

barbican

do something  
different

**Annual Review 2007/08**

# do something different

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PHOTOGRAPH: MONLEY VON STERNBERG

## Jeremy Mayhew Chairman of the Barbican Centre Board

// In April 2008, I became Chairman of the Barbican Centre – a very considerable privilege. The last year saw Sir John Tusa's retirement, after 12 successful years as Managing Director, during which time he and his team enabled the Barbican to become one of the world's leading arts centres: we owe John a big thank you for the great job he did in taking the City's arts centre to a much higher level of achievement and recognition.

Sir Nicholas Kenyon succeeded John in October 2008 and rapid change has been a feature of recent months. Our governance arrangements have always properly reflected the fact that we are both owned by and very generously funded by the City of London Corporation – but I believed that, with some reforms, they could better serve the needs of an arts centre of our scale, standing, and ambition.

Our renamed Board will have more external members; a Finance Committee has been established; and, in early 2009, we plan to create a Development Board. These changes also reflect our need to continue to innovate and grow, as any creative organisation will always rightly aspire to do – but these aspirations nowadays require a third stream of income, to supplement our public funding and our earned revenue. For the first time, we have appointed a Development Director, and she will lead this increasingly vital activity.

The Barbican Centre Board and management have been extremely supportive of our reform programme; I am most grateful to all of them. In particular, I thank my predecessor, John Barker, who this year is the City's "Chief Commoner" – he has been a reliable ally and friend.

The City Corporation is extremely proud of the way its "gift to the Nation" has developed – the City's great strength is its ability, simultaneously, to build on its proud history and to innovate. Change at the Barbican is very much part of that tradition, ensuring that the Centre has the governance, and managerial strategies and structures, fit for the challenges of the 21st Century.





### Sir Nicholas Kenyon Managing Director

// It has been a great honour to take over the management of the superb Barbican Centre from Sir John Tusa in the year of its 25th anniversary. I have inherited a vibrant, diverse, and ever more adventurous venue that is artistically thriving and administratively secure, with the strongest of arts brands – one that stands for excellence, innovation, risk, and quality.

Now we want to develop that achievement further: to take the Barbican beyond its walls in an ambitious series of collaborations and partnerships that will develop the Centre's role as the beating heart of the City of London. In the years up to and past the 2012 Olympics we will face East, working with the City, the City fringes, and local boroughs in a rapidly developing area of the capital to ensure that the Barbican Centre and London as a whole make the fullest possible artistic impact in the Olympic period and far beyond.

This will require everyone's help to build the relationships, both creative and financial, which can make that happen. Already in the last year we have become for the first time a Regularly Funded Organisation of Arts Council England, and have established strong links with the cultural activities of the new Mayor of London.

The Barbican Centre is run by amazing, passionate staff and I am fortunate to be working with them and with a committed management team to deliver our aims. We have already clarified our new strategic objectives and key messages for the future, and you will find them here alongside our review of a remarkable year's achievements. In looking back to the past, we are firmly set on creating our future. I hope you will join us on the journey.



### Graham Sheffield Artistic Director

// One of the strengths of the Barbican Centre's artistic programme has been its growing commitment to innovation. We commission, produce and present a multiplicity of events and festivals which continue to push forward the boundaries of each art form, encourage artists in new collaborations, and make a feature of our unique venue capability across the artistic spectrum.

This is an exciting place to work and a thrilling place to experience art. We are prepared to take risks, and I believe that our diverse and increasingly youthful audiences appreciate this and understand our mission. The artistic plan aspires to, and I believe it achieves, an overall integrity and coherence, but within this there are many pathways to allow audiences to define their own personal Barbican – to explore, discover, and connect.

As you can see from this report, our formal artistic partnerships continue to thrive, none more so than with the London Symphony Orchestra; however we are also developing informal relationships with several artists and companies, which reflect personal passions and interests, within the fabric of the Barbican's multi-layered international programme.

Our strong international perspective is a significant factor in the continued development of our programme, with British work and British artists prominently positioned within this context: this initiative will continue through and beyond 2012, supporting the City of London's ambition to be a world-class city.

So the Centre's sense of adventure remains undimmed as we enter our second quarter-century. The story continues and changes; our principles and our ideals remain.



# facing east

## At the heart of the City facing East: towards the Olympics and beyond

Located at the heart of the City, the Barbican Centre is uniquely placed to support and nurture the growth of the arts in East London, one of the capital's most exciting and vibrant developing areas. In our efforts to extend our work beyond our walls we have strengthened our connections with partners across the East. We are a lead partner in the Greater London Authority's (GLA's) *East* festival, and have played a key role in the genesis of *Create*, the summer festival led by the five Olympic host boroughs – Hackney, Greenwich, Newham, Tower Hamlets and Waltham Forest. In addition, the Barbican is a founding member of the AfroReggae UK Partnership which is inspired by AfroReggae's transformational work in the favelas of Brazil in making the arts a catalyst for change (see page 5). In East London we work closely on this initiative with Partnership members – The Learning Trust, Shoreditch Trust, Bigga Fish, Theatre Royal Stratford East, Guildhall School of Music and Drama, the London Symphony Orchestra (LSO) and People's Palace Projects.

Our education department has taken the Barbican to the heart of schools in surrounding boroughs, Barbican Film is the local cinema for the City and the surrounding area, showing a selection of films on general release in addition to providing a rich art-house programme while our art gallery is a key player in the vibrant East London art scene. Our resident orchestra the LSO together with the ten Olympic host and gateway boroughs is devising *LSO on Track*, a new instrument-learning initiative for 8–18 year olds in East London Schools. In 2009, with the support of Arts Council England, we will be taking contemporary and classical music productions beyond the Barbican walls.

## East

The GLA's festival "championing the best of East London" runs annually at the beginning of March and showcases performance, art history, film, food, fashion and shopping. In 2008 we were a lead partner in the festival, acting as one of its three focal hubs in East London. Our *Do Something Different Weekend* (see page 8) gave us an opportunity to engage with East End designer-makers and encouraged both audiences and artists to see us as part of the thriving East London scene. We are also part of *GLA Lates*, *Open House* and *Open Rehearsal* initiatives.



PHOTOGRAPH: MATT STUART





PHOTOGRAPH: ROBERT DAY

*“In our efforts to extend our work beyond our walls, we have strengthened our connections with partners across the East.”*

## Theatre Royal Stratford East

Our lively partnership with one of the jewels of East London, Theatre Royal Stratford East (TRSE), began in October 2007 at Stratford Station with a performance of Back to Back Theatre’s *Small Metal Objects*, for which audiences were asked to don headphones and watch an intensely personal drama set among London’s commuters. Next, in March 2008 we supported the revival of TRSE’s smash hit reggae musical *The Harder They Come*. 79% of the audience was new to the Barbican and the production subsequently transferred to the West End. We are a founding partner in TRSE’s International Festival of Emerging Artists, launched in Summer 2008, which brings together young emerging artists from all over the world to share their creativity, talent, cultures and stories. Our relationship with the company continues with Boy Blue’s *Pied Piper* which comes to the Barbican in March 2009.



