

Annual Review 2008/09

nothing do some
different

do something different

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chairman's foreword

The Barbican Centre continues to stimulate, entertain and delight its diverse audiences – that is my very clear impression when I attend many of our extraordinary range of events, confirmed by our record ticket sales.

The entire Board is grateful to Nicholas Kenyon and his excellent team for their hard work and imagination in keeping the Barbican at the forefront of the world's arts centres.

We cannot, however, be complacent. Times are tough – and seem likely to become tougher. We are immensely fortunate to have such a committed core funder in the City of London, but this increasingly comes with the proper expectation that we will do more to "help ourselves": we need both to ask ourselves whether our current resources could be used more efficiently and effectively and to generate more external funding through our Development activities.

I am delighted that Christopher Purvis agreed this year to become the Chairman of our revitalised Barbican Centre Trust and to join our main Board. In a difficult financial climate, the Trust and our Development team have set themselves stretching targets. Building on our core City of London support, we must develop a more mixed, plural funding model. We have already succeeded in attracting new funding from Arts Council England, the DCSF, and sponsors. Given our tremendous artistic reputation and our location in the heart of Europe's leading financial services centre, I am hugely optimistic that we can make such a model work – enabling the Barbican Centre to continue to flourish, to grow, and to innovate.



Jeremy Mayhew

Chairman of the Barbican Centre Board

PHOTOGRAPH: JACOB VON STERNBERG

introduction

It has been an important and innovative year for the Barbican Centre, during which we have moved decisively forward.

We have sold more tickets than ever, received critical acclaim for our wide-ranging arts programme, and reformulated our strategy for the future. With a passionately committed staff, management, the Barbican Centre Board, and Barbican Centre Trust, we are

creating the model of tomorrow's arts and learning centre

based on artistic excellence, creative learning for all, international and local collaboration, and commercial success.

In this review you have a glimpse of how this is being achieved through our four themes:

- facing east
- partnerships and collaborations
- participation and engagement
- an 'alliance for creative excellence' in the City of London

We aim to transform lives, inspire a new generation, and offer great experiences to all. We are embarking on an exciting journey. We do something different. Join us!



Sir Nicholas Kenyon
Managing Director, Barbican Centre

2008/09 key figures

1.2 million

tickets sold through our box office

13%

increase in attendance on 2007/08

£9.3 million

income from arts activity

£4.4 million

income from commercial activity

facing east

The Barbican is uniquely placed to engage in the artistic life of east London. Our ambition to take our programme outside the Centre's walls to audiences in the east reached new heights this year.

Our offsite summer

This summer we launched our new world-class contemporary music and dance festival *Blaze* – partly funded by Arts Council England – which took us to venues and spaces in the east end including Victoria Park, Hackney Empire and the Vortex. *Blaze* featured a celebration of international dance traditions and concerts by some of the world's greatest dance bands, including a special focus on Cuba.

As part of *Blaze* we also took theatre, film and art offsite. Bite's *Dancing in the Square*, with the Hackney Co-operative Development's Gillett Squared project, created a day of dance workshops that included flamenco, hip-hop and tea dances. And *World in Motion*, supported by ACE, gave young people from across the five Olympic boroughs the chance to develop their artistic and performance skills through working with Guildhall Connect and the Barbican's joint network of artists and workshop leaders. The results were showcased at the Shoreditch Festival, where Barbican Film presented a special screening of the Buster Keaton film *Steamboat Bill Jnr* with live piano accompaniment from BBC Radio 4's Colin Sell.

This summer's *Radical Nature* exhibition took art outside the Barbican walls. The Art Gallery commissioned experimental architectural collective EXYZT to create a new work to accompany the show: *Dalston Mill*, a fully-functioning, 16 metre-high windmill accompanied by a 20 metre long *Wheatfield*. A restaging of environmental artist Agnes Denes' original 1982 pioneering piece in Manhattan, the work turned a disused railway line and waste ground in Dalston into a vibrant rural retreat.

PHOTOGRAPH: LONDON DOUGLAS





PHOTOGRAPH: MATT STUART

Sir Nicholas Kenyon, Sir Colin Davis, and Lord Sebastian Coe at the London 2012 Weekend

2012 Olympics

With our artistic and education programme already facing east, and as the major arts centre closest to the Olympic site, we have continued to strengthen our role with the 2012 Olympics over the past year. We again launched the London 2012 Open Weekend – the annual celebration counting down to the Olympic and Paralympic Games – with a performance by the Barbican Young Orchestra, led by Sir Colin Davis and introduced by Lord Sebastian Coe, Chair of the London 2012 Organising Committee. Sir Nicholas Kenyon was also appointed as a member of the Cultural Olympiad Board, playing a central role in developing the artistic vision and cultural legacy of the Games.



PHOTOGRAPH: ANDREAS SCHMIDT

Dancing in the Square

Collaborations in the east

Proud to work with all our collaborators in east London, we took significant roles in both the Greater London Authority's EAST festival "championing the best of east London" and the CREATE festival, which celebrates and brings together "homemade world-class" culture from the five Olympic boroughs. Plans are already underway for developing these partnerships in 2010. Our relationship with Theatre Royal Stratford East continues to grow, and, following the success of Boy Blue Entertainment's *Pied Piper* production which came to the Theatre in March, it returns for a Christmas run in December 2009.

partnerships and collaborations

No artistic project or event is created in isolation. Everything we do involves a variety of partnerships and collaborations, many of which are deeply embedded.

Our Resident Orchestra

We are extremely proud to have the London Symphony Orchestra as our Resident Orchestra. Acknowledged recently as one of the world's best orchestras in a poll of experts, with Principal Conductor Valery Gergiev, their roll-call of conductors and soloists and their inspiring LSO Discovery education work, they make an immense contribution to the artistic life of the Barbican.

International Associates

In March 2009 we announced innovative new partnerships with five of the world's leading ensembles; Jazz at Lincoln Center, the Leipzig Gewandhaus Orchestra, the New York Philharmonic, the Royal Concertgebouw Orchestra of Amsterdam and the Los Angeles Philharmonic are our new International Associates, who will come to the Barbican for regular residencies starting from 2010. The residencies will involve symphonic and chamber music concerts, family events, new commissions, and educational and outreach work.

Heralding the first residency, Wynton Marsalis brought the Jazz at Lincoln Center Orchestra to the Centre for a sell-out concert in July 2009 and we announced the details of their 2010 residency to assembled figures from the jazz community.

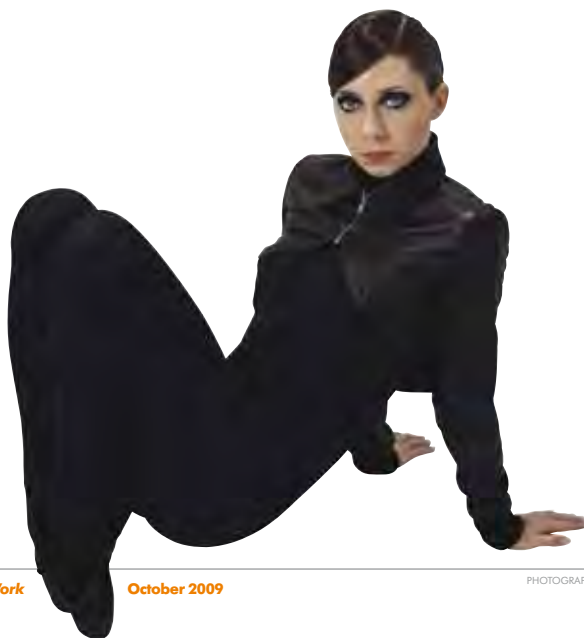
And to celebrate the newly formalised relationship with the Leipzig Gewandhaus Orchestra, in September 2009 the Mayor of the City of Leipzig, Burkhard Jung and Alderman Roger Gifford, Sheriff of London, signed a ceremonial agreement at a reception at German House in the presence of the Minister Plenipotentiary of the German Embassy.



