including the introduction of congestion charging) and war, created an uncertain market. Tactical budget management and extremely tight expenditure control across all the Centre's functions enabled us to avoid a material budgetary shortfall while fulfilling our artistic objectives. This was vitally important as the Corporation of London rightly puts great emphasis on sound financial management and does not generally bail out deficit-ridden organisations without serious repercussions.

All things considered, it has been a very successful year as the Centre has more than met its challenges, the Corporation's confidence in the Barbican remains high and its support continues.

The art forms met their financial targets - although the substantial increase in arts income to £6682k (from £5831k in 2001/02) can be attributed to the closure of the Hall for its successful acoustic and aesthetic renovations in the previous year.

Each strand within our music portfolio - Great Performers, Only Connect, Barbican Jazz, and festivals such as Beyond Nashville - was successful and to them we added Mostly Mozart, now a regular fixture in the Barbican's programming cycle. The eclectic music programming mix has attracted a diverse audience, and achieved an income target of £2410k.

The transfer of RSC staff to the Barbican and our subsequent management of the theatres led to a very swift learning curve for all. It is quite clear that over the next few years substantial funds will need to be invested in the theatre infrastructure - a crucial part of future financial planning. In terms of activity the theatre delivered a successful first season, reaching targets with income of £904k in the year.

To develop a year-round theatre programme, the Centre has been building on its relationships with international companies, artists and producers as well as looking at fresh ways of creating an innovative series that is unique in the country. As part of this strategy, the Barbican is increasing its commitments in commissioning, co-producing and, for the first time, producing work.

The Gallery had a good year with the Game On, David LaChapelle and Sebastião Salgado exhibitions. It is also earning a valuable income stream through touring its exhibitions internationally, including The Art of Star Wars, Game On, John Pilger: Great Eyewitness Photographers and Fay Godwin: Landmarks. There are high expectations for the visual arts programme and we expect that we will build on this year's income of £1102k, following the major renovation of the Gallery (June 03-April 04).

We increased our investment in education to £379k. As a result, in addition to our work with local schools, families, communities and audiences of all ages, the Barbican launched its first web-based national education project to complement

Game On, attracting attention from the education sector and the games industry. Barbican Cinema enjoyed another fruitful year with its mixture of art house and commercial movies earning £770k. Next year, we hope to build on this by re-introducing our third cinema as a public venue through an investment of around £200k.

Our ability to invest in artistic quality and to take risk is greatly dependent upon our commercial income streams. With income of £3,682k (£3,264k in 2001/02), we have worked hard at optimising our commercial spaces, increasing our contribution from conferencing, banqueting, public catering and exhibitions. We have added to this by additional sponsorship with income from the Development Department increasing by 32% on the previous year to £797k.

As part of our continuing investment in the building, work on the foyers and entrances has begun. This is a £12.25m project that not only enhances the aesthetics of our internal spaces but through architectural intervention, improves navigation within the Centre. We had the choice of closing the Centre for a period, possibly nine months to a year, or staying open and working around the project. We have chosen to stay open.

Looking forward, there is little sign of trading conditions improving. In fact the economic tea leaves suggest a further tightening of the trading position as consumer spending slows. Despite these difficulties the Barbican will continue to invest in arts of high quality and will not shy away from taking programming risks. This is our challenge for the coming years.

Sandeep Dwesar
Finance Director



Barbican

Only Connect
Counter Phrases
Ictus Ensemble,
Anna Teresa de Keersmaeker + Rosas Dance Company

Theatre

BITE: 02

Steve Reich and Beryl Korot
Three Tales / co-commission

Merce Cunningham Dance Company
Fluid Canvas / world premiere / co-commission

Les Grooms
The Threepenny Ring / co-commission

Only Connect

Ictus Ensemble / Anna Teresa de Keersmaecker /
Rosas Dance Company
Counter Phrases co-commission

Sigur Rós Odin's Raven Magic
Co-commission / world premiere

Damon Albarn & Afel Bocoum Mali Music
Commission / world premiere

Nina Pope and Karen Guthrie Homemade Heroes
Ping (Untitled)
Mark Dean Insert Coin (Nico)
Ocean Quigley (Untitled)
b consultants: Masterplanners of the Universe.
Scanner in association with Friendship Friendscan
James Gooding Players
Chu Graffiti Installation
Carbon Lodge (Untitled)