PHOTOGRAPH: ROBERT DAY

## 2012 Olympics

As the major arts complex closest to the Olympic site, the Barbican Centre is well placed to make a significant contribution to the cultural aspirations of the 2012 Olympics. In September 2008 we celebrated *Open Weekend* and the launch of the Cultural Olympiad by throwing wide our doors to welcome the world both onstage and off. Over the course of three days a varied programme of events engaged, energised and inspired people of all ages, bringing sights and sounds from sources as diverse as Brazil to the Middle East and Japan to the hidden corners of the Barbican itself. And as part of the Cultural Olympiad’s *Lighting Up* initiative we illuminated our theatre fly tower, the Silk Street entrance and the foyers, conferring a striking glow to the exterior of the building. In 2008 the AfroReggae UK Partnership was awarded a coveted *Inspire* mark by LOCOG, the London Organising Committee of the Olympic Games, and we were pleased to welcome the Cultural Olympiad organisers to the centre for our launch celebrations.



# collaborations and partnerships

## Strong and sustainable collaborations and partnerships

Our artistic success is rooted in strong relationships we have built with many organisations over the years. We are particularly proud of the key partnerships with our eight Associates. The London Symphony Orchestra (LSO), one of the world's top ensembles, is our Resident Orchestra, and the BBC Symphony Orchestra is Associate Orchestra. Michael Clark Company, Cheek by Jowl, Fabulous Beast Dance Theatre, Deborah Warner and AfroReggae/People's Palace Projects are Artistic Associates while leading contemporary music promoter, Serious, is Associate Producer. These long-term relationships are vital to the richness and diversity of the Centre's programming enabling all parties to build achievement and audiences over an extended period, and – confident in the stability provided by the Barbican – to innovate. We were heartened that so many organisations we work with closely were granted Regularly Funded Organisation (RFO) status by Arts Council England (ACE) – Michael Clark Company, Cheek by Jowl, People's Palace Projects and Pacitti Company in 2008 – in addition to ACE's continuing support of the LSO and enhanced funding for Serious.

Our history of co-producing and commissioning in partnership with others puts us at the leading edge of innovation, enables new work to be created and gives us a strong national and international presence.

Internally, collaboration across art forms has led to some of our most exciting programming with theatre, music and cinema coming together in the *New Crowned Hope* festival, and, in October 2007, for a Stravinsky triple bill with Michael Clark Company; strong links between education and cinema have led to the increasing success of *Family Film Club*, *Animate the World* and the *London Children's Film Festival*; and co-operation between education and art gallery has produced some of our most entertaining contextual activities around *Seduced* and *The House of Viktor & Rolf*. Partnership working also extends to our commercial activities, with our corporate sales team participating in EC Collective, a joint initiative by City venues to promote the Square Mile as a business destination.



PHOTOGRAPH: JON SPAULL

## AfroReggae UK Partnership

We first commissioned AfroReggae to perform on the Barbican stage in 2006. The show, *From the Favela to the World*, was such a success that we invited it back for two more performances in 2007. The young audiences included many who have participated in workshops with AfroReggae in their schools and community groups. AfroReggae are based in the favelas of Rio de Janeiro, where they are a reference point for transformational social and cultural work. They believe that art has the capacity to diminish the impact of social inequality, to form good citizens and to promote social justice. Those values are brought to us through the AfroReggae UK Partnership.



PHOTOGRAPH: MATT STUART

## London Children's Film Festival 2007

The third *London Children's Film Festival*, presented by the Barbican Centre and the Independent Cinema Office, in partnership with Film London and Festival Partner Macquarie Group, took place in ten cinemas across the capital between 17 and 25 November 2007. This dedicated film festival for families and schools gave children a unique window on the world through international cinema, featuring young people from many cultures. Our education and cinema departments worked together on a programme full of films to see and opportunities to participate – a huge array of creative workshops and special events tied in with the themes of the festival.

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## New Crowned Hope

*New Crowned Hope*, which ran from 4 July to 12 August 2007, was a festival of contemporary music, dance, film, art, food and discussion, inspired by the 250th anniversary of Mozart's birth. The city of Vienna and the Barbican Centre co-commissioned several ambitious new works, including *Mozart Dances*, a major new Mark Morris piece with the Lincoln Center for Performing Arts New York, and *La Passion de Simone*, by Kaija Saariaho, for which the Los Angeles Philharmonic was a further commissioner. Six newly commissioned films and one short from an international line-up of master artists constituted the film season, whilst the *Another World is Possible* weekend presented a series of special and free events in the Centre and nearby locations.

*"Our history of co-producing and commissioning in partnership with others, puts us at the leading edge of innovation, enables new work to be created and gives us a strong national and international presence."*



# participation and engagement

## Participation in excellence and engagement for all

Engagement with the arts takes many forms: the thrill of being part of a rapt audience, the pleasure gained from hearing a talk by an expert which contextualises and illuminates an event; and, for some, the joy of being hands-on – making, playing, creating. As we aim to bring participation into the mainstream of our programme, we recognise in particular that young people want to be creators as well as participants. We can offer them the chance to be both.

Our series of events in the art gallery surrounding *Seduced* and *The House of Viktor & Rolf* drew unprecedented audiences. These ranged from philosophical discussions, such as *Is Fashion Art?*, to *Dolls' Night Out* offering participants an excuse to dress up in outrageous dolls' costumes and join club artists Viva Cake for a "dollies' tea party". *Animate the World* and the *London Children's Film Festival* gave young people the chance to work with cinema professionals and programme, critique and make films. *The City Sings* and the *Barbican Young Orchestra* initiatives saw hundreds of people singing and playing on the Barbican Hall stage. And LSO St Luke's community choirs and parents and grandparents from the local area are rehearsing weekly in order to perform with the legendary Hugh Masekela

and British jazz saxophonist and composer Jason Yarde, while these and other community groups prepare their choruses for the final concert in Ian Bostridge's *Homeward Bound* series, *St Nicolas*.

Barbican International Theatre Events (*bite*) also provides opportunities for audiences to engage with the action: *Spiral* saw Lone Twin making an "impossible journey" to celebrate the Barbican Estate's unique architecture for its 25th anniversary, collecting unwanted items from and talking to members of the public, while in *Office Party*, the audience danced and partied along with the cast as part of the show.

Barbican Education works with colleagues across the Centre, using the cross-art-form programme as inspiration for a wide-ranging series of talks, debates and other activities, offering audiences access to artists and directors, and thus the opportunity to gain deeper understanding and fresh perspectives. 19 local schools and seven youth groups participate in Barbican Education's *Adopt the Barbican* scheme, encouraging young people to engage in long-term relationships with the Centre, with the high-octane *OakFest08* in July 2008 celebrating Oaklands School in Tower Hamlets as the latest school to join.

