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**The  
 City of London  
 and the  
 Barbican**

The City of London is the world's leading international financial and business centre, a global powerhouse at the heart of the UK's economy. The City alone contributes 3% to the UK's GDP, with London as a whole contributing 20%.

The City of London Corporation supports and promotes the City and the businesses within it. It sustains all the needs of a 24-hour city and helps position it for the future. Its mission is to ensure that the City continues to thrive and retains its place as Europe's financial capital.

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

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Barbican Annual Report 2005/06



**Barbican Centre  
 Annual report  
 2005/06**

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## Vision and mission

**Driving the arts** by leading, challenging and entertaining our audiences, through an imaginative, diverse and stimulating programme, offering quality, diversity and innovation, open and accessible to all.

**Satisfying our audiences** by creating a welcoming and friendly environment which provides a total quality experience throughout the Barbican, offering education and outreach, expanding and extending our audiences and regularly exceeding our visitors' expectations.

**Serving our clients** by serving the business community through the provision of high quality facilities to meet their commercial and promotional needs and setting such high standards that companies will consistently return to us and recommend us to others as a premier venue.

**Knowing our business** by making the best use of resources provided by the City of London, by being efficient and effective in everything we do so that the worlds of business and the arts recognise and respect us for our achievements.



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# Chairman's foreword

If last year saw us marking – and celebrating – ten years of stability under the excellent leadership of Sir John Tusa and his team, this year, even more than usual, there has been a sense of a dynamic move forward as the Barbican prepares to mark its 25th birthday.

It seems to me that 2005/06 has seen the development of a stronger international profile for the Barbican, and a sense of the organisation moving outside its own boundaries to forge new relationships. Closer to home, the transformation of the foyers, public spaces and entrances has also had a tremendously positive effect on the experience of our audiences and visitors.

We frequently use the phrase ‘virtuoso on the world stage’ in relation to the City of London. This refers not only to our own international roles, in supporting the City as a major global financial player, but also to our cultural mission. In this, we work to create a showcase for all that is best in the arts and culture, as befits a forward-looking, world-class business centre.

So it is pleasing to see how the Barbican, over the course of the last year, has been playing its role internationally more than ever before. I am thinking particularly about the highly successful European tour of *Julius Caesar*, a first for the bite programme but not, I think, the last. Then there is the success of the touring exhibition programme. The Gallery now has a clear remit for its own Barbican programme but it has also developed its touring programme of commercially focused exhibitions.

This not only makes excellent sense financially but also gives the Barbican an important footprint on the international visual arts scene. Overall, this international spirit has led to a new dimension in the Barbican's cultural framework, a new expansiveness and a range of fresh, productive partnerships with other major cultural players.

If the City is a thriving network of global business, it is also a place where diversity thrives. We are pleased to see that the Barbican, according to recent London-wide research, attracts a more diverse audience than any other major arts organisation, in large part thanks to its eclectic and wide-ranging programme.

There has been a great deal of discussion in many organisations recently about values. The Barbican is no exception in this, but it seems to me that its own values are reflected not only in discussion, but also in the way people work together and the way they conduct their business. Integrity and clarity are two of the values which shine through most clearly. There is a sense that things are done for the right reasons, and done whole-heartedly, confidently, consistently and with pride.

I touched on the foyer redevelopment programme and I must here pay tribute to all those who have played a role in the project, now reaching completion after three years on site and two more in the planning process. They have done a tremendous job and the results are better than we could have imagined.

A more open, transparent and bolder Barbican has emerged, with clarity and architectural integrity to the fore. Modernism, I'm told, is back in vogue and so, apparently, is the Barbican. It has finally made it through the architectural wilderness years which affect so many buildings in their first few decades.

Over the course of the last year, it has been ever more apparent that architecture is increasingly at the heart of the development of the City itself. At ground level we are seeing a dynamic new street scene emerge. This, in turn, is providing an exciting new context and framework for the Barbican and the other major cultural landmarks, which are such an important part of life within the City. In many ways, it is possible to see this as a physical manifestation of the unique three-way relationship between the City of London Corporation, the City as a global business centre and the Barbican as the primary showcase for this extraordinary, vibrant and culturally rich city.

It is with some sadness that I reflect that this is my last year as Chairman of the Barbican Committee. I pay tribute to the hard work and dedication of the entire Barbican staff, to Sir John and his directors, and to my fellow Committee members who give generously of their time and commitment in supporting the Barbican and in working to ensure that it continues to thrive.

**Barbara Newman CBE**  
Chairman  
Barbican Centre Committee



photo © Morley Von Sternberg



photo © Morley Von Sternberg

# Managing Director's introduction

**Sir John Tusa**  
Managing Director

*'As we stand on the verge of the Barbican's 25th birthday – in March 2007 – we know that the creative foundations built in the first quarter century really do form the basis for major artistic development in the next.'*

Sir John Tusa, Managing Director

Usually, annual reports are the occasion for reviewing the previous year's activity; the good and the bad; the ups and downs; the surprises and delights. This year, I only look forward, knowing that a proper reflection of what has been a wonderful year – artistically, financially and institutionally – is covered by colleagues in the following pages.

I look forward because as we stand on the verge of the Barbican's 25th birthday – in March 2007 – we know that the creative foundations built in the first quarter century really do form the basis for major artistic development in the next. The possibility that we would be looking towards such opportunities on our 25th birthday seemed very remote in 1995, when I and most of my senior directorate team came together.

Then, the Barbican was known as a rather stumpy and gawky teenager, who scowled at others, had its personality defined by others, had just gone through an acute institutional breakdown, and was looking around for a role. Today, the Barbican is a confident, outward-looking young adult, with links all around the world with artistic peers, mature relationships with its closest domestic partners, and a well defined and distinctive artistic personality that embraces innovation, internationalism, radicalism and diversity in all its forms, but underpinned in every art form by an absolute commitment to quality. 'All the arts under one roof', and 'all the arts under unified artistic direction' are not mere formalistic mantras. They are the goals that we have worked to turn into recognisable reality for artists, audiences, customers, clients and ourselves.