"This top class weekend underlined London's growing status in the jazz world, a fact recognised by the JLCO's newly announced Barbican residency next June."

Evening Standard

PHOTOGRAPH: AKIN FALGOUT



Michael Clark's *New Work*

October 2009

PHOTOGRAPH: JAKE WALTERS



COLA-I Fest July 2009

PHOTOGRAPH: OLIVIA HEMMINGWAY

Artistic Associates

Our Associates reflect the artistic aspirations of the Barbican. These are key partners with whom we have long-term relationships which involve commissioning, producing and premiering some of the key artistic events in our programme.

Michael Clark's *New Work* took the Edinburgh International Festival by storm in summer 2009 and was a highlight of our autumn programme. In April 2009 Cheek by Jowl's hard-hitting French-language version of Racine's *Andromaque* was one of the first productions we put on in the Guildhall School's Silk Street Theatre and next is *Macbeth* in March 2010. And it was through one of our key partners, Theatre Royal Stratford East, that we were introduced to Boy Blue Entertainment, our new Artistic Associate. Their *Pied Piper* is revived for Christmas 2009, with a linked educational project involving young people from 25 schools, and they are working on a new show with us for 2011. We also look forward to new shows from Fabulous Beast in 2010 and Deborah Warner in 2011.

Our Associate Orchestra, the BBC Symphony Orchestra and Associate Producer, Serious, are also central to the quality and diversity of our music programme.

Further partnerships

Barbican Education – now undergoing its transformation into the joint Barbican and Guildhall School Creative Learning Division – has built up a series of partnerships over the past ten years with local schools. This year, thanks to new support from Deutsche Bank, we have created an exciting new relationship with the City of London Academy Islington. COLA-I Fest, their first phase of creative learning activities, took place in July 2009.

Our Cinema and Art Gallery partner with a variety of different organisations throughout the year. And with our growing Development department regularly asking companies to partner art forms, education, exhibitions and festivals – through sponsorship and corporate membership – more and more companies are joining the Barbican to be a part of something different.

Our new Partnership Consultation Group brings together all of our local partners in east London, has provided thoughtful feedback on our activities and has also given the organisations the chance to meet and inspire each other.

participation and engagement

We are passionate about engaging our audiences, whether enjoying a concert in the Hall, coming to the Family Film Club, or dancing in the sunshine at one of our outdoor *Blaze* concerts or *bite* workshops in east London over the summer.

There are many ways to access our artistic programme, and we offer audiences engagement on many levels, such as singing on stage, taking part in creative workshops, talks and discussions, or simply experiencing the thrill of live performance.





"FreeB was an instant hit. The free membership scheme offers young people the opportunity to get free tickets for a range of our performances and events."

Young people

Creative Learning for young people is central to our participation work. One project that had a hugely successful second year was the Barbican Young Orchestra and Creative Ensemble, who played to a captivated audience in the Hall in July 2009. Introduced by Lord Sebastian Coe and conducted by Sir Colin Davis, the evening also brought together young musicians from Guildhall School's Connect projects and schools throughout London, who rehearsed with members of the London Symphony Orchestra.

Also returning for another successful year was OakFest. The collaboration between Barbican Education and Oaklands Secondary School in Tower Hamlets – funded by the Mercers' Company – filled the school for a week with workshops inspired by our diverse arts programme. Activities included street dance lessons with jazz dance, filmmaking and singing. And our World in Motion Drumming project brought together groups of young people from secondary schools – such as 'rEGAL' from Elizabeth Garrett Anderson, 'Pulse' from Morpeth School and 'iCan' from Stoke Newington School – with tutors from Guildhall Connect.

Another thriving enterprise is our development of the FreeB initiative. We were delighted to be involved with Arts Council England's *A Night Less Ordinary* scheme which offers free theatre tickets to under 26s, and were so keen to cover our other artforms, we extended the idea to become FreeB. The free membership scheme offers young people the opportunity to get free tickets for a range of our performances and events. It was an instant hit – we already have 5,500 members – and is growing fast! We are also celebrating the 25th year of Family Film Club. Continuing to attract families to London's finest big screen fix for all ages, the Club runs every Saturday morning complete with creative activities for everyone.

Doing Something Different

This ambition and standard of engagement certainly doesn't stop with young people, as we aim to inspire all, and enrich our programme for everyone. Our *Do Something Different Weekend* events go from strength to strength, and this year we held our first summer weekend. Planned as part of the Cultural Olympiad's Open Weekend, and themed around *Blaze's* Brazilian and African dance music and events with an environmental strand inspired by the Art Gallery's *Radical Nature* exhibition, it had the whole Centre buzzing. Visitors of all ages took part in dance workshops and could practise their newly-learned skills to the live music on the Freestages, build sand sculptures and even create ice cream sundaes under the tutelage of our banqueting contractor Searcys.

Our installation at Dalston Junction, *Dalston Mill* – created by experimental architectural collective EXYZT – attracted 14,452 visitors over the three weeks of the installation, and was also the setting for a series of events and workshops. Many of these were in collaboration with the local community, and ranged from theatre performances and bread-making to pedal-powered music and tea-time talks with artists.

Other highlights of the Gallery's ongoing programme of events which accompany its exhibitions included the inaugural Barbican Debate which brought together leading international architects to discuss Le Corbusier's legacy in our packed Hall, and, as part of the Robert Capa exhibition, the legendary John Morris spoke about how he published Capa's famous D-Day landing photographs.

the new 'alliance for creative excellence'

The Barbican's relationships with our two closest neighbours – the Guildhall School of Music & Drama and the London Symphony Orchestra (LSO) continue to flourish.

The on-site partnership, stretching from LSO St Luke's in the north, through to the site of Milton Court in the south of the area on Silk Street, is creating an unrivalled arts and education quarter, both in terms of the facilities available in the area, and the synergies between the organisations. Major advances have been made this year including the delivery of funding to turn this vision into reality; the amalgamation of the Guildhall School's Connect programme and the Barbican's Education Department to form a joint Creative Learning division; and the creation of *Centre for Orchestra*.

Strategic objective:

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.

£2.245 million from the Higher Education Funding Council (HEFCE)

In March 2009 the Guildhall School was awarded a Strategic Development Fund grant of £2.245 million by the Higher Education Funding Council. The funding will enable the three partners to create a new model for partnership working between higher education and the creative and performing arts, which could transform the sector.

Milton Court

Milton Court will provide significant new facilities for the Guildhall School including a concert hall (609 seats) a second theatre (225 seats) and a studio theatre (80-128 seats). The new performance spaces are designed to be complementary to the existing venues in the Barbican, Guildhall School and LSO St Luke's and will be a catalyst for new ways of working for the alliance partners. The developers, Heron International, put the contract out to tender in September 2009. They envisage a start on site in Spring 2010 with practical completion scheduled for November 2012.

A new Director of Creative Learning

In June 2009 Jillian Barker, our long-standing Head of Education, left us to go a prestigious Director role at the National Gallery. Jillian created Barbican Education, and we celebrated its 10th birthday last year. With the appointment of Sean Gregory to the new role of Director of Creative Learning for Barbican Centre and Guildhall School a new era has begun for Barbican Education. Formerly Head of the Centre for Creative and Professional Practice at the Guildhall School, Sean took up his new role in October 2009 and is managing and developing the current activities of Guildhall Connect and Barbican Education, creating a new joint Division for Creative Learning. The School and the Centre already share the support service departments of Finance, Engineering, Human Resources and Capital Projects, but this has now, for the first time, extended the principle to frontline educational and artistic activities.





"We aim to build the partnership in order to support the provision of contemporary music genres in and outside schools into the future."

Three outstanding projects

Guildhall Artists at the Barbican is a programming strand in which senior musicians from Guildhall School take to the Barbican stage before LSO concerts, with free performances that complement the repertoire of the evening's concert.