"We aim to bring participation into the mainstream of our programme; we recognise that young people want to be creators as well as participants."



## OakFest08

In July 2008 Oaklands School in Tower Hamlets challenged the Barbican Centre to engage all 480 students and staff in staging an international arts festival at the school for a whole week just before the end of term. From TV's Gareth Malone and the newly-created Oaklands Choir to Bollywood and street dance; from international beatboxer Hobbit to exuberant drumming workshops; from documentary and animation-making to a mobile world-film cinema in the school's car park... with their cultural passport in hand, the young people all had the opportunity to "do something different" and embark on a plethora of arts experiences. And they were even able to see their Head Teacher, Patrice Canavan, dancing with Barbican Artistic Director Graham Sheffield, at a staff and students' ballroom workshop under the tutelage of *Strictly Come Dancing's* James and Ola Jordan. *OakFest08* was made possible by the generosity of the Mercers' Company.



PHOTOGRAPH - BOTTOM: ROBERT BLOOMFIELD / TOP: PHOTOGRAPH: MATT STUART

## The City Sings and Barbican Young Orchestra

In summer 2008 two events – very different from one another but linked by a common theme, the enjoyment of participation – took place in the Barbican Hall.

For June's *The City Sings*, choirs from five leading City firms – UBS, Deloitte, PricewaterhouseCooper LLP, Morgan Stanley and KPMG – took to the Barbican Hall stage, alongside young people from their linked local schools and the BBC Singers, for a performance of choral classics inspired by London. Proceeds went to charities of the firms' choice. A month later, the Barbican Young Orchestra burst on to the stage: 9–16 year olds from schools all over London, many with no previous experience of playing in an orchestra, supported by students from Guildhall School and professionals from the London Symphony Orchestra, came together under the baton of Sir Colin Davis for a programme of Mozart and Dvořák. The standard they achieved was extraordinarily high. A second group, led by cellist Matthew Barley of ensemble *Between the Notes*, took part in the Creative Project; they explored the architecture of the Barbican and came up with an innovative work entitled *119 Ways*, citing the reputed number of entrances into the Barbican.

## Do Something Different Weekend

The extraordinary mix of events for this weekend almost defied description and one reviewer's comment has stayed with us: "When I went down to the Barbican this weekend I thought 'frankly, they have lost it.'" Nowhere else in the world in the course of one weekend could people play the ukulele, have their hair done by wild Spanish hairdressers, join East End designer makers for a day at a "making factory", watch two blindfolded cowboys line dancing for 12 hours, listen to a choir singing birdsong or participate in a Junior Global Disco. Our foyers were alive with activity whilst our theatre, gallery and hall were hosting reggae musical *The Harder They Come*, the *Martian Museum of Terrestrial Art* exhibition and concerts by the London Symphony Orchestra and BBC Symphony Orchestra.

Thanks to the success of our second *Do Something Different Weekend* in March 2008 we are now programming monthly *Lates* events, which bring these public areas alive with free performances, club stages and late bars.

# barbican quarter

## Towards an international arts and education quarter

The Barbican is nurturing ever stronger relationships with its neighbour the Guildhall School and its resident orchestra, the LSO. This on-site partnership – between an international arts centre, a leading conservatoire and one of the world's top orchestras – is stimulating the development of an arts and education quarter without equal, spanning LSO St Luke's to the North, the Barbican Centre, and Milton Court, the Guildhall School's new building on Silk Street. The new quarter as a whole will have an unrivalled suite of performance, training and education venues.

Our vision is to increase engagement between Guildhall School students and artists appearing at any of the Centre's venues, to develop training opportunities involving the orchestra, the school and the Centre, and to transform the lifelong learning process for audiences. This innovative collaboration will create a powerful creative zone in the City of London.

*"The innovative collaboration with the Guildhall School will create a powerful creative zone in the City of London."*



## Milton Court

The Guildhall School's major building project, Milton Court, is scheduled for completion in 2012. This neighbouring venue will create superb new spaces for the students of the school and will add new state-of-the-art facilities to the quarter: a 609-seat concert hall, a 225-seat theatre and a 128-seat studio theatre, with rehearsal, teaching and office accommodation for drama and technical theatre. Part-funded by the City of London Corporation and Heron International, it is designed to complement all the existing Guildhall School, LSO and Barbican venues.

## Silk Street Theatre

In March 2009 a door that has been closed for many years will be opened between the Guildhall School's Silk Street Theatre and the Barbican Centre. In addition to the Barbican Theatre and the Pit, part of the *bite09* programme will take place in Silk Street Theatre. Ronnie Burckett's Theatre of Marionettes *Billy Twinkle*, Romeo Castellucci's intimate installation *Paradiso*, Needcompany's sensual production *The Porcelain Project* and Cheek by Jowl's radical interpretation of classic French tragedy *Andromaque* will play in Silk Street Theatre from March to May 2009. The Guildhall School's spring production – *Two Shakespearean Actors* by Richard Nelson – will take place in the Pit in March 2009.

# 2007/08

## arts highlights

**By offering all the arts under one roof, united by one artistic vision, we can make links – both planned and serendipitous – across art forms, while each art form retains its own strong identity.**

Our music programme continues to lead the field; Great Performers this year included Ian Bostridge's first UK retrospective, *Homeward Bound*, running from December 2007 to December 2008, and *Sibelius Unbound*, in November 2007, in which Esa-Pekka Salonen led the Los Angeles Philharmonic through all Sibelius' Symphonies. The London Symphony Orchestra's family of conductors and artists remained in the highest league with Principal Conductor Valery Gergiev's Mahler cycle and President Sir Colin Davis's premiere of James MacMillan's *St John Passion*. These two great figures of the musical world showcase the LSO's Barbican projects with up to 20 international concerts a year with the LSO on tour in Europe, North America and Asia. The BBC Symphony Orchestra's familiar *Composer Weekend* series drew to a close with a triumphant focus on Judith Weir, before the formula is reinvented for a new era. Contemporary music programming continued to delight and surprise its varied audiences with outstanding events such as the *Awards for World Music*, *Queens and Kings*, *Ramadan Nights*. The strength of our

contemporary music programme has been recognised by Arts Council England, which for the first time in February 2008 awarded the Barbican Regularly Funded Organisation status from the 2008/09 financial year. Our remit is to share our programme outside the Barbican walls at other national and local venues in addition to extending access to existing programmes.