Commissions 02/03

Music

Great Performers

Philip on Film Shorts co-commission:
Atom Egoyan
Peter Greenaway
Shirin Neshat
Michal Rovner

Kronos Quartet
Sun Rings commission / world premiere

Kronos Quartet
Visual Music commission / world premiere

Kaija Saariaho
Quatre Instants co-commission

Barbican Jazz 2002

Bill Frisell / Intercontinental Quartet
Commission / European premiere

Deborah Harry & The Jazz Passengers
Imitation of a Kiss
Commission / European premiere

Art

Barbican Gallery

Game On - Digital Art Commissions

Tony Ward Alien Invasion:
The New Wave

The Curve

Barbican: This was Tomorrow
photographs by Anthony Oliver

Xavier Veilhan The Forest installation

Witness 'Summer, Crimea' series
by Boris Mikhailov.

Education

All of Barbican Education's work
includes commissions.

Highlights in 2002/03 included:

Last Lost World by artist Johnny Boatfield

The Legend of the Ring project

Writings on Exodus Salgado

Philip on Film Sound & Vision

Theatre

BITE

(Barbican International Theatre Events)

Barbican Theatre

Merce Cunningham
Dance Company
Programme 1
Fluid Canvas
(World Premiere) / Interscape

Merce Cunningham
Dance Company
Programme 2
Way Station / How to Pass, Kick,
Fall and Run / Loose Time
(European Premiere)

The Goodman Theatre
Galileo Galilei
(composer: Philip Glass)

Formalyn Theatre
School For Fools

Théâtre Vidy Lausanne
Hashirigaki

Tanztheater Wuppertal
Kontaktthof (Pina Bausch)

U Theatre The Sound of Ocean

The Generating Company Storm

Teatro Malandro Ay! Quixote

Emio Greco / PC
Double Points: 1 & 2

Maya, The Art and Cultural
Institute for Development
Plastic Woman

Theaterhaus Stuttgart The Maids

Tbilisi Marionette Theatre
The Battle of Stalingrad

Oz Opera The Ghost Wife

The Velvet Lounge Cabaret

Ridiculusmus
Say Nothing / Yes Yes Yes

Compagnie Jérôme Thomas
Juggling Hands

The Holy Body Tattoo and
The Tiger Lillies Circa

Julian Fox
Goodbye Seattle Coffee Company

Barbican Promotions 02/03

Steve Reich / Beryl Korot
Three Tales

Betty Nansen Theatre
Woyzeck
(director/designer Robert Wilson/
Music and Lyrics Tom Waits/
Kathleen Brennan)

Companhia de Dança
Deborah Colker Casa

The Pit

William Yang Blood Links

Robyn Orlin Daddy, I've seen this
piece six times before and I still
don't know why they're hurting each
other...

Dan Hurlin Everyday Uses for Sight
Nos 3 & 7

New York City Players
Drummer Wanted

Les Arts Sauts Kayassine
(Victoria Park)

The Bellboys (Les Grooms)
The Threepenny Ring
(Foyers)

Music

Great Performers

Les Talens Lyriques/ Christophe Rousset: Il Matrimonio Segreto

Deutsches Symphonie-Orchester Berlin/ Kent Nagano / Thomas Quasthoff (2 performances)

Willard White / Wayne Marshall

Les Arts Florissants / William Christie

Les Divertissements de Versailles

National Symphony Orchestra, Washington / Leonard Slatkin / Mikhail Pletnev

Richard Goode

St Petersburg Chamber Choir / Dmitri Hvorostovsky

The Cleveland Orchestra / Christoph von Dohnányi (2 concerts)

Monteverdi Choir / Orchestre Révolutionnaire et Romantique/ Sir John Eliot Gardiner
Missa Solemnis

Maxim Vengerov

Gabrieli Consort and Players / Paul McCreech Saul

Ian Bostridge / David Daniels / Christopher Maltman

Christian Lindberg / Roland Pöntinen

Augustin Dumay / Maria João Pires

Leipzig Gewandhaus Orchestra / Herbert Blomstedt / Alfredo Perl

Birmingham Contemporary Music Group / Sir Simon Rattle

Kirov Opera Orchestra / Valery Gergiev (2 concerts)

Czech Philharmonic / Vladimir Ashkenazy / Helene Grimaud (2 concerts)