Such are the foundations on which the next quarter of a century of artistic achievement will be built. When the Barbican opened in 1982, it must have looked like a 'nice to have' for the London and national artistic scene. After all, no one in the British arts world had asked for it. It did not seem to fill a defined or perceived artistic need. Yet it was visionary from the start, as a radical, Utopian community, achieving a high degree of balance between work and leisure and, amazingly, set in the very heart of the financial community.

Now, the Barbican's programming across all the art forms constitutes an essential element in the national and European arts scene. London arts would be immeasurably damaged if the

Barbican was not firing on all cylinders, still more if – impossible to conceive – it were not to exist. That transformation of the function the Barbican fills is also a mark of the way the ‘stropky youth’ has grown up.

Today, we are a ‘must have’ in the national arts scene, not a ‘nice to have’.

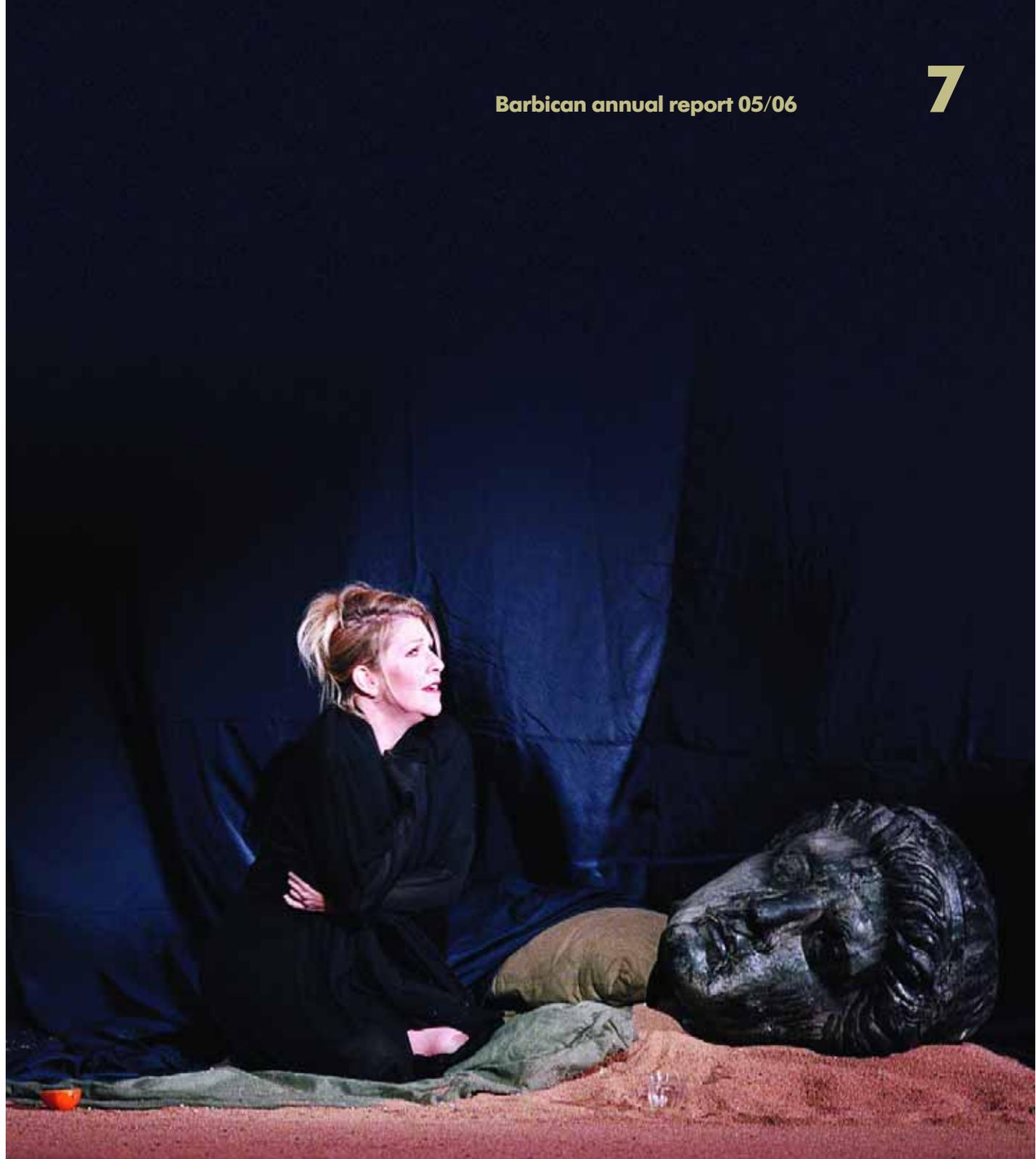
By the time this report is read, the awkward teenager will have reached maturity. The public spaces will have been re-energised, redesigned, re-planned, renovated and fitted out with a brand new main entrance, a true front door on Silk Street. Yet this three-year process has not been an exercise in modish refurbishment. It has seriously, thoroughly and professionally tried to find the architectural answer to the question: ‘How can we make the experience of visiting the Barbican better for all our audiences and visitors?’ So far, as the changes have been rolled out, the evidence gathered and the reaction won has been that the experience has indeed been enriched, transformed and has become simply more enjoyable. This, too, is an important building block on which we can continue to develop our relations with visitors, audiences and customers in the years ahead.

Who has made this possible? It cannot be said too often that the Barbican’s principal funder and stakeholder is the City of London Corporation. This fact is still too poorly understood, too poorly recognised and inadequately acknowledged. The City of London Corporation has shouldered the burden and borne the responsibility of providing most of the Barbican’s annual revenue needs – though we now earn 45% of our annual budget ourselves – and all its capital expenditure.