PHOTOGRAPH: LYNDON DOUGLAS

This year the art gallery programmed two of its most successful ever exhibitions. From October 2007 to January 2008, *Seduced: Art and Sex from Antiquity to Now* surveyed 2000 years of art with artists'

representations of sex from 5 BC to the present day; and was hailed by *The Guardian* as "the bravest and most intelligent exhibition of the year". *The House of Viktor & Rolf*, which ran from June to September 2008, provided a first British exhibition for the avant garde Dutch fashion designers, attracting the highest attendances for any Barbican Art Gallery summer exhibition since the venue's relaunch in 2004. With exceptional media attention and a star-studded opening night it brought a new audience to the Centre and gave rise to a best-selling publication.

This year saw new works conceived especially for the Curve by a diverse line-up of international contemporary artists: Slovenian architect Marjetica Potrč; Iranian photographer, Shirana Shahbazi; Austrian installation artist Hans Schabus and Chinese sculptor Huang Yong Ping. On tour, Barbican Art Gallery continued to thrive with *Araki* in Stockholm; *Game On* in Hong Kong and Melbourne; *Pixar: The Art of Animation* in Edinburgh, Melbourne and Helsinki; and *Cape Farewell – The Art of Climate Change*, which, after an opening event attended by the Prime Minister's wife Sarah Brown and astronaut Mamoru Mohri, ran at the National Museum of Emerging Science and Innovation in Tokyo in July and August 2007, attracting 30,000 visitors in its one-month run.

Barbican Film enjoyed one of its most successful years, continuing its policy of programming the best of first release films, from *Mamma Mia* to *Sex and the City*, while also providing a feast of independent cinema, with international festivals such as the

*London Australian and London Korean Film Festivals*, to *Silent Film and Live Music weekends* and the ironic, crowd-pleasing *Bad Film Club*.

As it reached its tenth anniversary year, *bite* continued to consolidate the Barbican's reputation as the home of international theatre in London. *Complicite's A Disappearing Number* was a multi-award winning hit and returned in late 2008. Other highlights included an epic production of *Coriolanus* from Yukio Ninagawa, *Hedda Gabler*, another extraordinary Ibsen re-interpretation by Thomas Ostermeier, and a simple and beautiful revival of *Sizwe Bansi is Dead* by Peter Brook. Cheek by Jowl continued its Anglo/Russian residencies with acclaimed productions of *Cymbeline* and *Three Sisters*. Dance was represented by Mark Morris's jubilant *Mozart Dances* and the culmination of Michael Clark's Stravinsky trilogy. Several younger emerging artists made their London debuts in the Pit. And in July 2008, the much anticipated National Theatre of Scotland production, *Black Watch*, arrived, to overwhelming critical acclaim and daily queues for return tickets.

# 2007/08 commercial and buildings

**Our commercial operations are vital to the functioning of the centre, generating £4.6 million revenue – a net contribution of £2.9 million – which significantly supplements our core funding from the City of London Corporation.**

This activity puts us on the map with new customers; the Centre has now become established as one of London's leading business venues winning several awards. The Barbican continues to attract major international organisations and is a venue of choice for events spanning the principal global markets.

With clients including RNLI, Starbucks, The Royal Television Society and Salesforce/Dreamforce – one of the largest commercial events ever hosted by the Barbican – 2007/08 was the best year ever for conferencing, with income of £1.77 million, up 8% on previous years. International events hosted during 2007/08 included overseas property shows and conferences for Bearpark Publishing, Starbucks, Market News Services International and Deutsche Bank, in addition to annual general meetings for HSBC and Royal Dutch Shell plc.

A wide variety of events also took place in the Exhibition Halls including several property and recruitment shows, in addition to events such as the International Wine Challenge, two Nicole Farhi Fashion Sales and a Cycling Workshop for Transport for London.

We have seen a growth in private screenings for corporate clients in our cinemas, with *Sex and the City* proving a particularly hot corporate ticket – enhanced, no doubt, by

Cosmopolitan cocktails expertly prepared by Searcys. The Centre also continues to be frequently used as a location for filming, this year as one of the UK settings for *Quantum of Solace*, the 2008 James Bond film.

Our catering operation continued to develop in partnership with Searcy 1847 and Digby Trout Restaurants with many of our customers enhancing their visit to the Centre by eating in one of our three restaurants. Searcys restaurant has been successfully refurbished in a contemporary style and is becoming a destination in its own right, delivering fine seasonal British cuisine.

In addition to our busy calendar of corporate receptions, private dinners and weddings, banqueting events also included James Bond-themed evenings for which we transformed our spaces ranging from a technology lounge with gaming machines and multimedia applications to a starry paradise in the Conservatory Terrace.

Other notable events included the Lord Mayor's annual luncheon and the Deutsche Bank *Women in European Business* event with Cherie Booth as the guest speaker.

During 2007/08 the Projects department was responsible for £6.19 million of expenditure on the upkeep of the building infrastructure and its services. The main projects were the replacement of ventilation and sprinkler systems, upgrading electrical systems, and an award-winning refurbishment of our lakeside terrace.

*"The revenue our commercial operations generate is vital to the functioning of the Centre."*

**Mark Taylor**  
Commercial and Buildings Director



# 2007/08 in pictures



**Penthesilea**  
04/2007

**Photography credits, from left to right:**  
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**Thomas Adès**  
04/2007

**Silent film and Live Music Series  
(Phantom of the Opera)**  
04/2007



**Sizwe Banzi is Dead**  
05/2007



**Queens and Kings**  
05/2007



**Awards for World Music**  
05/2007

**Diego El Cigala**  
06/2007



**Spiral**  
06/2007



**The World of Jacques Tati  
(Monsieur Hulot's Holiday)**  
06/2007

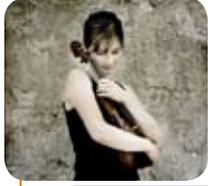


**New Crowned Hope (A Flowering Tree)**  
07/2007



**Forest Rising**  
07/2007

**Mostly Mozart (Lindberg Violin Concerto)**  
07/2007



**A Disappearing Number**  
09/2007



**Gergiev/LSO Mahler Cycle**  
09/2007



**Shirana Shahbazi**  
10/2007



**Siravinsky Project**  
10/2007

**Seduced**  
10/2007



**Small Metal Objects**  
10/2007

**Korean Film Festival (I'm a Cyborg but that's Ok)**  
11/2007



**London Children's Film Festival**  
11/2007



**Homeward Bound, Ian Bostridge**  
12/2007



**Julie Fowlis**  
12/2007

**Paso Doble**  
01/2008



**Judith Weir: Telling the Tale**  
01/2008



**Fabulous Beast Dance Theatre**  
02/2008



**Salif Keita**  
02/2008



**Hedda Gabler**  
03/2008



**Do Something Different Weekend**  
03/2008



**Dee Dee Bridgewater**  
03/2008



**London Australian Film Festival (Lucky Miles)**  
03/2008



**Present Voices (Waiting for the Barbarians)**  
04/2008



**The Harder They Come**  
04/2008



**Martian Museum of Terrestrial Art**  
06-5/2008



**Hans Schabus**  
05/2008



**Troilus and Cressida**  
05/2008



**City Sings**  
06/2008



**The House of Viktor & Rolf**  
06/2008



**Huang Yong Ping**  
06/2008



**OakFest08**  
07/2008



**Black Watch**  
07/2008



**Barbican Young Orchestra, Sir Colin Davis**  
07/2008

# 2007/08 in figures

**1.2 million** tickets sold through the box office

**162,821** theatre tickets sold

**125,791** tickets sold for Barbican and joint music promotions

**270** music events took place in 2007/08 – **88** were our own promotions, **91** were rentals and **77** were London Symphony Orchestra concerts