Centre for Orchestra is a major initiative which brings together all three partners' expertise to create a laboratory for the orchestra of the future, in which the training, professional development and evolution of the best musicians can take place. The programme from the pilot year in 2008/09 will be developed and further relationships will be created between young, aspiring orchestral musicians and the cross-arts programme of the Barbican. Funding for the pilot year was provided not only by the LSO and Guildhall School but also by the Department for Children, Schools and Families (DCSF), the Paul Hamlyn Foundation and the LSO Friends.

SoundEast: Connecting Music of the World, a new contemporary music education initiative, is the other major project which involves all three organisations. The alliance partners are working in collaboration with the ten east-facing London Boroughs: Greenwich, Hackney, Newham, Tower Hamlets, Waltham Forest, Barking & Dagenham, Bexley, Havering, Lewisham and Redbridge. Funded by the DCSF and running from September 2009 to July 2010 *SoundEast* builds on and complements the *LSO On Track* project the partnership created in 2008/09.

With *SoundEast* the partners aim to introduce a wide range of music from across the globe to young people in east London by creating a programme of interactive and participatory music activities, linked to our international arts programme. In the future this will lead to a number of pathways into wider participation in music performance. We aim to build the partnership with boroughs' Heads of Music Services, schools, teachers and young people in order to support the provision of contemporary music genres in and outside schools.

PHOTOGRAPH: CLIVE TOTMAN

commercial activities

Our commercial activity forms a core strand in our funding model and we remain proud of the superb spaces and services we offer for conferences, banqueting and other commercial events.

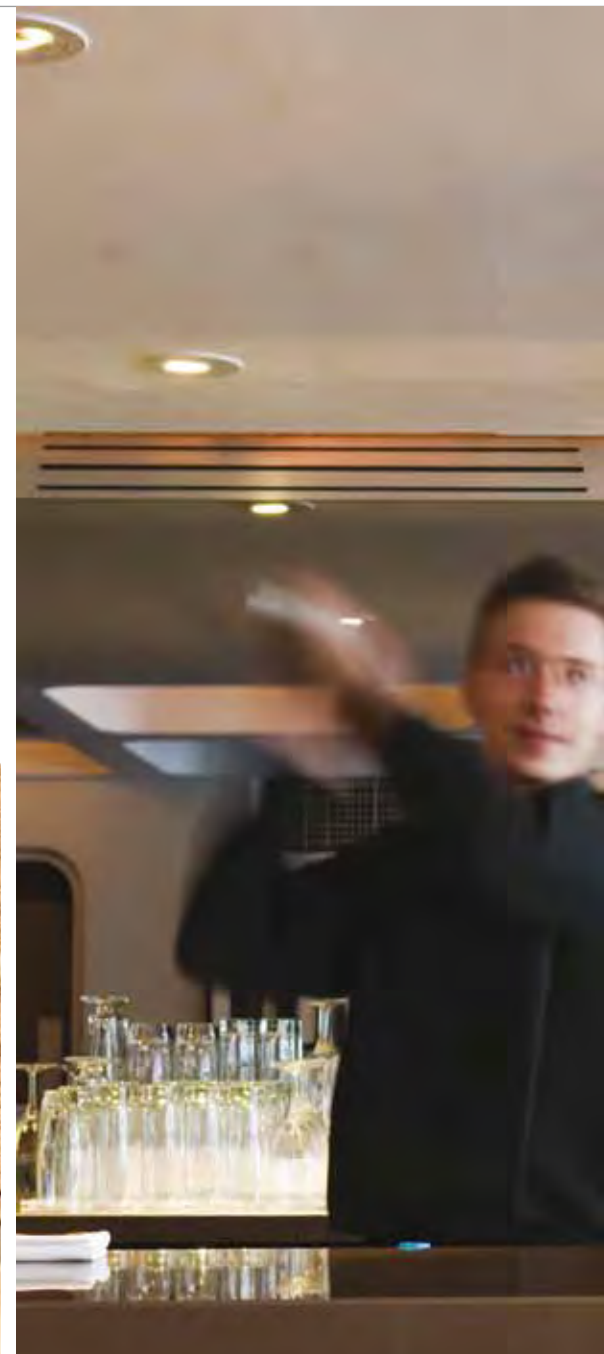
In the challenging economic climate of the 2008/9 financial year, our Commercial teams have managed to weather the storm to secure income of £4.364 million, a net contribution of £2.098m, just up on last year's figures.

Despite the economic climate, conference income represented our best year to date. Our client list included major names as we hosted AGMs for Shell, HSBC, BT, Aviva and the RNLI amongst others. We also remain a very popular venue for graduation ceremonies and corporate hospitality events incorporating private cinema screenings. Although lead times for events have become shorter this year, our continuity clients and repeat business are currently holding us in good stead.

The exhibitions market has experienced a general downturn and 2008/09 was a challenging year for the Barbican's Exhibition Halls. However, the trade shows we hosted included two successful new event launches for the Green IT show, a new event dedicated to sustainability in the IT industry, and Dataworld Conference and Exhibition. In addition there were other recruitment and fashion



PHOTOGRAPH: JAMES O. DAVIES, COURTESY OF ENGLISH HERITAGE





sales shows as well as increased activity in the examinations sector. One of this year's highlights was the International Wine Challenge which gave us a seven-week tenancy in the Exhibition Halls.

The story for our catering and banqueting services is very positive. Public catering in our bars and restaurants had an excellent year as did our banqueting services. September 2008 saw Searcy, our fine dining restaurant, refurbished to coincide with the beginning of the autumn season. The discreet and sophisticated décor has been welcomed by pre- and post-show diners, whilst the private dining room has proved popular both with artists and corporate partners. On the popular catering front, our new Costa Coffee café in our foyer has helped energise the ground floor and has been welcomed by audiences and staff alike!

"We remain a very popular venue for graduation ceremonies and corporate hospitality events."

Strategic objective:

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.

2008/09 in quotes

"Radical Nature is a thought-provoking exhibition, sensitively assembled"

Sunday Telegraph

Radical Nature

"One could not wish for such a sedulously researched and well-appointed exhibition."

Frieze

Le Corbusier

'It's mind-blowing, heart-breaking, hilarious and beautiful beyond words.'

The Independent

Lipsynch

"Powered by Michael 'Mikey J' Asante's bass-crunching score, Pied Piper plays a tune that's hard to resist. There's a bounce and energy to its ultimately uplifting tribute to the redemptive power of dance that stops cynicism dead in its tracks. What else can you do but follow its lead?"

Metro

Pied Piper

"New York has some great cinemas. But do they rival our welcoming multiplexes, our ICA, our Curzon Soho or our palaces of art like BFI Southbank and the Barbican? Not a chance."

Time Out

"Hosted by Seasick Steve and filmed for BBC Four, this was a magical night of performance by a gathering of characters all digging deep into the motherlode of American roots music."

The Times

Folk America – Hollerers, Stompers and Old-Time Ramblers/
Greenwich Village Revisited

"It's hard to recall the last time an artist received such a thunderous standing ovation. The singer-pianist from Asti, an introverted magician who blends chanson, enigmatic poetry, vaudeville and cultured swing, deserved nothing less."

The Times

Paolo Conte

"This concert was the first in a series celebrating the artistry of the German bass-baritone Thomas Quasthoff, who gave a performance that could scarcely have been bettered... his rich and varied tone created a complex of subtle meanings as he forged words and notes together into an indivisible union."

The Guardian

Thomas Quasthoff, Die Stimme

"...the Barbican launched 2009 in grand style, inviting the historic Gewandhaus Orchestra and its music director, the dynamic Riccardo Chailly, with two Leipzig choirs, for an all-Beethoven programme of the last two symphonies. It was a sensational, upbeat start to the year — edge-of-the-seat stuff from the first bar of the F major (No 8) symphony's opening allegro vivace e con brio."