Historically, there has never been direct funding from the Arts Council for England or the Department for Culture, Media and Sport. The Barbican has not received a penny of lottery funding for any of its capital projects. If partnership is the flavour of the moment within government, then surely it is time that the City of London’s historic financial contribution to the national arts scene merited acknowledgement, partnership and support.

Whatever the basis of future funding – and the City of London’s own commitment is not in doubt – the directions in which the Barbican will develop are already emerging in strong and bold outline.

Joyce DiDonato as Dejanira. Photo by Eric Mahoudeau





There will be still more international partnership, and the Barbican's brand – closely connected with the City of London's – will appear more and more widely. Last year, Deborah Warner's definitive production of *Julius Caesar* – a Barbican promotion – carried the flag to France, Spain and Luxembourg. Last year, Barbican Gallery exhibitions were shown around the world. While these tours bring in valuable revenue, they also position the Barbican Gallery as an innovative partner in the competitive field of exhibition creation and development.

And, carrying the flag as they do for the Barbican's main stakeholder, the City of London, such internationalism is entirely consistent with the City's own development as it sets up offices in Beijing and Shanghai. For the City's own brand carries with it the unique ingredient of delivering the highest quality international arts. No other financial centre in the world can claim the same richness to its brand.

The Barbican chimes in perfectly with another key City of London priority – its architecture. Over the next decade, development of the great and visionary 'City cluster' of signature architect skyscrapers will enrich and conjure up a new London profile in the sky. Yet the City's first great post-war commitment to modernism came in the Golden Lane Estate, followed quickly and closely by the even bigger successor project, the Barbican Estate and Arts Centre.

As these projects, with their open relationship with the fathers of European modernism, their ordered town planning layouts, their keenly sculpted profiles, come into wholehearted design acceptance and recognition, the Barbican's role as the first great example of the City of London Corporation's refashioning of the city environment becomes clear. The works of Foster, Rogers, Grimshaw, Farrell and others cluster along the Barbican's south side. They do not apologise for it; they are not ashamed of the proximity; they are comfortable with it. In a certain way, the closeness almost legitimises them.

But future directions include some closer to home still. We have long talked in familiar terms of Campus Barbican, a tight geographical area that embraces ourselves, the Museum of London, the Guildhall School of Music & Drama, and the London Symphony Orchestra's educational and performance venue at St Luke's, Old Street. Such a gathering is already formidable in terms

of venues, programming and creativity. When the Guildhall School opens its new building further down Silk Street, complete with 700-seat concert hall, Campus Barbican becomes a creative cluster in a commanding position in central and east London, decisively shifting London's centre of artistic gravity eastwards.

This will see practical results as Campus Barbican defines and then bids for a significant role in London's cultural arts provision before and during the 2012 Olympics. We are the closest arts complex to the Olympic Village. What a natural partnership!

But the new creative cluster will have a further element, one that adds a spine of extraordinary potential to it. The Barbican and Guildhall School exist in the same building. We are funded by the same organisation. We both work in the arts. We are dedicated to education, performance and creativity. As we start on the process of administrative integration, the path ahead holds opportunities for realising the greatest creative strengths of both institutions. This path points to far more artistic collaboration, of a kind that will develop organically and through shared experience. Realisation of this relationship between an arts centre and a conservatoire represents one of the great opportunities of the next five years.

This year, the Chairman, Barbara Newman, completed her three-year term in office. My colleagues and I thank her for her commitment to the Barbican, as well as the wise counsel she gave on many occasions and the generosity of her time.

My own immediate colleagues, particularly my directors, have proved a team of high skill, total dedication, keen professionalism and opportunistic flair. They are also fun to work and be with. I could not ask for more and do not have to.

**Sir John Tusa**  
Managing Director  
Barbican Centre

*'Strong programming and the rise of successful in-house productions have contributed to impressive income growth at the Barbican Centre... The report presents a rosy health check on the eve of the tenth anniversary of Sir John Tusa's appointment as Barbican Managing Director, and also marks Graham Sheffield's decade in post as Artistic Director.'*

Classical Music

photo © Marley Van Sternberg



# A year of unparalleled success — new ground, new partners, old friends

**Graham Sheffield**  
Artistic Director

*'The Barbican is now a major producer, commissioner and co-producer of work across the art forms. Our year-round programme in all venues now has an even more consistent and distinct flavour; leading, international, excellent and diverse.'*

Graham Sheffield, Artistic Director

'Et tu Barbican' – our year begins with the Barbican joining the ranks of major international producers of world-class Shakespeare. Just three years after we assumed full year-round control of the theatre operation, we delivered a thrilling production of *Julius Caesar*, produced by our Barbican team, with international partners from Paris, Madrid and Luxembourg. It was a long held ambition of mine and of my Head of Theatre, Louise Jeffreys, to persuade Deborah Warner, one of the world's top directors, to direct a major show for us at the Barbican. *Julius Caesar* (with a cast of rare quality, including Anton Lesser, Ralph Fiennes, Simon Russell Beale and John Shrapnel) was the triumphant result. Louise Jeffreys takes up the story on page 17.