Cinema delivered **2,525** performances over 362 days in 2007/08

Cinema admissions for 2007/08 were **158,547**, our most successful year ever

Over **70,000** people visited *Seduced* and over **42,000** stepped into *The House of Viktor & Rolf*

Over **1,000** children have been involved in film making activity as part of the *London Children's Film Festival*

Over the year over **500** young people participated in percussion workshops inspired by AfroReggae

**15,000** The total number of Barbican Members

**1,934** disabled people made music with LSO musicians,  
**34,267** school children joined in with LSO music projects,  
**514** people in hospital were cheered up by LSO musicians

**783** commercial events were held in total

**32** events took place in our Exhibition Halls – **12** were trade and consumer exhibitions and **14** were examinations

**351** conference events were held – including **13** AGMs,  
**41** university graduations, **20** associations, and **277** other corporate events

**400** banqueting events were held – including **27** weddings,  
**121** drinks receptions, **27** dinners and **31** lunches, plus all the catering for conference events

**82** separate capital projects undertaken over the last five years

**7,237** requests successfully resolved for building maintenance issues by the Engineering team

**6,940** planned preventative works items undertaken

**6,800** lightbulbs replaced

# development

## The increasing significance of our Development department is supported by the strength of the Barbican's long-term partnerships and memberships.

Cultivation and building of relationships, both within the City of London and beyond, ensures that Development raises significant corporate support to underpin the excellence of the artistic programme and enable new initiatives. The Barbican would like to thank all current corporate partners and members for their support over 2007/08.

Two case studies highlight the achievements of the past year.



*"I'm grateful to be building on the support received in 2007/08 as we look forward to a new era of partnerships at the Barbican."*

**Barbara Davidson**  
Director of Development

### Macquarie Group

Macquarie Group's involvement with the third *London Children's Film Festival* in 2007 was key to the success of the event and to its future. The vital support given by the Macquarie Group Foundation and Macquarie Group enabled the bank, as sponsor, to benefit from the partnership on several levels: corporate identification and branding, press and publicity, client entertainment and employee involvement (including the *Macquarie Family Day*), and engagement with the community through two workshops at partner school Mandeville Primary in the borough of Hackney.

The Macquarie Group Foundation significantly expanded its activities in 2007/08 with new programmes in a number of international locations including the Barbican Centre. The Macquarie Group is partnering with us over the next three years through the *London Children's Film Festival*, thus linking the community to the arts.

Julie White, Head of the Macquarie Group Foundation says: "We are delighted to support the Barbican Trust through the *London Children's Film Festival*. We have a strong commitment to supporting the communities where our staff live and work, and our involvement with the Barbican is a tangible example of this. The *London Children's Film Festival* is a wonderful opportunity for many young people to experience the arts first-hand."

### DLA Piper

The Barbican was delighted to welcome the leading international law firm DLA Piper as a new corporate member in 2007/08. A large number of DLA Piper's employees and partners have benefited throughout the year from the relationship with the Barbican, including attending a private screening of *Harry Potter and the Order of the Phoenix*, a private view of the Barbican's *Seduced* exhibition, and client entertainment at classical music events.

DLA Piper was introduced to the Barbican through an event promoting the City of London's important support of the arts, hosted by the Lord Mayor at Mansion House. The breadth of programming and close association with the City of London attracted DLA Piper to support the Barbican. They have recently renewed their membership for a further year.

Mark O'Connor, Partner of DLA Piper says "Our relationship with the Barbican has been enthusiastically received by all at DLA Piper UK LLP. The diversity of events available at the Barbican means that we can provide something for everyone at the firm, and it is important for us to support an important City organisation, especially one which is just over the road from our offices!"

# sustainability

## Our commitment to a more sustainable Barbican is underpinned by the passion of the people who work here.

No one represents this better than our dedicated green team, the self-styled Sustainables. This group of enthusiastic volunteers formed in 2007, the result of a groundswell of staff interest in creating a workplace that will set the standard for sustainable arts and conference centres.

The Barbican has led on sustainable initiatives for a number of years, specifically in areas such as recycling and energy reduction – a redesign of Barbican Hall's ventilation system in 2001 considerably increased the efficiency of the air handling unit, while some 2,700 tonnes of CO<sub>2</sub> emissions have been saved annually by switching to a combined heat and power system. Procurement is another area in which the Barbican has made significant progress. We have recently earned Fairtrade accreditation and we source environmentally and socially responsible goods and services, wherever possible.

The Sustainables provide us with a clear and proactive voice to coordinate and, more importantly, communicate developments such as these, now and in the future, as we endeavour to inspire and influence positive change both internally and amongst our customers and stakeholders. The group recognises that only by mobilising the majority of staff and fully updating everyone's vision of energy and resource use will we be able to minimise our impact on the environment.

An installation, *Forest Rising*, in the Curve by Slovenian architect and artist Marjetica Potrč pointed to the dangers of globalisation, climate change and unsustainable urban growth. In keeping with the work's theme, the Barbican Art Gallery team arranged for the trees used to be recycled and transformed into an eco-studio, in collaboration with a team of artists, builders, designers, gardeners and environmental architects.

PHOTO: GRAPH: UNICORN DOUGLAS



## Sustainables microsite

A comprehensive microsite dedicated to sustainability and environmental issues has been launched on the staff intranet. This carefully researched resource has proved to be a key tool in encouraging sustainable practices within the centre and also in drawing attention to achievements and policy. It features the latest news, advice on sustainable travel and recycling and a personal carbon footprint calculator.

## Gold standard

In January 2008, the Barbican was awarded a gold standard from the City of London Corporation's Clean City Awards Scheme. This was in recognition of our extensive policy of waste management, and successful adoption of the principles of reduce, reuse, recycle. These three words have become central to the Centre's operations and we now recycle everything from paper and copper to fluorescent globes and reading glasses.