The Sunday Times

Leipzig Gewandhaus Orchestra residency

artistic review: introduction

by Artistic Director, Graham Sheffield



PHOTOGRAPH: MORELY VON STERNBERG

Even by our own demanding standards, which we take pride in setting higher year on year, 2008/09 has been an inspiring season – we hope as vibrant and enlightening for our audiences as it has been for our team here to plan and to deliver. I believe that our commitment has never been stronger to the ideal of offering world-class arts which inspire, challenge and amaze – from everywhere for everyone.

Not every element of our programme will appeal to every member of the public, of course. Given the diversity of our offer (from classical to contemporary in all the arts), every

visitor to the Barbican will define and refine their own individual pathway through the programme. You may come to us via film, but in the process discover an interest in classical music. You may be a hardened jazz aficionado and just happen to encounter our visual arts programme through The Curve, and thus begin a new artistic journey. That's one of the beauties of the Barbican: discovery of new interests through our free events, participation and education opportunities, which are so important to enriching our international offer.

In the report which follows, we use each strand of our vision to articulate the highlights of our programme from September 2008 through the summer of 2009. Inevitably some of these highlights cross all these boundaries as our strength is as a multi-disciplinary, multi-faceted arts centre.

As Artistic Director, I'm giving a brief taster of my personal highlights. These are very different from what they would have been a decade ago, since I too have expanded and developed my preferences and tastes through the exploration of our programme, practising what we preach!

Antony Hegarty with our resident London Symphony Orchestra, our Great Performers focus on Thomas Quasthoff, Jazz Voice, the gala opening of the London

Jazz Festival, the Bergman film retrospective, Robert Lepage's epic *Lipsynch* and Castellucci's *Inferno*, the formidable Le Corbusier exhibition, complete with the added-value programme of music, film, talks and education with which we contextualised it. There was so much more, much of it chronicled in the following pages. I should like to thank all the artists who made this year possible at the Barbican, my own colleagues for their commitment and enthusiasm, our resident LSO and all our artistic associates from the UK and abroad for their continued and productive partnerships.

"That's one of the beauties of the Barbican: discovery of new interests through our free events, participation and education opportunities."

Strategic objective:

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.

artistic review: world-class

In March 2009 the Barbican announced five new International Associates which will enhance our world-class offer across the arts.

Jazz at Lincoln Center, the New York Philharmonic, the Los Angeles Philharmonic, the Royal Concertgebouw Orchestra of Amsterdam and the Leipzig Gewandhaus Orchestra, whose 2009 New Year's Day performance of Beethoven Symphonies 8 and 9 received five-star reviews. This news signalled a new era for our music offer as we programme longer-term residencies with these world-class ensembles

The Barbican's Resident Orchestra, the LSO, and its Principal Conductor Valery Gergiev continued to thrive and Gergiev also gave three dramatic performances with the Mariinsky Theatre. Whilst in another inspired LSO partnership, *UBS Soundscapes: Lang Lang*, the star pianist thrilled audiences with an electrifying residency in April 2009.

Baroque became a strong programming theme for 2009 as the world celebrated three key anniversaries for Purcell, Handel and Haydn, and Haydn's *Creation* provided the starting point for *Die Stimme* (The Voice) a major year-long residency for the baritone Thomas Quasthoff.

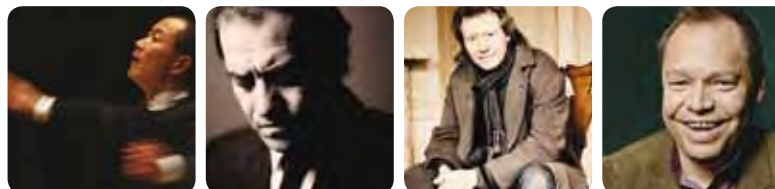
In October 2008 we saw the LSO crossing genres with flair, with two spectacular concerts on consecutive nights featuring the contrasting sounds of Malian kora player Toumani Diabate and Antony and the Johnsons. And in association with Serious and BBC Radio 3 the Barbican played host to *Jazz Voice*, the opening concert of the 2008 London Jazz Festival.

Barbican Art Gallery's high-impact exhibition on Le Corbusier explored the work of the most influential architect of the 20th century and the exhibition allowed us to offer some of our most creative cross-arts programming – the BBC Symphony Orchestra and our Cinema both focussed on composer Iannis Xenakis, who had worked with the great architect.

Cinema found a loyal audience for its new transmissions of Met Opera Live throughout the year and continued to showcase internationally-renowned film directors such as John Cassavetes, François Truffaut and Ingmar Bergman in its Directorspective slot.

And we continued to bring productions by the greats of international theatre and dance to London; in September 2008 we presented one of the last new works of the now much-mourned Merce Cunningham, *Xover*. Merce himself was an inspiring and cheerful presence at the premieres and we were all hugely saddened by the great man's death in August 2009. September was also the month that saw Robert Lepage's latest ensemble work in our theatre, an epic nine-hour panorama encompassing different ages and worlds, whilst in March 2009 the great Japanese director Ninagawa presented the thrilling spectacle of Shochiku Grand Kabuki's production of *Twelfth Night*.

PHOTOGRAPHS L TO R: CHRIS LEE, MARCO BORGGREVE, MARCO BORGGREVE, JIM RAKETE, DEUTSCH GRAMMOPHON



Left to right: Tan Dun, Valery Gergiev, Harry Christophers and Thomas Quasthoff

2008/09 in pictures

Photography credits, from left to right:
Kawakatsu Amino / Alberto Venzago / Eliot Wyman /
Philip Ryalls / Eliot Wyman / Akin Falope / Akin Falope /
Philip Ryalls / Gadi Dagon / Gert Mothes / Jim Rakete
- DG / Marco Borggreve / Philip Ryalls / Marco
Borggreve / Eliot Wyman / Lyndon Douglas / Matt Stuart /
Chris Lee / Paul Thompson / Philip Ryalls / Philip
Ryalls / Luca Del Pia / Lyndon Douglas / Leon Yearwood /
Hugo Glendinning / Eliot Wyman / Matt Stuart / Andreas
Schmidt / Akin Falope / Lyndon Douglas