If that was the Barbican's major 'first' of 2005/06, there were several headlines only marginally behind *Caesar* in terms of success. The Barbican is now a major producer, commissioner and co-producer of work across the art forms. We remain committed to driving the arts, both in terms of innovation, excellence and diversity. We presented the first *Ramadan Nights*; a sold-out weekend of music from Muslim cultures around the world, tying in with the end of Ramadan. We formed new associations with Cheek by Jowl and Michael Clark. We co-produced and presented the Young Vic's production of *Tintin in Tibet*, our most successful Christmas show to date, directed by Rufus Norris. We also partnered the Young Vic again in one of the largest theatre seasons seen in London in recent years; *Young Genius*. We hosted a Palestine Film Festival of considerable power and resonance. We presented *If Came from Memphis*, a superbly curated music and film series telling of the power of the Blues and the success of a number of famed recording studios. We presented an extraordinary evening of musical, electronic and visual design, *Insen*, from Ryuichi Sakamoto and alva noto. In *The Pit*, Ridiculusmus redefined the drama of Oscar Wilde by performing with deadpan dexterity *The Importance of Being Earnest* as a devastatingly funny two-hander. And talking of redefinition, Turner Prize winner Jeremy Deller, together with Alan Kane curated and created a fascinating artistic miscellany of the bizarre, the banal and the beautiful in *Folk Archive*: this was one of the highlights of a sharply rejuvenated programme of free exhibitions in the Curve.

If that wasn't enough, we ended the year on a high with two very different cross-arts festivals. In February, we launched a colourful and provocative four-month season based on the radical Tropicália movement from late 1960s Brazil. In March and April, we celebrated Samuel Beckett's Centenary with a major presentation of his work on stage, film – and London landmark buildings. For the Beckett festival, we worked closely with more friends, the Gate Theatre Dublin, who had proved such great partners on our 1999 Beckett festival. Some features from that year returned: the legendary Walter Asmus directed *Waiting for Godot*, and John Hurt again brought us his matchless *Krapp's Last Tape*. This time, we extended our ambitions to the visual arts by commissioning American artist Jenny Holzer to project major texts (including a number by Beckett) onto key London buildings, among them Somerset House and the Mayor's GLA building, taking Beckett and the Barbican message out to the whole of London.

Tropicália, the radical art and music movement from 1968 in Brazil, formed the basis for an eponymous festival, which showed the Barbican at its cross-arts best: film, music (including Caetano Veloso and Gilberto Gil, both founders of the movement), dance, art and an amazing event featuring the inspired musicians of AfroReggae – who have worked so hard in the favelas of Rio to engender a sense of optimism and social responsibility through their energy and their art. AfroReggae will return. We were honoured by a visit from Brazilian President Lula da Silva, accompanied by Gilberto Gil in his role as Minister of Culture.

Earlier in the year, St Etienne played live to a brilliant new film, *Hymns to London Revisited*, which looked at the regeneration of the Lea Valley in advance of the 2012 Olympics. African filmmaker and photographer Horace Ove paid us a visit, and artist William Kentridge introduced some typically evocative and challenging film work, *9 Drawings for Projection*, as part of our increasingly impressive cinema programme. Once again, cinema is proving to be a powerful tool in developing fluidity amongst all our art forms, enriching the texture of visual art, music and theatre events. Barbican Cinema continues to develop its distinctive position as London's three-screen home for both art house films and the best of international commercial releases. Despite increased competition, we continue to hold our own through imaginative scheduling and distinctive festivals, including the Australian Film Festival, now in its 12th year, our hugely popular silent film seasons, and the UK's only international animation festival for families, *Animate the World*.

assume vivid astro focus, Rita Sylvester, 2003,  
courtesy of John Connelly Presents, NY and Peres Projects, LA and Berlin





## Barbican annual report 05/06

We broke new ground by introducing the Argentinean composer, Osvaldo Golijov to London audiences with a selection of his new work, together with his masterpiece, the *St Mark Passion*. Though controversial, Golijov at his best proves that it is possible to be both original and to reflect your traditional roots in composing contemporary classical music. He also embodies a new and serious eclecticism that is revitalising the classical Western tradition.

Our splendid new Gallery challenged existing orthodoxies in both art and photography this year with a show by the provocative and prolific Japanese photographer Araki. This proved to be both popular and controversial in its take on issues of sex, love and death in Japanese society. Earlier in the season, *Colour after Klein* took us on a journey of differing approaches to the use of colour in the aftermath of Yves Klein's unmistakable 'blue'.

### Old friends

In our exploration of the new and original, we never neglect our old friends, who have contributed so much to shaping the Barbican's programme over the last ten years. Merce Cunningham returned with his company in *Event*, specially compiled for us. At the other end of the dance spectrum, Deborah Colker's athletic company appeared in *Tropicália*. The Maly Drama Theatre of St Petersburg gave us an intense, superb *Uncle Vanya*, Laurie Anderson was back on top form in *The End of the Moon*, Theatre O presented *Astronaut*, Peter Brook returned with the *Grand Inquisitor*, and Charles Mackerras rolled back his magnificent 80 years in a *Fidelio* with the Scottish Chamber Orchestra, combining panache and passion. The Kronos Quartet, without whom a Barbican season would look incomplete, presented a brilliant evening with Indian singing star Asha Bhosle, performing Bollywood film songs by Rahul Dev Burman.

As with the Kronos, life at the Barbican would be the poorer without our regular visits from Les Arts Florissants under William Christie. This year, even more excitement was generated as we presented fully staged, the Luc Bondy, Aix-en-Provence Festival production of Handel's *Hercules*. An outstanding cast was headed by Joyce DiDonato in the role of the vengeful Dejanira.

Also in bite, (in partnership with Cultural Industry) we were privileged to present two productions by Robert Lepage with work spanning his career; the formative *Dragons' Trilogy*, a masterpiece of his earlier narrative, epic style, and the latest piece of Lepagean solo stage virtuosity in *The Andersen Project*, a complex and vivid take on the stories, the psychology and the character of Hans Christian Andersen.