Cecilia Bartoli / Orchestra of the Age of Enlightenment

BBC Symphony Orchestra / Dawn Upshaw L'amour de Loin

Ian Bostridge / Emmanuelle Haim / Le Concert d'Astrée Orfeo

Mikhail Pletnev

Alfred Brendel / Sir Charles Mackerras / Scottish Chamber Orchestra

Murray Perahia / Academy of St Martin in the Fields (3 concerts)

St Petersburg Philharmonic Orchestra / Yuri Temirkanov / Nikolai Demidenko

Deutsche Kammerphilharmonie Bremen / Daniel Harding / Leif Ove Andsnes

Barbican Jazz

Ahmad Jamal Trio / Stefano di Battista

Dee Dee Bridgewater and Band

Bang on a Can All-Stars / Cecil Taylor

Bill Frisell

Deborah Harry / Jazz Passengers

Gilberto Gil

McCoy Tyner / Bobby Hutcherson

Herbie Hancock / Michael Brecker / Roy Hargrove

Charlie Haden / Pat Metheny

Solomon Burke

Courtney Pine

Lincoln Centre Jazz Orchestra with Wynton Marsalis (residency)

Maceo Parker

Wayne Shorter

World and Roots

Airto Moreira / Flora Purim

Orchestra Baobab / Orquesta Aragon

Simón Díaz / Gurrufio + Omar Sosa

Festivals

MedFest 2002
6 Barbican Hall performances
+ accompanying events

Only Connect
12 Barbican Hall performances
+ accompanying events

Mostly Mozart
12 Barbican Hall performances
+ accompanying events

Further Beyond Nashville
6 Barbican Hall performances
+ accompanying events

Phillip On Film
5 Barbican Hall performances
+ accompanying events

Art

Barbican Gallery

Transition: The London Art Scene in the Fifties

Martin Parr: Photographic works 1971-2000

Game On

Rapture: Art's Seduction by Fashion since 1970

LaChapelle: Photographs

Exodus: Photographs by Sebastião Salgado

The Curve

Xavier Veilhan

Electric Dreams

Grayson Perry: Guerrilla Tactics

Bloomberg New Contemporaries 2002

Witness

Art Spaces

Andrew Cross: Some Trains in America

Denis Masi: Power and Glory

Film

Barbican Screen

Film seasons

Only Connect - Sigur Rós & Hilmar Örn Hilmarsson

Barbican Birthday
The Jonathan Ross Top 20

Animate the World 2002

Max Ophüls

Bernardo Bertolucci

MedFest

Game On

City of London Festival

William Wyler 2002

Mostly Mozart On Film 2002

New Europe Film Season

Harold Pinter Weekend

Wagner: The Ring Cycle

Beyond Nashville Films

Pina Bausch on Film

Momentum: The Music of Mark-Anthony Turnage

Midnight's Children

Operettas On Film

The 9th London Australian Film Festival

Barbican Screen talks

Nick Hornby, Paul and Chris Weitz

Jonathan Ross

Beeban Kidron & David Hurn

Bernardo Bertolucci

Oliver Parker

Alan Sillitoe

Mike Leigh

Harold Pinter

Philip Noyce

Stephen Frears

David Robinson

Peter Mullan

Kerry Fox

Special Screenings

Pather Panchali Tribute screening

Amadeus The Director's Cut
(screened in Barbican Hall as part of Mostly Mozart)

War and Peace

Chaplin: The Young Genius

Barbican Education

Schools Programme

Education private views for all Gallery shows

Game On resources for teachers - web-based scheme and video

Barbican 20th Birthday

Deborah Colker

Legend of the Ring

Lincoln Center Jazz

Martin Parr

Exodus: Photographs by Sebastião Salgado

Family Programme

Family Film Club (weekly)

Animate the World 2002

Telling Tales Family Festival

Beauty and the Beast

Wondrous Words

Game On

Mediterranean Family Festival

Legend of the Ring Family festival
Ocean of Stories

Neighbourhood programme

That's how I see it display

State of Play Game On
schools display

Sound and Vision: Philip on Film

Only Connect

Creating Cities exhibition

Talks

The State of Play and The End of
Play Game On debates

Philip on Film Live Talks

Midnight's Extended Family
(literature festival)

Mostly Mozart

BITE post show discussions with:

Robyn Orlin, Dan Hurlin,

Merce Cunningham,

Steve Reich and Beryl Korot,

Heiner Goebbels, Michael Morris,
Deborah Colker

In Conversation

David LaChapelle

Sebastião Salgado

Salman Rushdie

Philip Glass + Godfrey Reggio

Workshops

Game On

Telling Tales

Martin Parr Absolut Studio Nights

U Theatre

Barbican Promotions 02/03

The Battle that Fired the Arts
panel discussion

Galileo's Dilemma Today debate

Whose Image is it anyway?
Depicting Trauma in the World
Today debate

Exhibition talks for:

Transition: The London Art Scene
in the Fifties

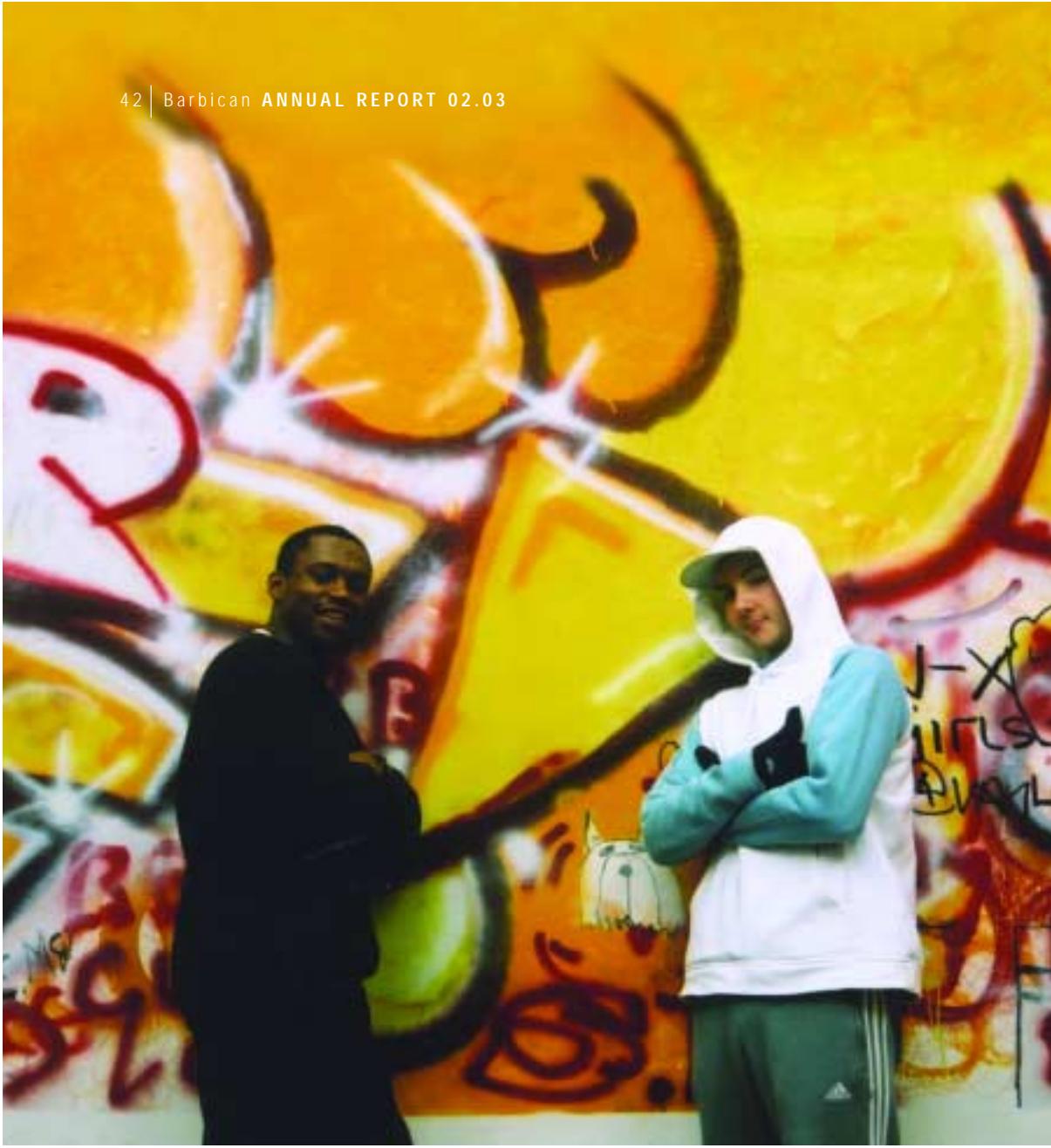
Grayson Perry

Rapture and LaChapelle

New Contemporaries

Sebastião Salgado





financial report

Events and attendees

		Events		Attendees	
		01/02	02/03	01/02	02/03
BITE	Barbican Theatre	12	12	55,963	48,535
	The Pit	8	13	11,239	11,579
Music	Great Performers	20	27	33,184	53,349
	Barbican Jazz	12	14	16,551	28,493
	Festivals	5	5	30,656	66,777
	Other	2	1	7,846	4,712
Art	Barbican Gallery	7	4	95,368	107,200
	The Curve*	3	5	85,300	42,325 [†]
Cinema	First run	45	65	123,119	129,063
	Seasons	25	19	39,152	15,889
	Screen talks	9	12	2,056	2,955
	Family Film Club	43	44	3,936	4,184

* Total comprises ticketed and non-ticketed events. 01/02 historical figures adjusted to reflect this.

[†] Includes 1,500 attendees from following financial year (03/04)

Barbican Income and Expenditure

Year ended 31 March

	Notes	01/02 £000s	02/03 £000s
Income	1	9,625	11,095
Direct expenditure	2	(8,809)	(10,380)
Funding of partners			