**Silent Film and Live
Music Series: One Week**
September 2008



**Frequency and Volume
by Rafael Lozano-Hemmer**
October 2008



Africa Now!
October 2008



**The London Korean Film
Festival: Good, Bad, Weird**
November 2008



Mariza
November 2008



September 08

October 08

November 08

**London Symphony
Orchestra: Sir Colin Davis:
Heirs and Rebels series**
September 2008



**This is War!
Robert Capa at Work**
October 2008



**Jazz Voice:
London Jazz Festival 2008:
Melody Gardot**
November 2008



**Merce Cunningham
Dance Company**
September 2008



Toumani Diabate and LSO
October 2008



**The London Children's
Film Festival: Kung Fu Kid
and LSO**
November 2008





Peter Coffin: Trumpet
February 2009



**The Mariinsky Theatre
Valery Gergiev**
February 2009



February 09



**Baroque Celebration:
Harry Christophers**
January 2009

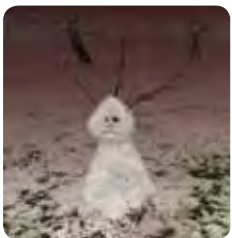


**Die Stimme:
Thomas Quasthoff**
January 2009

January 09



**Plonter: The Camerai
Theatre of Tel Aviv**
January 2009



Twisted Christmas
December 2008

December 08



Le Corbusier: The Art of Architecture
February 2009



**Folk America – Hollers, Stompers
and Old Time Ramblers**
January 2009



**The Leipzig Gewandhaus Orchestra
Beethoven**
January 2009



**The London African
Film Festival: Early
South African Cinema**
December 2008



**Saint Nicholas
Family Matinee:
ft. Gareth Malone**
December 2008



**Synedoché:
Preview and
Screen talk**

May 2009



**The Viking of 6th Ave:
The Music of Moondog**

May 2009



Oumo Sangare

April 2009



**Spanish Bombs:
A tropical tribute
to The Clash**

April 2009



April 09

Pied Piper: Boy Blue Entertainment

March 2009



**The London Australian
Film Festival:
Not Quite Hollywood**

March 2009



March 09

**Do Something Different
Weekend**

March 2009



**Banned in the USA! Rediscovering
the Lost Films of the Marshall Plan**

May 2009

**Inferno, Purgatorio, Paradiso
by Romeo Castellucci**

April 2009



**The International
Buddhist Film Festival:
Beyond the Mountain**

May 2009



**Beijing Now! Part
of Beyond the Wall**

April 2009



Rokia Traoré

April 2009



**Beyond the Wall:
Ian Dun**

March 2009



**Cosmic Engineering, A Tribute to
Sun Ra: Jerry Dammers Spatial
AKA Orchestra**

March 2009





Blaze09
August 2009

August 09



Dancing in the Square
Gillett Square N16
July 2009

July 09



Summer Do Something Different Weekend
July 2009

July 09



Sing the Truth:
Nina Simone Remembered
July 2009

July 09



The Fourth Wall:
Clamens von Wedemeyer
June 2009

June 09



Radical Nature: Art and Architecture for a Changing Planet 1969–2009
June 2009

June 09



Radical Nature, lakeside installation
August 2009



The Songs of David Byrne and Brian Eno:
David Byrne
August 2009



Dalston Mill
July 2009

July 09



Baseline: London
by Greeme Miller
July 2009

July 09



The 12th British Silent Film Festival:
Dodge Bros
June 2009

June 09



The Directorspective: Ingmar Bergman – Summer with Monica
June 2009

June 09



June 09

artistic review: inspire, challenge, amaze

Our audiences visit the Barbican for many reasons and we hope that our programming constantly provides fresh perspectives on different aspects of people's lives.

In summer 2009 *Radical Nature* brought together key figures from across generations who have created utopian works and inspiring solutions for our ever-changing planet. The Gallery was turned into a dramatic garden whilst Heather and Ivan Morison's *I am so sorry, Goodbye* – a eco-dome on the Barbican's lakeside – provoked much discussion and speculation. Agnes Denes' *Wheatfield: a confrontation 1982* provided the inspiration for *Dalston Mill*, a satellite project by French architectural collective, EXYZT.

In October 2008 in our main Gallery, our three-part exhibition of war photography asked people to reflect on conflict and its visual representation, and created a media debate on the work of iconic photographer Robert Capa. In *The Curve*, Rafael Lozano-Hemmer's *Frequency and Volume* fascinated people as their shadows, projected onto the wall, were tuned into radio frequencies; Peter Coffin covered the space in sumptuous videos of Japanese gardens generated using multiple cameras attached to a small remote-controlled helicopter, whilst in the most recent show Clemens von Wedermeyer explored the relationship between fact and fiction.

In the Theatre, Complicite, under the direction of the ever-inspiring Simon McBurney, asked us to explore the links between beauty and violence in their new Japanese production *Shun-kin*. In our Pit theatre, Slung Low took the audience each on their own adventure in *Helium*, an imaginative installation featuring helium balloons. And in April 2009 Romeo Castellucci's trilogy – *Inferno, Purgatorio, Paradiso* – used Dante's epic text to take audiences into a deeply unsettling world.

Contemporary Chinese culture was the focus of a classical and contemporary music festival, *Beyond the Wall* in March/April 2009. Our contemporary music programme led people through the weird and wonderful including *Drifting and Tilting* – Songs of Scott Walker, where a pig's carcass provided one of the many sound effects (November 2008), and *Moondog: Viking of 6th Avenue* took us back to the streets of 1950s and 1960s New York (May 2009).

Cinema provided audiences with eclectic programming throughout the year; ranging from favourite *Buster Keaton Comedy Shorts* chosen by Tim Brooke-Taylor and Graeme Garden which launched the autumn Silent Film and Live Music programme, and in May 2009 *Banned in the USA! Rediscovering the lost films of the Marshall Plan 1948-1953*, exploring the heavyweight subject of post-war propaganda.

artistic review: from everywhere for everyone

Our programming comes from all over the world, and we are proud to provide inspiring events for many different communities and interest groups.

Our contemporary music programming continued to offer a vast range of global programming with Ramadan Nights in September 08 featuring a spectacular concert from the Alim Qasimov Ensemble and the Kronos Quartet; a Tropical Tribute to the Clash merging British punk with Latin in April 2009, Mariza, the Queen of Fado wowing family and late-night audiences in November 2008; and Folk America – Hollerers, Stompers and Old Time Ramblers, as the Barbican stage provided live performance footage for a linked BBC-4 TV series on American folk music in January 2009.

As part of *Blaze*, our new contemporary music festival for summer – which thanks to Arts Council England we took to venues, both indoors and outdoors across east London – we programmed a series of top Cuban artists to celebrate *Cuba50*. Cinema also reflected this theme with *Cine Cuba – 50 years of Revolution*. Whilst with *Dance Nations*, another strand of *Blaze*, we brought

summer audiences a programme of tango, Afro-Cuban beats, flamenco, frevo, swing, Balkan music and jazz dance.

Throughout the year our Cinema programme took audiences through a whirlwind of international film festivals; *Cinema of Brazil: Afro-Brazilian Perspectives* recorded influences on Brazilian film-making to coincide with the 120th anniversary of Brazil's abolition of slavery and the UK's Black History Month; the London Korean Film Festival and the London Australian Film Festival were opened by the most senior diplomatic representatives from those countries, and the London Children's Film Festival explored children's films from around the world and provided creative learning experiences for hundreds of young people.

Family audiences also enjoyed *Hansel & Gretel* from Catherine Wheels Theatre Company as they walked through a wintry world recreated on our theatre stage in a reinvention of Grimm's classic fairytale. And Britten's *St Nicolas* – the finale for Ian Bostridge's *Homeward Bound* series – involved the EC4 orchestra and local community choirs trained by Gareth Malone in a thrilling family matinee and evening performance.

"Throughout the year our cinema programme took audiences through a whirlwind of international film festivals."



awards

Classical Music

Royal Philharmonic Awards

Opera and Music Theatre

Nominated:

Present Voices: Adriana Mater

Concert Series & Festivals

Nominated:

Homeward Bound: Ian Bostridge

Education

Nominated:

Barbican Young Orchestra:

Hear the Future

Theatre and Dance

Olivier Awards

Black Watch

Awarded:

Best Director

Best Theatre Choreographer

Best New Play

Best Sound Design

Nominated:

Best Company Performance

What's on Stage – Theatrogoers' Choice Awards

The See Tickets Best Actor in a Musical

Nominated:

Rolan Bell – The Harder They Come

The Ambassador Tickets – Best Ensemble Performance

Nominated:

Black Watch

Theatre and Dance cont...

Critics Circle National Dance Awards for 2008

Spotlight Award

– Female Artist Award (Modern)

Awarded:

Kate Coyne (Company Dancer)

Michael Clark Company

Best Choreography (Modern)

Awarded:

Hofesh Schechter

Charlemagne Award 2008

Art

Awarded:

Declan Donnellan – Cheek by Jowl

Commercial

Visit London Silver Award

Awarded:

Best Business Venue

MIMA (Meetings International Marketing Award)

Awarded:

Gold Award for Best PR Campaign

Cool Venue Award

Awarded:

Cooldest Conference & Exhibition Centre

Gold Clean City Award

development

Sponsorship, donations and grants are essential for the Barbican to thrive and to achieve our vision of creating the model of tomorrow's arts and creative learning centre.

We are extremely grateful to the individuals and organisations that support our work. Without these contributions the scope of many artistic and learning projects would be reduced or would not happen.