# barbican people

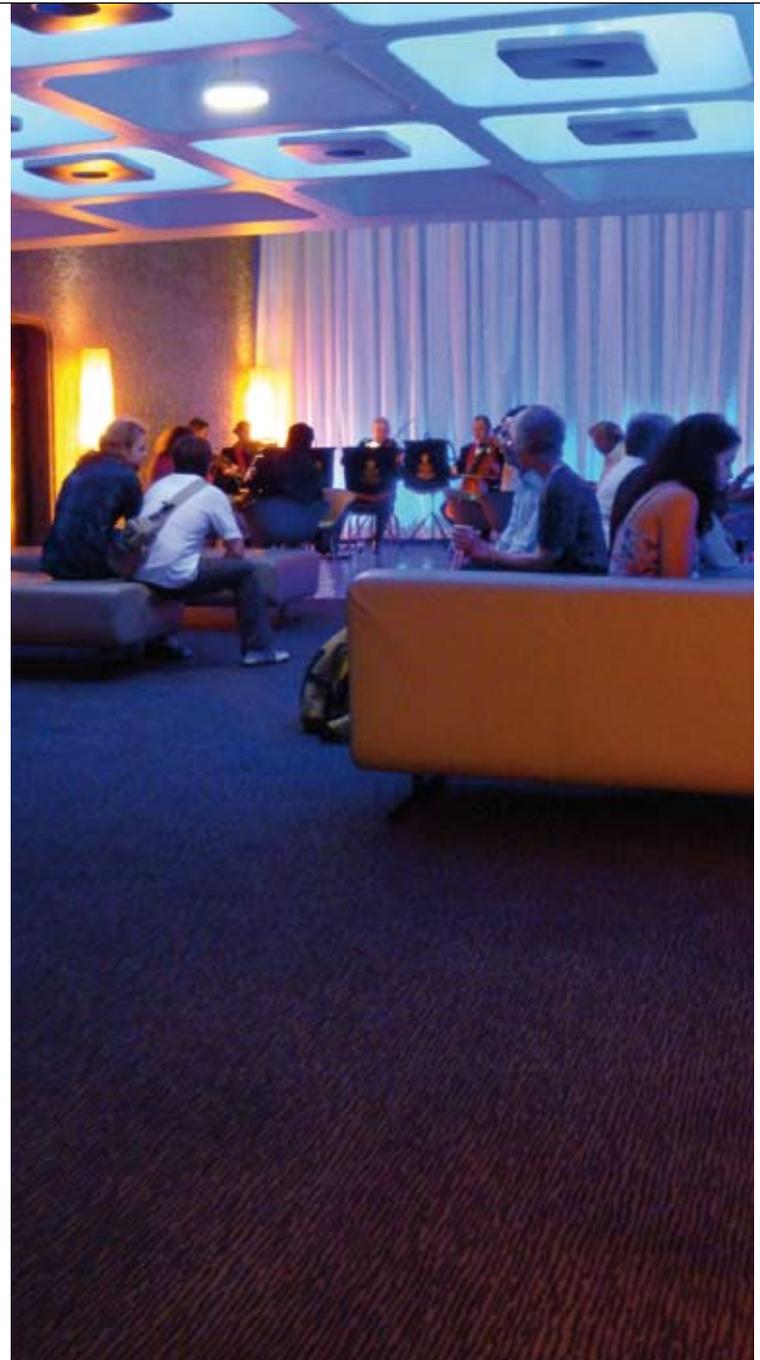
## Our arts audiences

At the Barbican we are dedicated to understanding our audiences: who they are and what will excite and inspire them. A record 1.2 million tickets were sold through the box office in 2007/08. We aim to make it as easy as possible for our audiences to book tickets and they are increasingly using our website for this purpose. Certain events, such as initial booking periods for *Great Performers* or many contemporary music concerts can attract up to 80% or more of bookings online.

Our audiences come from all over London and the South East, with a sizeable number coming from further afield, both nationally and internationally. We work tirelessly to bring the widest possible range of people through our doors, employing increasingly sophisticated marketing techniques to target niche audiences for relevant events. In Summer 2008 we created *The Barbicans*, a pilot street team scheme, which brings together ten young people from the general public to help promote our creative opportunities and events. With a particular focus on the five Olympic boroughs, the team has attended relevant events locally and across London as representatives of the Barbican, increasing awareness of our various projects and events and encouraging attendance.

With access to all the arts under one roof, and to a different programme every night, audiences are increasingly appreciative of the Barbican's ability to cross art forms. An average of 15% of our audiences attended more than one art form – with 22% of our music audience crossing arts boundaries.

*“We work tirelessly to bring the widest possible range of people through our doors, employing increasingly sophisticated marketing techniques to target niche audiences for relevant events.”*



## Customer experience

We aim to create the best possible experiences for our audiences and customers, and for everyone who works with us, such as artists and performers; we are regularly complimented on the friendly welcome given by our staff. In addition to creating and delivering bespoke training – *Barbican Experience* – our customer experience department leads the way in ensuring that the customer remains central to everything we do, and that we are constantly innovating and improving.

In response to feedback from customers and staff, and the success of our second *Do Something Different Weekend*, we are now developing our foyers as a destination in their own right. Work has begun on enhancing them with events linked to the artistic programme. A major success has been the development of *Barbican Lates*, a series of late-night, post-show activities, providing entertainment, food and drink in our foyers, created in partnership with the GLA's series of the same name.

## Our staff

Our 361 employees and 313 casual staff – a diverse group of people who come from many corners of the world – are enthusiastic about their work and dedicated to what they do, wherever they work in the organisation. Our Human Resources, Finance, and Projects and Engineering Departments now work across both the Barbican and the Guildhall School. In 2008 we were accredited with Investors in People, with the assessor commenting: *"The staff were enthusiastic and open, and displayed great 'passion' for their work. There is a general feeling of excitement about the future, with people looking forward to the MD's vision of 'Beyond the Walls'."*

Over the past year staff have been involved in shaping the vision for the Barbican as it heads into a new era. In addition to contributing to the overall vision, a series of meetings and consultations linked to our *Barbican Experience* programme have prompted staff to identify the issues for the organisation which matter most to them. Once identified, cross-centre groups have been formed to address these issues including internal communications, sustainability and developing foyers as a destination.