RSC		(3,113)	(435)
LSO		(1,564)	(1,612)
Management, Administration and other Operational costs	3	(9,416)	(12,230)
Building costs		(5,659)	(5,520)
Central charges		(570)	(562)
Net trading deficit		(19,506)	(19,644)
Funding from Corporation of London (excluding Capital Charges)	4	19,154	19,479
Transferred from balances		199	
Trading Deficit for Year ended 31 March 2003		(153)	(165)

Notes to the accounts

1 Analysis of Income

	01/02 £000s	02/03 £000s
Music	1,627	2,410
Cinema	788	770
Theatre	1,023	904
Art Gallery	1,035	1,102
Education	101	92
Other Arts related income	247	127
Direct arts income	4,821	5,405
LSO Hall Rental charge	403	480
Development income	607	797
Total Arts income	5,831	6,682
Income from Commercial and Service Operations	3,794	4,413
Total	9,625	11,095

2 Direct Expenditure

	01/02 £000s	02/03 £000s
Arts Programming, Marketing and Publicity	7,705	9,174
Commercial and Service	1,104	1,206
Total	8,809	10,380

3 Management Administration and Other Operational Costs

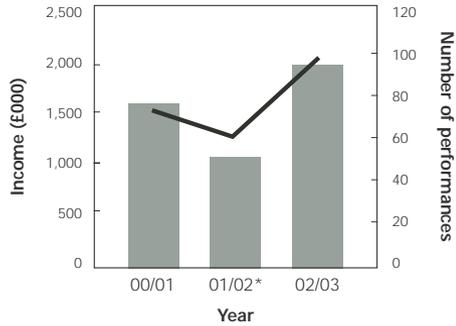
	01/02 £000s	02/03 £000s
Salary costs	8,324	10,177*
Other overheads	1,092	2,053
Total	9,416	12,230

* includes transfer of RSC and Contract Maintenance staff to payroll

4 Funding from the Corporation of London

The funding excludes capital charges of £10,257,000 (£15,590,000 in 2001/02)

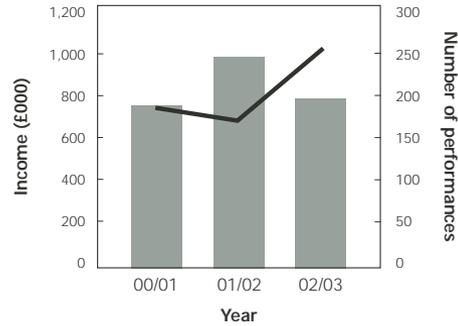
Music Performances and Income



Income (Barbican Promotions)
Performances

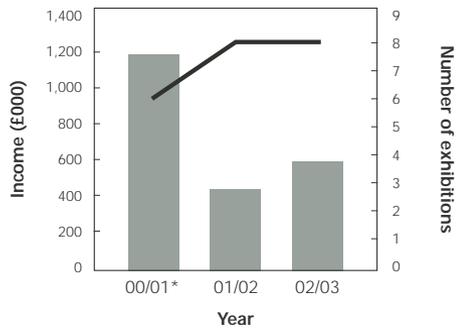
* Hall closed for refurbishment from July 01 - Sept 02