This year the Barbican Centre has been investing in its future, building a robust development function. In January 2009 Barbara Davidson began as the Barbican's first Director of Development and the Barbican Centre Trust, our UK registered charity, has been reinvigorated by its new Chairman, Christopher Purvis CBE.

Encouraging people to donate philanthropically to the Barbican is a major new initiative. To support our efforts we have appointed a fundraiser dedicated to trusts, foundations and specific public funding streams. After careful research and planning, we are also introducing ways for individuals to give more easily to the work we do, knowing that they make a real difference. These will range from our first donation box to an innovative annual patrons scheme that draws upon our distinctive ability to offer a host of opportunities for individuals across all the art forms. Donors to our patron scheme will enjoy an extremely personal and bespoke level of service, and there will be opportunities to meet artists, see behind the scenes and witness our education programmes first hand.

"Encouraging people to donate philanthropically to the Barbican is a major new initiative."

Sponsorship and corporate support for our diverse programming and creative learning continues to thrive as the Barbican Centre provides a wide variety of businesses with effective marketing and PR benefits. Effective profile raising and brand association, alongside client entertainment opportunities, all with access to the Barbican Centre's discerning audience, was well illustrated in the sponsorship of *Le Corbusier – The Art of Architecture* exhibition in the Barbican Art Gallery (see case study overleaf).

We remain grateful to our extremely loyal Corporate Members who have, in a time of economic uncertainty, demonstrated their commitment to the Barbican Centre. Another good year for Corporate Membership is testament to our offer, which is particularly popular amongst employees and clients who enjoy special and easy access to every major art form all in one place. Next year the scheme is being developed further to be more accommodating for a wider range of businesses and organisations wishing to benefit through this type of association.

Strategic objective:

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.





Re-launching the Barbican Centre Trust

We are delighted to include the Barbican Centre Trust in this Annual Review. This charitable arm of the Barbican Centre, a UK registered charity, is dedicated to raising funds in support of Barbican arts and creative learning.

In May 2009 Christopher Purvis CBE was appointed Chairman of the Barbican Centre Trust. The following trustees were also appointed: Lesley King-Lewis, Director, Man Group Charitable Foundation; Sir Laurie Magnus, Vice Chairman, Lexicon Partners Ltd; Jeremy Mayhew, Chairman, Barbican Centre Board; Graham Nicholson, Chief Legal Adviser, Bank of England; John Robins, former Chairman, Xchanging; Sir David Scholey CBE, Senior Advisor, UBS; Sir Nicholas Kenyon, Managing Director, Barbican Centre.

We are extremely grateful for the trustees' dedication and commitment to helping us secure a financially robust future for arts and creative learning at the Barbican Centre.

We would also like to gratefully acknowledge our donors who generously supported the Trust this year, contributing to five major creative learning projects during 2008/09 ranging from the Barbican Young Orchestra to high impact literacy projects, to Adopt-the-Barbican schools programmes.

development

Mercers' Company Enabling Creative Learning

Last year, Oaklands Secondary School in Tower Hamlets became part of the Adopt-the-Barbican education programme thanks to the generous multiple year support of the Mercers' Company. This year a second tranche of visits to the school by artists and Barbican-run workshops and performances, created *OakFest09* — a week-long journey of artistic discovery, inspiration, entertainment and learning delivered by the Barbican Centre's education team. Having the expertise and capability to provide creative learning projects which encompass all art forms is a great strength of the Barbican Centre. We look forward to building more relationships like this to help us further our education work in the community.

Bally, Switzerland Tourism, tp bennett and Victorinox Sponsors of *Le Corbusier – The Art of Architecture*.

Sponsoring the Le Corbusier exhibition enabled both Bally and Victorinox to showcase Swiss heritage. Victorinox used an original Corbusian print to create a limited edition Swiss army knife, available in the Victorinox store and Barbican Art Gallery shop. Luxury retailer Bally used the successful sponsorship at the Barbican to help drive business to their flagship Bond Street store, through bespoke direct marketing reaching a wider global audience.



PHOTOGRAPH BY MATT STUART

Slaughter and May Corporate Membership

Partners and staff at this leading firm of solicitors visit the Barbican regularly – their annual corporate subscription includes a private screening of a film of their choice, complimentary tickets and invitations to Private Views. Slaughter and May has been a Corporate Member for eight years and has benefited from a close association with our artistic programme and iconic building.

How to get in touch

Every donor and sponsor's contribution helps us achieve our aims and ambitions. It is an exciting and rewarding time to be involved with the Barbican Centre. There are new projects to support and a whole host of ways to give, including tax effective ways for US taxpayers. Please contact us if you would like more information.

Barbara Davidson, Director of Development
Barbican, Silk Street, London EC2Y 8DS

Telephone: 0207 382 2358

Email: barbara.davidson@barbican.org.uk

Barbican Centre Trust: charity number 1962950

A full set of accounts is available on request.

"OakFest09 – a week long journey of artistic discovery, inspiration, entertainment and learning delivered by the Barbican Centre's education team."



PHOTOGRAPH BY LINDON DOUGLAS

our building

The Barbican is undoubtedly an iconic building. The 40th anniversary of the Barbican Estate and the Art Gallery's exhibition on Le Corbusier provided a spotlight this year for our architecture, but there has also been much going on behind the scenes.

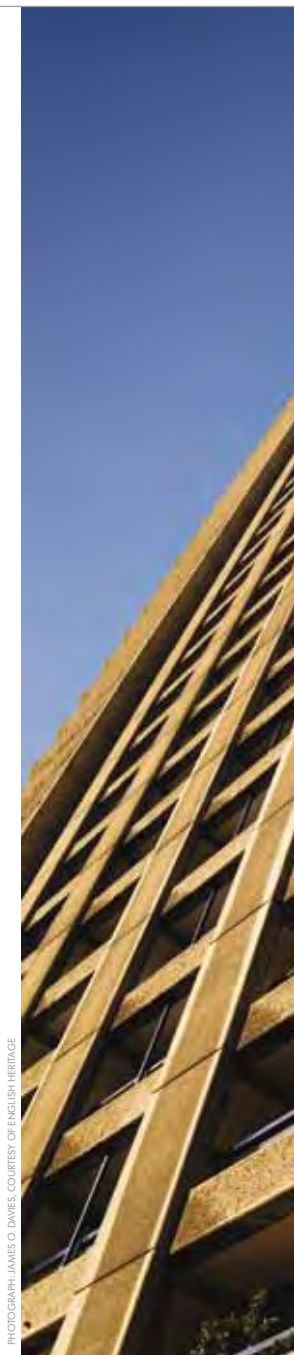
"The Estate and Centre generate so much interest that our Customer Experience team have started running popular guided architecture tours."

Architecturally speaking

Le Corbusier was widely acclaimed as the most influential architect of the 20th century. His architecture and radical ideas for reinventing modern living still resonate today and having had such a huge influence on the Barbican's architects Chamberlain, Powell and Bon, we are arguably the most important expression of his ideas in the UK. The high-profile exhibition, which attracted 67,332 visitors, also aimed to highlight Le Corbusier's talents as a thinker, writer and artist – the perfect reflection of our cross-arts programme. The Estate and Centre generate so much interest that our Customer Experience team have started running popular guided architecture tours that give visitors an insight of everything Barbican.

The building is also commandeered for more surprising events. This year we have seen it used as the location for a Vogue front-cover photoshoot with actor Rachel Weiss and taking part in *Light up London*, in which we joined other iconic London landmarks and lit up the outside of the building in the Olympic colours for the duration of the opening weekend to mark the start of the Cultural Olympiad. And in an imaginative use of one of the Barbican's lesser-known spaces – Car Park 5 – theatre-maker, composer and artist Graeme Miller created *Bassline: London* and invited audiences to see and hear the testimonies of 15 local participants as they journeyed round the Barbican estate with a double bassist. The multi-screen video and sound installation in the car park made bewitching use of projections and a sonorous solo bassline based on a piece by Purcell.