When it comes to classical music, I believe that our Great Performers series is unsurpassed by any classical concert programme in the UK apart from the Proms. The reader will, I hope, excuse an outbreak of immodesty, but this 12-month period featured a legion of the world's greatest musicians, many of them closely linked with us at the Barbican over several years: Yo-Yo Ma, Cecilia Bartoli, Renée Fleming, David Daniels, Magdalena Kožená, Andreas Scholl and Evgeny Kissin. Simon Rattle returned with the Orchestra of the Age of Enlightenment, we welcomed the Vienna Philharmonic, the Concertgebouw with Mariss Jansons, the Leipzig Gewandhaus with Riccardo Chailly and several other distinguished international orchestras. In addition, Bernard Haitink and the LSO gave us a masterly Beethoven Symphony Cycle, the first from our resident orchestra for 21 years.

Add to that classical pantheon the power of evenings by contemporary music legends like Mariza, Joan Baez and Hugh Masekela and I think I can safely say that the Barbican delivered a programme of global diversity and undisputed excellence.

## Partners, associates, colleagues

I want here to acknowledge the work of the entire Barbican artistic team, headed by Jillian Barker, Kate Bush, Louise Jeffreys, Robert van Leer and Robert Rider, together with our Head of Marketing, Chris Denton. I have been fortunate to work with most of them now for many years, and no artistic director could want for greater knowledge, passion and experience for their individual disciplines.

If our internal team makes for a great combination, then our partnerships outside make an equally formidable group of relationships. This year we have added significant partners to strengthen further our programme across the board. Our year-round programme in all venues now has an even more consistent

and distinct flavour; leading, international, excellent and diverse. Our resident orchestra, the London Symphony, will always be the bedrock of our classical programme, alongside Great Performers. This is the deepest, longest and most valuable of the Barbican's relationships. In 2005 it was given renewed energy with the arrival of Kathryn McDowell as Managing Director. Building on the great work of Clive Gillinson, we have together embarked on an increased number of joint initiatives, including a superb multi-orchestra Shostakovich cycle with Valery Gergiev, a brilliant mini-project with Mitsuko Uchida (making use of LSO St Luke's in addition to Barbican Hall), and a multi-faceted jazz residency with Herbie Hancock. Expect closer collaboration in the year to come.

The BBCSO is our Associate orchestra and admirably complements the work of the LSO in terms of artists and repertoire. 2005/06 was an inspiring year for it too: it celebrated its own 75th birthday, its members played like heroes for Boulez's 80th, it promoted *Get Carter* (the annual January weekend devoted this time to the nonagenarian Elliott Carter), and welcomed a new Principal Conductor Jiří Bělohávek. It also explored rare work (for example, Rachmaninov's *Bells* and Tippett's *Knot Garden*), and was consistently rewarded by larger audiences.

During the course of the year Serious, the UK's leading contemporary music producers, became a Barbican Associate. The consolidation of our relationship with Serious strengthens our commitment to contemporary music, especially in jazz, world and roots. Among the highlights of the year were brilliant concerts by American jazz pianist Brad Mehldau, and several great evenings within the London Jazz Festival (Bill Frisell, McCoy Tyner, Gilles Peterson), which will now play a much stronger role within our programme.

The London Jazz Festival receives tremendous support by BBC Radio 3, which in addition to the Symphony Orchestra, is also an important supporter of the Barbican in general, relaying some 37 concerts during the course of the year. BBC Four is another important partner: not only do they broadcast a dozen or so events using our in-house television system, but we also work with them on programming for specific festivals. February saw the second major weekend in association with them, *Folk Britannia*, with three sold-out concerts featuring the best of contemporary British folk music.



Adam Linder in Michael Clark's *O*, photo by Ravi Deepres

We announced two more Associate relationships in 2005: for 25 years Declan Donnellan and Nick Ormerod have led Cheek by Jowl, with national and international recognition. Now, after a short company career break, they have returned in a three-year partnership which will cast them as Associate Artists, and bring to bite two productions each year, one new production in English, and one with their Russian company. This will give Cheek by Jowl a UK home for the first time, and will bring our bite audiences excellent classical work, produced with flair and a contemporary imagination. Meanwhile, on the dance side, we are tremendously excited to be working with Michael Clark, also as Associate over a three-year term on a major Stravinsky project. We feel that both companies are archetypically bite in their approach: already in Michael's O (which featured in the *Young Genius* project), you sense an artist approaching the peak of his creativity.

Mention of *Young Genius* brings me to what I described at the press conference as 'the mother of all partnerships': a three-month collaboration between bite and the Young Vic, along with several regional and international companies. *Young Genius* formed our entire autumn theatre season.

Louise Jeffreys, Head of Theatre, explains.

'*Young Genius* celebrated youthful ambition, provocation, experimentation, confidence and the joy of creativity. The season of performances, including nine new commissions, was enhanced by talks and play readings and took a deliberately provocative look at the genius of work by artists under the age of 30 while also supporting young directors, designers and actors in producing new work.'

'*Young Genius* brought together the Elizabethan drama of Christopher Marlowe, the contemporary dance of Michael Clark, devised work by Robert Lepage and theatre-rites and new productions of classics by Sarah Kane and Alfred Jarry and much more.'

'Working in partnership is at the heart of bite, but we have never engaged with so many partners on one project. *Young Genius* was a unique and complex creative, administrative, financial and production model. It enabled many organisations to work together utilising their strengths to create a body of work that was stronger and bolder than any of us could have managed alone.'

'I am grateful to all our artistic partners, including Ex Machina, Collective Artistes, Mercury Theatre Company Colchester, City Theatre Reykjavik, theatre-rites, Michael Clark Company, Bristol Old Vic, Dundee Rep and Collective Artists. We are talking to many of them about future collaborations for *Young Genius* was the catalyst.'

'A very special word of thanks must be given to David Lan and his team at the Young Vic who came to us with the idea and embraced us as partners.'

But the roll call of new partners is not over. In the autumn our Cinema and Education teams jointly launched a three-year project to bring to London for the first time a London Children's Film Festival. This mammoth project could only be realised with a major partner and funding supporter such as Film London, whose original idea this was. We are grateful to them for the chance to work together. We were also delighted to be able to include as many as 15 independent cinemas from the London area, making this a truly citywide enterprise.