Theatre Performances and Income



Income (entire Theatre programme is Barbican promotion)
Performances

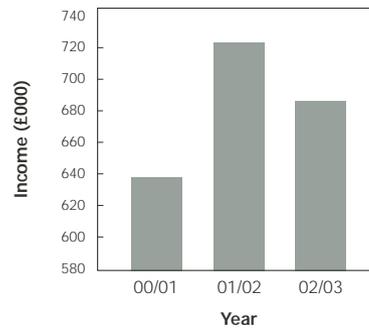
Art Gallery Exhibitions and Income



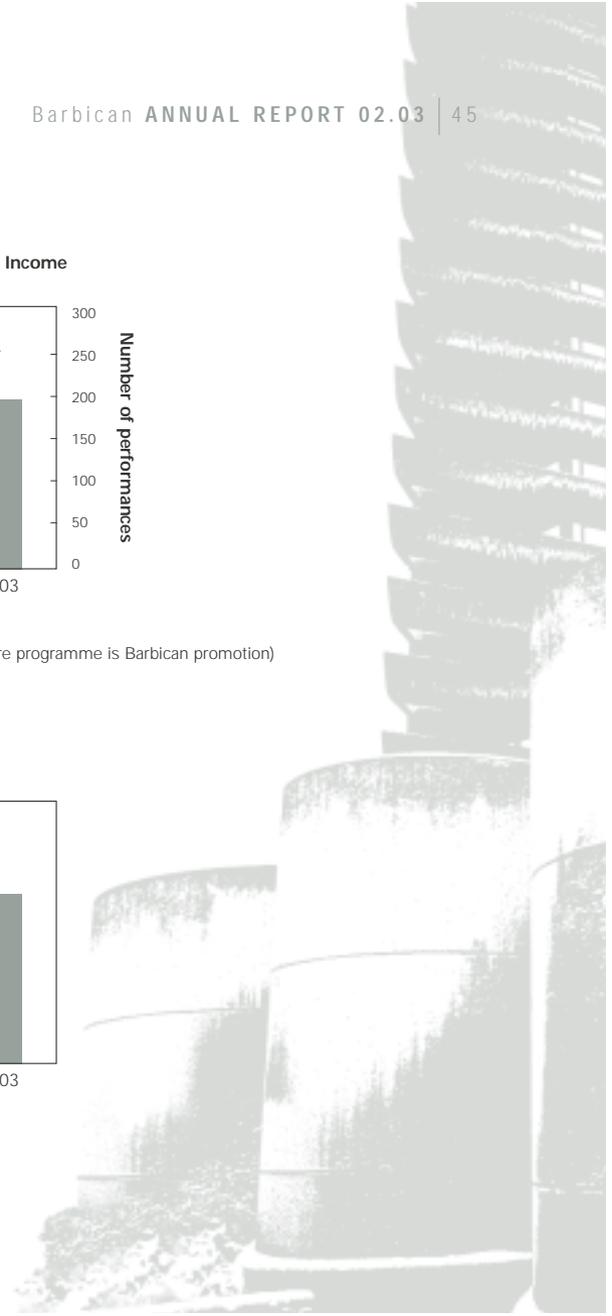
Income (Barbican Promotions)
Exhibitions

* Includes 6 months of the Art of Star Wars exhibition

Cinema Income



Income



Barbican committee

Barbara Newman CBE, Chairman
Michael Cassidy, Deputy Chairman
John Barker
Christine Cohen OBE
Stuart Fraser
Kate Jenkins
Maureen Kellett
Jeremy Mayhew
Joyce Nash OBE
John Owen-Ward
John Robins
Patrick Roney CBE

Barbican directorate

Sir John Tusa, Managing Director
Sandeep Dwesar, Finance Director
Michael Hoch, Services Director
Amanda Jones, Media & Public Relations Director
Diane Lennan, Human Resources Director
Graham Sheffield, Artistic Director
Mark Taylor, Commercial Director

Leah Nicholls, Executive Assistant
to Managing Director

Barbican advisory council

Charles Allen Jones
Winston Fletcher
Sir Michael Jenkins
Lesley Knox
Sir Stuart Lipton
Christopher Reeves
John Robins
Sir John Tusa

Alternative **formats**

For an audio tape, Braille or large print
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minicom 020 7382 7297
fax 0207 382 7270
email access@barbican.org.uk

The report can also be seen on our
website www.barbican.org.uk