PHOTOGRAPH: JAMES O. DAVIES. COURTESY OF ENGLISH HERITAGE





Behind the scenes

We continually work to maintain and improve our building to the highest possible standards. This year spending was undertaken across 33 projects with 15 completed and the remainder still in progress. The Theatre was the focus of some of these projects – we completely refurbished the seating and undertook major electrical and auditorium technical works.

The multi-disciplined Engineering team continue to provide on-going support 24 hours a day across every day of the year. They helped to ensure the success of building projects and maintenance work in a challenging 'live' environment whilst ensuring the smooth running of the Centre. At 23 metres deep and with over 150,000 square metres of floor area over five sites this is a fantastic feat. The integration of the Barbican Centre and Guildhall School's engineering team's supervision, helpdesk and personnel operation to a single location within the Centre increases their flexibility and strength.

Green Barbican

We continue our dedication to making the Barbican as sustainable as we possibly can. We are working towards targets of reducing our carbon emissions by 5% by 2009, 15% by 2015 and 34% by 2020, and we have increased our recycling from 20% to 70%, partly by introducing recycling bins in the foyers for our customers. We were thrilled to win the Gold Clean City Award again. Awarded by the City of London Corporation's Clean City Awards Scheme, it recognises excellence in waste management and the principle of reduce, reuse, recycle, which is now central to the whole Centre's working.

Our Engineering team are at the forefront of sustainability challenges and carbon reduction, and continue to lead on providing innovative and cutting-edge technical solutions to these commitments, delivering or prototype trialling no less than nine separate carbon reduction schemes in the last year. Commitment to sustainability is important to the whole Centre – our artistic programme can even be seen to have a 'green' edge. The Art Gallery's *Radical Nature* exhibition looked at artists' and architects' responses from the last forty years to the landscape and our environment, and we are also the London home of the Bicycle Film Festival which celebrates the bicycle through music, art, and film and brings together all aspects of bicycling to advocate its ability to transport us in various ways.

barbican people

At the Barbican we continue to try to reach as wide an audience as possible and we want to ensure that people are given the opportunity to “do something different”.

Our audiences

Our contemporary music, theatre and cinema programmes in particular offer many opportunities to bring new people into the Centre: some examples include *Ramadan Nights* with high profile artists from the Muslim world, *Beyond the Wall* – which focused on new music from China, our Cuban focus – and the Brazilian Film Festival.

Our Marketing department is increasingly using digital marketing channels to access audiences and our website remains our strongest marketing tool. We are making the most of many of the social networking sites: our Facebook site is driving substantial ticket sales and we have a healthy following on Twitter.

The Barbicans

The Barbicans are our street team scheme aimed at young people between 18 and 30. Still at early stages of development, the team of 10 young people, from a mix of backgrounds, has been recruited from various youth groups across London to help promote creative opportunities and events at the Barbican. In return for their activity, the street team members get to attend performances, and are encouraged to apply for internships with us to enable them to build up their skills and confidence.



PHOTOGRAPH: MATT STUART



Barbican Education Assistant at a workshop

Our staff

Our dedicated and passionate staff – as at 1 September 2009 we had 333 employees and 318 casual workers – keep the Centre going, and enable us to provide great experiences for our visitors all year through.

Our HR department – led by Steve Eddy, our new Head of HR who works across the Barbican and Guildhall School – encourages the development of all staff across the Barbican Centre by carrying out training in a variety of different formats, most recently including disability awareness training in conjunction with the Customer Experience department. HR also work with line managers to encourage staff to undertake professional qualifications related to their area of work, and partner with external organisations – such as Arts Council England and local universities – to provide placements for students and aspiring young professionals.

"It's good to engage my age group who don't seem to get many opportunities like this, as many of my friends want to get involved in the arts but don't know how to."

Street team member



Foyer entertainment

PHOTOGRAPH: MATT STUART

Customer experience

We are consistently told that the warm reception given to visitors by our Customer Experience team makes all the difference when people come to our Centre. The Centre's ongoing Barbican Experience initiative ensures the customer remains central to everything we do. The last year has seen ongoing review and development of all our related training programmes.

The team now also run the front of house operation in the Barbican Art Gallery and this enables the delivery of a consistent welcome and service right across the Centre. We want our foyers to become destinations in their own right and the Customer Experience lead on improving the experience on offer with events linked to the arts programme, providing pre- and post-show activity, and enhancements to the environment and ambience. LATES, our series of late night post-show activities with entertainment, food and drink in the foyers and other spaces, continues to thrive. And recent additions include the design of a popular new series of tours, *Explore Barbican*.

Continuing development of our market-leading online ticketing service has seen the introduction of additional functionality to provide extra services and products. Online ticketing now accounts for 59% of box office turnover peaking at 72% during some weeks and as high as 80% for some events.

finance

Barbican Income and Expenditure

Year ended 31 March 2009

	Notes	07/08 £000s	08/09 £000s
Income	1	13,504	14,557
Funding from Corporation of London		18,367	19,506
Total Operating Income		31,871	34,063
Direct expenditure	2	(13,170)	(13,807)
Management, admin and other operational costs	3	(15,408)	(16,226)
Building and maintenance costs		(3,581)	(4,127)
		(288)	(97)
Balances brought forward from previous year (07/08 carry forward ring fenced for specific arts activity)		343	55
Trading surplus for year ended 31.03.09		55	(42)

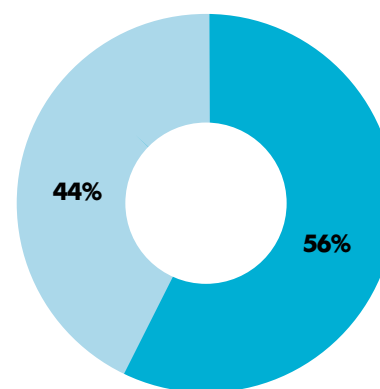
Notes to the accounts

	07/08 £000s	08/09 £000s
1 Analysis of income		
Music	3,236	3,490
Cinema	920	1,097
Theatre	2,340	2,235
Barbican art	471	474
Education	134	80
Other arts-related income	1,043	1,504
Barbican International Enterprises	571	410
Direct arts income	8,715	9,289
Development income (inc Arts Council)	347	667
Venue hire and commercial trading income		
Commercial events income	3,376	3,390
Audience and visitor driven income	1,066	1,210
Total	13,504	14,557
2 Direct expenditure		
Arts programming and marketing	12,440	12,944
Services and commercial costs	730	864
Total	13,170	13,807
3 Management, admin, other operational costs		
Salary costs	13,396	14,085
Overheads	2,012	2141
Total	15,408	16,226

Annual Review

Events and attendance		Events 07/08	08/09	Attendance 07/08	08/09
Music	Great Performers	36	40	55,755	64,611
	Barbican Jazz	12	8	16,419	11,559
	Mostly Mozart	11	10	15,996	13,745
	World and Roots	2	6	3,607	10,043
	Only Connect	4	9	4,893	14,111
	Ramadan Nights	3	3	3,874	5,324
	Festivals ¹ and misc events	20	15	25,247	22,457
	London Symphony Orchestra	77	75	103,615	94,571
	Other rentals	91	101	113,289	121,402
		256	267	342,695	357,823
bite	Barbican Theatre	213	188	138,044	125,813
	The Pit	175	162	24,777	22,701
	Offsite (inc. Silk Street)	0	26	0	2,355
		388	376	162,821	150,869
Art	Barbican Gallery ²	2	3	77,214	111,441
	The Curve	2	3	42,712	83,897
		4	6	119,926	195,338
Cinema	First Run	2,072	1,840	102,738	119,538
	Season	383	457	42,968	49,921
	Screen Talk	23	12	4,205	2,073
	Family Film Club	42	39	3,916	3,965
		2,520	2,348	153,827	175,497
Education	(ticketed events)	226	375	14,132	17,598
Total		—	—	793,401	897,125