## Looking forward

For Christmas 2006 we venture for the first time into the world of Christmas pantomime by commissioning Mark Ravenhill to write a new version of the archetypal City of London tale, *Dick Whittington*. So, after 24 years, one of our most loyal musical partners, Raymond Gubbay, will have a Barbican-produced theatre spectacular alongside his ever-popular Christmas concerts season.

I look forward with energy and optimism to our 25th birthday in 2007. By then we shall have our new front entrance, complete with an art work (by Alex Hartley) thanks to generous support from our arts partner and neighbour Linklaters. It will prove a fitting gateway, at long last, for an arts institution of our scale and ambition.

Our 25th birthday, which will span the whole of 2007, will also be the springboard for our ambitions to play a major role in the Cultural Olympiad leading up to and including 2012. We are already working on exciting ideas with partners both within the City and around its borders. This is a wonderful opportunity for all of us in the centre and the eastern sector of our great city.

**Graham Sheffield**  
Artistic Director  
Barbican Centre



Nobuyoshi Araki, Koori, 2004, courtesy of the artist



Kate Bush  
Head of Art Galleries

*'To call these images pornographic, it struck me as I went round the huge and wonderful Araki exhibition at the Barbican in London, is somehow to miss the point... Araki is a Shakespeare of the camera, avid for and open to all kinds of experience. He shows that far from being an attempt to preserve un-lived moments in aspic, photography can be a way of living with the utmost intensity.'*

*The Financial Times*

*'Tropicália's once-shocking works are still relevant and sophisticated interpretations of the Latin American experience, largely unrecognised in Western circles; this exhibition vitally – and pleurably – challenges that situation.'*

*The Evening Standard*



Louise Jeffreys  
Head of Theatre

*'This is a stupendously effective piece of popular theatre. I mean that in the best sense: it is clear, tough, eloquent, bursting with energy and it grips you with a sense of humanity at war with itself.'*

*The Sunday Times on Julius Caesar*

*'There may be five or six great theatrical ensembles in the world... and the Maly Theatre of St Petersburg is certainly one of them. Estimations are anyway superfluous to the experience of seeing their glorious and revelatory production of Chekhov's Uncle Vanya.'*

*The Sunday Telegraph on Uncle Vanya*

*'It is, quite simply, brilliant theatre... If this is a taste of what is to come in bite'06, take a tent and camp outside the Barbican for the rest of the year.'*

*The Stage on Robert Lepage's, The Andersen Project*



Robert Rider  
Head of Cinema

*'A cinematic treasure trove'*

*Time Out*

*'For proof of the thriving film industry Down Under, head to the Barbican's showcase of Australian wares.'*

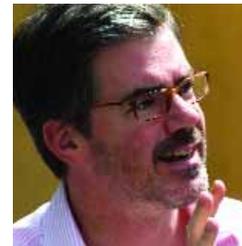
*Metro London*

*'The first festival dedicated solely to films for children, with an impressive line up.'*

*The Times on London Children's Film Festival*

*'The youngsters get a film festival that's every bit as interesting and diverse.'*