PHOTOGRAPH – BOTTOM: MACREY VON STERNBERG / TOP: ANDY SIMAN

# awards

## Classical music

*Traced Overhead: The Musical World of Thomas Adès*

**2007 South Bank Show Awards**  
Classical Music Award

*Thomas Adès' Tevot*

World premiere by the Berlin Philharmonic with Sir Simon Rattle in Berlin, with the UK premiere at the festival Traced Overhead: The Musical World of Thomas Adès in Barbican Hall

**British Composer Award 2007**  
Orchestral Category

**2007 Royal Philharmonic Society Music Awards**  
Large-Scale Composition Award

*Peter Sellars' New Crowned Hope*

**2007 Royal Philharmonic Society Music Awards**  
Concert Series and Festivals nomination

## bite

*Complicite's A Disappearing Number*  
**Evening Standard Theatre Awards 2007**  
Best Play

**2007 Critics' Circle Theatre Award**  
Best New Play

**2008 Laurence Olivier Award**  
Best New Play

*Michael Keegan-Dolan (for The Bull, Fabulous Beast Dance Theatre at the Barbican)*

**2007 Critics' Circle National Dance Awards**  
Best Modern Choreography

*Mark Morris (for Mozart Dances, Mark Morris Dance Group at the Barbican)*

**2007 Critics' Circle National Dance Awards**  
Best Modern Choreography nomination

*Mark Morris Dance Group (for performances at the Barbican)*  
**2007 Critics' Circle National Dance Awards**  
Best Foreign Dance Company nomination

*Colin Dunne (for performances with Fabulous Beast Dance Theatre)*

**2007 Critics' Circle National Dance Awards**  
Spotlight Award, Male Artist (Modern) nomination

*Cheek by Jowl's Tom Hiddleston for Cymbeline*  
**2008 Laurence Olivier Award**  
Best Newcomer in a Play

*Fabulous Beast Dance Theatre's The Bull*  
**2008 Laurence Olivier Award**  
Best New Dance Production nomination

*Mark Morris Dance Group's Mozart Dances*  
**2008 Laurence Olivier Award**  
Best New Dance Production nomination



## Commercial

*Barbican Centre*

### **Visit London Awards 2007 and 2008**

Business Venue of the Year  
Silver Award

*Barbican Centre*

### **The British Parking Awards 2008**

Winner of Exceptional Customer Service Award

*Barbican Centre (Car Parks)*

### **The Associations of Chief Police Officers and British Parking Association**

Awarded Park Mark®  
(the Safer Parking Scheme) 2007

*Barbican Centre*

### **Exhibition News Awards 2008**

Green Venue Award nomination

*Barbican Centre*

### **Clean City Gold Award from the City of London Corporation**

In recognition of good waste management  
and recycling practices

*Barbican Centre*

### **Meeting Industry Marketing Awards 2008**

Winner Best PR Campaign



PHOTOGRAPHER: LINDON DOUGLAS

## Barbican Art Galleries

*The House of Viktor & Rolf*

### **Dutch Design Awards 2008**

Best Exhibition Design (current nomination)

### **Design Museum Projects of the Year Exhibition 2008**

(current nomination)

## LSO and UBS

### **Arts & Business Company of the Year**

Arts & Business March 2007

# finance

## Barbican Income and Expenditure

Year ended 31 March 2008

	Notes	06/07 £000s	07/08 £000s
Income	1	13,780	13,504
Funding from Corporation of London		18,013	18,367
<b>Total Operating Income</b>		<b>31,794</b>	<b>31,871</b>
Direct Expenditure	2	(13,449)	(13,170)
Management, Admin and other Operational Costs	3	(15,584)	(15,408)
Building and Maintenance Costs		(3,799)	(3,581)
		<b>(1,039)</b>	<b>(288)</b>
Reserves ring-fenced for specific arts activity, brought forward from previous year	4	1,249	343
<b>Trading surplus for year ended 31.03.07</b>		<b>210</b>	<b>55</b>

*“Our business model, with a wide portfolio of economic activity, is robust and unique amongst the nation’s arts centres.”*

**Sandeep Dwesar**  
Finance and Strategic  
Planning Director

## Notes to the accounts

	06/07 £000s	07/08 £000s
<b>1 Analysis of Income</b>		
Music	3,744	3,236
Cinema	916	920
Theatre	1,991	2,340
Barbican art	464	471
Education	196	134
Other Arts-related Income	1,050	1,043
<b>Touring income</b>		
Barbican art	423	571
Theatre	0	0
Direct Arts Income	8,784	8,715
Development Income	606	347
Commercial Income	4,390	4,442
<b>Total</b>	<b>13,780</b>	<b>13,504</b>
<b>2 Direct Expenditure</b>		
Arts programming and marketing	12,799	12,440
Services and commercial costs	650	730
<b>Total</b>	<b>13,449</b>	<b>13,170</b>
<b>3 Management, Admin, other operational costs</b>		
Salary costs	13,465	13,396
Overheads	2,120	2,012
<b>Total</b>	<b>15,584</b>	<b>15,408</b>
<b>4 Movement in balances</b>		
Opening balances (c/f from previous financial year)	131	(2)
Trading surplus	210	55
Reserves ring-fenced for specific arts activities in the following year	(343)	0
<b>Closing balances</b>	<b>(2)</b>	<b>53</b>

## Annual Review

### Events and Attendance

		Events		Attendance	
		06/07	07/08	06/07	07/08
<b>bite</b>	Barbican Theatre	194	213	118,871	138,044
	The Pit	192	175	24,016	24,777
		<b>386</b>	<b>388</b>	<b>142,887</b>	<b>162,821</b>
<b>Music</b>	Great Performers	38	36	63,160	55,755
	Barbican Jazz	9	12	12,874	16,419
	Mostly Mozart	18	11	23,814	15,996
	World and Roots	5	2	8,423	3,607
	Only Connect	6	4	11,181	4,893
	Ramadan Nights	3	3	4,293	3,874
	Festivals <sup>1</sup>	10	16	14,169	16,997
	Miscellaneous Events	2	4	3,777	8,250
	London Symphony Orchestra	81	77	112,772	103,615
	Other Rentals	96	91	117,388	113,289
	<b>268</b>	<b>256</b>	<b>371,851</b>	<b>342,695</b>	
<b>Art</b>	Barbican Gallery <sup>2</sup>	3	2	78,795	77,214
	The Curve	3	2	65,624	42,712
		<b>6</b>	<b>4</b>	<b>144,419</b>	<b>119,926</b>
<b>Cinema</b>	First Run	2,221	2,072	108,148	102,738
	Season	325	383	41,804	42,968
	Screen Talk	15	23	3,692	4,205
	Family Film Club	41	42	2,848	3,916
		<b>2,602</b>	<b>2,520</b>	<b>156,492</b>	<b>153,827</b>
<b>Education</b>	(ticketed events)	<b>166</b>	<b>226</b>	<b>9,498</b>	<b>14,132</b>
<b>Total</b>		<b>–</b>	<b>–</b>	<b>825,147</b>	<b>793,401</b>

<sup>1</sup> 06/07 Festivals (including *Soul Britannia* and *Tropicalia*)  
07/08 Festivals (including *1,000 Year Journey* and *New Crowned Hope*)

<sup>2</sup> Viewing Days for the 06/07 and 07/08 years are 292 and 202 respectively