1 07/08 Festivals included 1,000 Year Journey and New Crowned Hope
08/09 Festivals included Groove Nations and China Festival
2 Viewing Days for the 07/08 and 08/09 years are 202 and 292 respectively



56% Corporation of London funding
44% Other earned income

who's who

Barbican Centre Board

Chairman

Jeremy Mayhew

Deputy Chairman

Catherine McGuinness

Board Members:

John Barker OBE

Christine Cohen OBE

Tom Hoffman

Roly Keating

Lesley King-Lewis

Sir Brian McMaster

Wendy Mead

Joyce Nash OBE

Barbara Newman CBE

John Owen-Ward MBE

Andrew Parmley

Christopher Purvis CBE

Sue Robertson

Keith Salway

John Tomlinson

Barbican Centre Trust

Chairman

Christopher Purvis CBE

Sir Nicholas Kenyon

Lesley King-Lewis

Sir Laurie Magnus

Jeremy Mayhew

Graham Nicholson

John Robins

Sir David Scholey CBE

Management Team

Sir Nicholas Kenyon

Managing Director

Jillian Barker

Head of Education [until June 09]

Ros Brayfield

Head of HR [until July 09]

Kate Bush

Head of Art Galleries

Barbara Crabb

Head of Contracts and Facilities

Barbara Davidson

Development Director

Chris Denton

Head of Marketing and New Media

David Duncan

Head of Customer Experience

Sandeep Dweser

Finance and Strategic Planning Director

Steve Eddy

Head of Human Resources [from Oct 09]

Sean Gregory

Director of Creative Learning [from Oct 09]

Louise Jeffreys

Head of Theatre and Arts Projects

Robert van Leer

Head of Music and Arts Projects

Robert Rider

Head of Cinema

Graham Sheffield

Artistic Director

Mark Taylor

Commercial and Buildings Director

Leonora Thomson

Head of Communications

Associates

Resident Orchestra

London Symphony Orchestra

Associate Orchestra

BBC Symphony Orchestra

Associate Producer

Serious

Theatre and Dance Associates

Michael Clark Company

Cheek by Jowl

Fabulous Beast Dance Theatre

Deborah Warner

International Associates, Music

Jazz at Lincoln Center

Leipzig Gewandhaus Orchestra

Los Angeles Philharmonic

New York Philharmonic

Royal Concertgebouw Orchestra of Amsterdam

This year's partners

The Architecture Foundation

Arts Admin

CREATE

Cultural Industry

Dance Umbrella

EAST

Hackney Council

Hackney Empire

Hackney Creative Development Gillett

Squared Project

International Centre for Photography,

New York

Learning Trust Hackney

London Festival of Architecture

London International Documentary Festival

London International Mime Festival

Mariinsky Theatre Trust

Marshall Plan

muf architecture/art

National Theatre of Scotland

Netherlands Architecture Institute

Open University

Oxford Samuel Beckett Theatre Trust Award

Palestine Film Festival

Paradise Gardens

People's Palace Projects

Robert H N Ho Family Foundation

RSA Arts and Ecology Centre

Shoreditch Trust

South African High Commission

Spill Festival of Performance

Theatre Royal Stratford East

Thelma Holt

The Twentieth Century Society

University of London

Vitra Design Museum

The Vortex Jazz Club

With grateful thanks to all who have supported us to put events on here during the artistic and financial year 2008/9. Without your help we would not have been able to create great artistic events for our audiences.

American Airlines

American Express Arts And Culture Fund

Andor Charitable Trust

Austrian Airlines

Australian High Commission

BAFTA

Bally

BBC

Mrs Gabriella Bassatne

Bicycle Film Festival

Bloomberg

British Film Institute

Canon

Chickenhouse Publishers

Clifford Chance

Commonwealth Bank Australia

Coutts Charitable Trust

Cripplegate Foundation

The Culture Programme [2007/13]

of the European Union

Culture Ireland

Czech Centre

Daiwa Anglo-Japanese Foundation

Danish Arts Council/Statens Kunstråd

Sir Colin and Lady Davis

The Department of Foreign Affairs and

International Trade, Canada / Canada

Council for the Arts

Deutsche Bank

DLA Piper

Embassy of Brazil

Embassy of Denmark

Embassy of Finland

Embassy of Iceland

Embassy of Norway

Embassy of Sweden

Embassy of the United States of America

Englefield Charitable Trust

European Commission

(Representation in the UK)

FILMCLUB

Film London

Mrs Donatella Flick

French Cultural Institute

Goethe Institute

The Great Britain Sasakawa Foundation

Sue Hammerson Charitable Trust

Michael and Harriet Maunsell

Charitable Trust

The Henry Moore Foundation

Independent Cinema Office

Indoor Garden Design

Iran Heritage Foundation

The Japan Foundation

Korean Cultural Centre

Korea Creative Content Agency

Medienboard Berlin-Brandenburg

Mercers' Company Charitable Foundation

KLM Royal Dutch Airlines

Linklaters

Macquarie Group

Medienboard Berlin-Brandenburg

Mondriaan Foundation

Netherlands Board of Tourism & Conventions

Mrs P.L. Painting

Ms Ludovica Rossi Purini

Pernod Ricard UK

Pinsent Masons

Polish Cultural Institute

RIBA Trust

RSA

Ryder Architecture

Screen Australia

The September Organic Dairy Ltd

Showcomotion

Stanley Thomas Johnson Foundation

Swedish Institute

Switzerland Tourism

(Lucerne Tourism Zurich Tourism)

The Henry Moore Foundation

tp bennett

US State Department

Worshipful Company of Barbers

Worshipful Company of Marketors

Worshipful Company of Tax Advisors

Donors wishing to remain anonymous

The Barbican was delighted to be, in 2008/9 for the first time, a regularly funded organisation of Arts Council England and we are grateful for their support across many of our events.

the barbican: a short history



1940

In a single night in December, the Luftwaffe destroys the maze of streets and warehouses in the area where the Barbican now stands [1].

1952-56

Proposals for redeveloping the Barbican site are submitted to the City of London Corporation.



1959

Corporation of London selects a scheme devised by architects Chamberlin, Powell and Bon for a mainly residential neighbourhood, including new premises for the Guildhall School for Music & Drama and designs for an arts centre featuring a concert hall and theatre [2].

1962

Construction of the residential complex begins.

1964/66

The Royal Shakespeare Company and London Symphony Orchestra are invited to contribute to the planning of the Barbican Centre. A public library and art gallery are added to the scheme.

1970

Henry Wrong is appointed as the Barbican's first Director.

1971

Construction work begins on the arts centre [3].



1982

Barbican opened by HM The Queen on 3 March [4].

1990

Henry Wrong retires as director. Detta O'Cathain is appointed Managing Director.

1995

John Tusa appointed Managing Director, with Graham Sheffield as Artistic Director.



2001

The Barbican Hall undergoes a £7 million acoustic and aesthetic refurbishment and the Barbican Estate is Grade II listed [5].

2006

A three-year £14 million scheme to redevelop the Centre's foyers and entrances is completed by Alfred Hall Monaghan Morris, with the Centre having remained in operation throughout [6].

2007

The Barbican celebrates its 25th birthday with a series of landmark events and Sir Nicholas Kenyon is appointed as Managing Director.

2009

The Barbican forms an 'alliance for creative excellence' with Guildhall School of Music & Drama and the London Symphony Orchestra to create an unrivalled hub of performance and educational activity.

nothing do some
different



CITY
OF
LONDON



LOTTERY FUNDED

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

www.barbican.org.uk

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telephone: 020 7382 7321

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/ minicom: 020 7382 7297 / Text: 020 7256 9577 / email: access@barbican.org.uk

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forests, controlled sources and
recycled wood or fibre
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