*The Guardian*



Robert van Leer  
Head of Music

*'The Barbican has hit a winning streak with its Great Performers series.'*

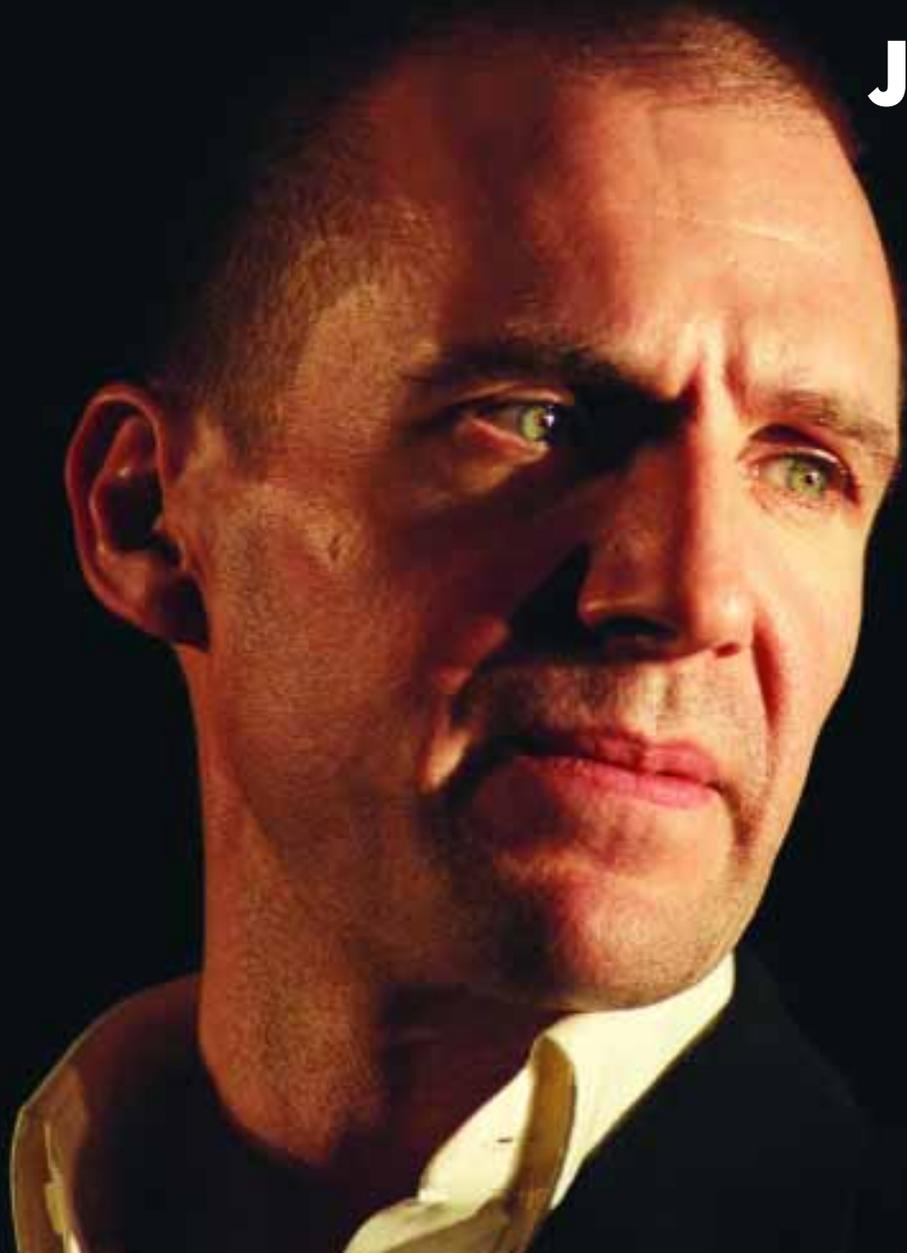
*The Financial Times*

*'This was exceptional... Not often can performers and audience alike have lived through a concert more intensely from moment to moment than in this programme of the Barbican's ongoing Bartók and Beethoven series.'*

*The Independent*

*'Listening to Rodelinda on Wednesday made me wonder afresh what a treasure he is and how underrated... Emma Bell repeated the Rodelinda she made her own at Glyndebourne. It is wonderful to hear such weight in a Handel voice, married to purity and agility... A glorious evening.'*

*The Financial Times*



# Julius Caesar

Producing *Julius Caesar* for the Barbican and taking it on its European tour was a dream come true for the bite team. The project stretched us to the limit but left us feeling exhilarated and rewarded, with an enormous sense of pride. Deborah Warner assembled an extraordinary cast and creative team to produce a *Julius Caesar* which was full of contemporary resonance and truly epic in concept and scale, filling every corner of the enormous Barbican stage.

This was undoubtedly the biggest project that bite has ever undertaken. The numbers alone are staggering. With 130 people on stage, just finding dressing room space for everyone and ensuring they had access to a cup of tea in the interval was a logistical challenge. The production, which was responsible for 21% of our theatre audience attendance for the whole year, was seen by more than 54,000 people at the Barbican and on tour in Europe.

For the Barbican performances, we worked with the Young Vic to recruit 60 community members who worked alongside 40 professional actors to form a crowd of 100. On tour, our British actors performed alongside a crowd of specially recruited people from each city we visited. This collaboration ensured a deeper and more creative engagement with the local community than is usually possible on tour.

Our co-producing partners at the Théâtre National de Chaillot in Paris, Teatro Español in Madrid and Grand Théâtre de la Ville de Luxembourg remained fearless in the face of this enormous undertaking and share its international success. A project of the scale of *Julius Caesar* was only made possible by their financial and creative support.

*Julius Caesar* showed the Barbican at its best. It depended on the extraordinary commitment from the bite team and many other teams across the centre as well as the support of the City of London Corporation legal and payroll departments. Everyone demonstrated flexibility and enthusiasm far beyond the call of duty and I am enormously grateful to them all.

I am especially pleased that we will work with Deborah Warner again in 2008. I am sure she will challenge us in very different ways – a challenge we look forward to with relish.

**Louise Jeffreys**  
Head of Theatre

# Barbican Promotions and commissions

## Theatre

bite (Barbican international theatre events)

Theatre O  
*Astronaut*  
Co-commission

Deborah Warner UK  
*Julius Caesar*  
Own production

Laurie Anderson USA  
*The End of the Moon*  
Co-commission

Ridiculusmus UK  
*The Importance of Being Earnest*  
Co-commission

Merce Cunningham Dance Company USA  
Co-commission

Collective Artistes UK / Nigeria  
*The Lion and the Jewel*  
Young Genius, co-production

Mercury Theatre Company UK  
*The Knight of the Burning Pestle*  
Young Genius, co-production

Dreamthinkspeak UK  
*Underground*  
Young Genius – co-production

Vesturport Theatre Iceland  
*Woyzeck*  
Young Genius, co-production

theatre-rites UK  
*The Thought that Counts*  
Young Genius, co-production

Michael Clark UK  
O  
Young Genius, co-production

Bristol Old Vic UK  
*Tamburlaine*  
Young Genius, co-production

Bristol Old Vic UK  
*Phaedra's Love*  
Young Genius, co-production

Dundee Rep, Tron Theatre UK  
*Ubu the King*  
Young Genius, co-production

*Hergé's Adventures of Tintin / The Young Vic UK*  
Co-production

Ex Machina / Robert Lepage Canada  
*The Andersen Project*  
Co-production

AfroReggae Brazil  
*From the Favela to the World*  
Co-production

Gate Theatre Dublin Ireland  
Beckett Centenary Festival Ireland / UK  
Co-production