# who's who

## The Barbican Centre Committee became the Barbican Centre Board in September 2008.

### Barbican Centre Board as of September 2008

Jeremy Mayhew MA MBA  
Chairman  
Deputy John Barker OBE  
Deputy Chairman  
Deputy Christine Cohen OBE  
Maureen Kellett  
Lesley King-Lewis  
Deputy Catherine McGuiness  
Deputy Joyce Nash OBE  
Barbara Newman CBE  
Alderman Dr Andrew Parmley MBE  
Deputy John Owen Ward  
John Robins  
Keith Salway  
John Tomlinson

## Management Team

as of November 2008

Sir Nicholas Kenyon  
Managing Director  
Graham Sheffield  
Artistic Director  
Sandeep Dwesari  
Finance and Strategic Planning Director  
Mark Taylor  
Commercial and Buildings Director  
(Director of Commercial and Venue Services until September 2008)  
Barbara Davidson  
Development Director  
(from January 2009)  
Michael Hoch  
Director of Building and Projects Services  
(until September 2008)  
Jillian Barker  
Head of Education  
Ros Brayfield  
Head of Human Resources  
(from October 2008)  
Kate Bush  
Head of Art Galleries  
Barbara Crabb  
Head of Contracts and Facilities  
Chris Denton  
Head of Marketing and New Media  
David Duncan  
Head of Customer Experience  
Robyn Hollands  
Head of Development  
Louise Jeffreys  
Head of Theatre and Arts Projects  
Robert van Leer  
Head of Music and Arts Projects  
Robert Rider  
Head of Cinema  
Leonora Thomson  
Head of Communications

## Corporate Partners

City of London Corporation  
Linklaters  
Macquarie Group  
Commonwealth Bank of Australia  
Air France KLM  
Netherlands Board of Tourism and Conventions "Made in Arnhem" and "Arnhem Nijmegen Cool Region"  
Sony  
Green & Blacks  
Pernod Ricard UK (from June 2008)  
Austrian Airlines (from July 2008)  
tp bennett (from October 2008)

## Corporate Members

American Express  
Bloomberg  
Canon  
Clifford Chance  
Commonwealth Bank of Australia  
DLA Piper  
Linklaters  
Marsh  
Pinsent Masons  
Slaughter and May

## Associates and Artistic Associates

Resident Orchestra: London Symphony Orchestra  
Associate Orchestra: BBC Symphony Orchestra  
Michael Clark Company  
Cheek by Jowl  
Fabulous Beast Dance Theatre  
Deborah Warner  
AfroReggae /People's Palace Projects  
Associate Producer: Serious

## bite partners

London International Mime Festival  
Dance Umbrella  
Spill Festival of Performance

## bite sponsors

Arts Council England  
Fabulous Beast Dance Theatre  
Boris Godunov and Cymbeline – Cheek by Jowl  
Hoipolloi – Floating  
Barbican Education's AfroReggae Schools Programme  
A Disappearing Number – Complicite  
Stravinsky Project – Michael Clark Company  
Burial at Thebes – Nottingham Playhouse  
Blast Theory – Rider Spoke  
Office Party  
Dead Wedding – Faulty Optic and Mira Callix in association with Opera North  
15th Anniversary Season – Ridiculusmus  
The Harder They Come – Theatre Royal Stratford East

American Airlines  
(official airline sponsor)

Mark Morris Dance Group

The Australia Council for the Arts

Gilgamesh – Uncle Semolina and Friends  
Roadkill – Splintergroup  
Small Metal Objects – Back to Back Theatre  
Arts Victoria  
Gilgamesh – Uncle Semolina and Friends  
Small Metal Objects – Back to Back Theatre  
Honour Bound – Sydney Opera House and Malthouse Theatre

Arts Projects Australia

Gilgamesh – Uncle Semolina and Friends

## Culture Ireland

Fabulous Beast Dance Theatre

Goethe Institute

Hedda Gabler – Schaubühne Theatre Berlin

## Gallery sponsors

Martian Museum of Terrestrial Art  
American Center Foundation  
The Henry Moore Foundation  
The House of Viktor & Rolf  
Netherlands Board of Tourism & Conventions – "Arnhem Nijmegen Cool Region" and "Made in Arnhem"  
Embassy of the Kingdom of the Netherlands  
KLM Royal Dutch Airlines  
Mondriaan Foundation  
Prensela – Dutch Platform for Design and Fashion  
VandenEnde Foundation

Marjetica Potrč

Embassy of the Republic of Slovenia, London

The Henry Moore Foundation  
The Rayne Foundation

Shirana Shahbazi

Stanley Thomas Foundation  
Pro Helvetia – Swiss Arts Council

Hans Schabus

Austrian Cultural Forum

Huang Yong Ping

Institut Français

## Cinema sponsors

London Australian Film Festival  
Commonwealth Bank

Australian High Commission

Australian Film Commission

London Children's Film Festival

Macquarie Group

Osamu Tezuka

The Japan Foundation

The Great Britain Sasakawa Foundation

The Daiwa Anglo-Japanese Foundation

Cinema of Brazil

Embassy of Brazil

London Korean Film Festival

Korean Cultural Institute

Korea Culture and Content Agency (KOCCA)

City of London Festival

Swiss Film

Stanley Kubrick: A Film Odyssey

University of the Arts London

## Sponsorship from Trusts and Foundations

The Mercers' Company  
Garfield Weston Foundation

The Rayne Foundation

Local Area Agreement

City Parochial Foundation

The Cripplegate Foundation

The Robert Gavron Charitable Trust

The Chapman Charitable Trust

The Weinstock Fund

Harold Hyam Wingate Foundation

The Ernest Cook Trust

The Paul Hamlyn Foundation

The Barbers' Company

The Worshipful Company of Fanmakers

# strategic objectives

**To deliver to all our audiences a world-class arts, education and outreach programme** which combines excellence and innovation with financial sustainability, cultivating a network of sustainable partnerships, especially in East London.

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**To maximise commercial income and activity by fully utilising the Barbican Centre's spaces and facilities,** maintaining and developing the buildings in line with business need, commercial and artistic opportunities and our brand values.

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**To work towards an international arts and education quarter in the City,** in partnership with the Guildhall School and London Symphony Orchestra, with a unique programme of artistic activity that will co-ordinate the organisations' strengths and assets in the most effective way.

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**To drive forward and build the Barbican's Development function** creating a model which underpins the excellence of the artistic programme and enables new initiatives through increasing private sources of income.

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PHOTO GRAPH: MOBLEY VON STERNBERG

## The City of London and the Barbican

The Barbican is provided by the City of London Corporation as part of its contribution to the cultural life of London and the nation.

[www.cityoflondon.gov.uk](http://www.cityoflondon.gov.uk)



## [www.barbican.org.uk](http://www.barbican.org.uk)

For an audio tape, Braille or large print version of this annual review please:

telephone 020 7382 7024 (9am-8pm) minicom 020 7382 7297

SMS/text 020 7256 9577 email [access@barbican.org.uk](mailto:access@barbican.org.uk)

### Design

Jebens Design

### Print

Richard Edward