## Music

### Great Performers

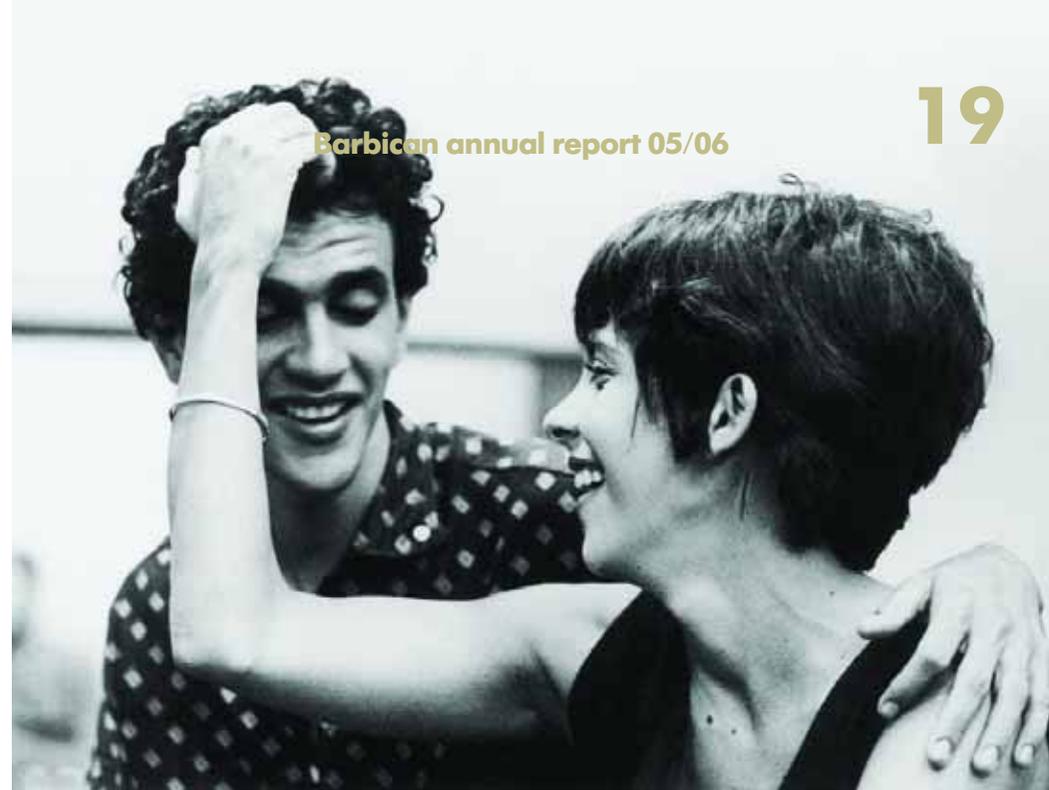
Andreas Scholl  
Budapest Festival Orchestra with Ivan Fischer  
Cecilia Bartoli  
Combattimento Consort Amsterdam with Jan Willem de Vriend  
Daniel Barenboim  
David Daniels and Magdalena Kožená with Paul Goodwin  
Evgeny Kissin

Leipzig Gewandhaus Orchestra with Riccardo Chailly  
*Hercules* with Les Arts Florissants and William Christie  
*Il Complesso Barocco* with Alan Curtis  
 Kronos Quartet with Asha Bhosle – Barbican co-commission  
 Le Concert d'Astrée with Emmanuelle Haim  
 Leila Josefowicz with John Novacek  
 Maurizio Pollini  
 Mitsuko Uchida with Chamber Orchestra of Europe  
 Mitsuko Uchida / LSO / Sir Colin Davis  
 Moscow Chamber Orchestra with Constantine Orbelian  
 Murray Perahia  
*Odná* – BBC Symphony Orchestra with Mark Fitzgerald  
 Orchestra of the Age of Enlightenment with Mark Elder  
 Orchestra of the Age of Enlightenment with Richard Egarr  
 Orchestra of the Age of Enlightenment with Simon Rattle  
 Orchestre des Champs-Élysées, Collegium Vocale with Philippe Herreweghe  
 Osvaldo Golijov – included several UK and European premieres  
 Pinchas Zukerman  
 Renée Fleming  
 Royal Concertgebouw Orchestra with Mariss Jansons  
 Scottish Chamber Orchestra with Sir Charles Mackerras  
 St Petersburg Philharmonic with Yuri Temirkanov  
 The Sixteen with Harry Christophers  
 Valery Gergiev with LSO / Rotterdam Philharmonic /  
 Vienna Philharmonic / Mariinsky Theatre Orchestra and Chorus  
 Vienna Philharmonic with Zubin Mehta  
 Viktoria Mullova with Giovanni Antonini  
 Yo-Yo Ma

### Mostly Mozart

The Academy of St Martin in the Fields with Sir Neville Marriner  
 The Academy of St Martin in the Fields with Alexander Briger  
 The Academy of St Martin in the Fields with John Nelson  
 The Academy of St Martin in the Fields with Joseph Swensen  
 The Academy of St Martin in the Fields / *Mostly Mozart* Festival  
 Chorus with John Nelson  
 Classical Opera Company with Ian Page  
 Garsington Opera Company with Jane Glover  
 The Academy of Ancient Music with Paul Goodwin  
 The Sixteen with Harry Christophers

Caetano Veloso and Gal Costa, 1960s, photo by Aldyr Tavares, courtesy of Abril Imagens



Robert Lepage in *The Andersen Project*, photo by Erick Labbe





## Barbican Jazz

Ahmad Jamal Trio USA  
 Charles Lloyd / Stanko USA / Poland  
 Charlie Haden / Egberto Gismonti USA / Brazil  
 Dave Holland Big Band UK  
 David Sanborn USA  
 Herbie Hancock Residency USA  
 McCoy Tyner Trio USA  
 Ornette Coleman USA  
 Richard Galliano and New York Trio France / USA  
 Turnage – Scorched UK

## Only Connect

Death in Vegas / Chairman of the Board UK (commissioned by Barbican Music)  
*Nightmare Romance* USA  
*Perfect Partner* USA  
 Sakamoto and Nicolai Japan

## World Roots

Ali Farka Toure Mali  
 Eliades Ochoa / Afro-Cuban All Stars Cuba  
 Estrella Morente Spain  
 Kodo Drummers Japan  
 Kronos Quartet USA

## Folk Britannia

*Daughters of Albion*  
*Into The Mystic*  
*Which Side Are You On?*

## Ramadan Nights

Khaled Algeria  
 Rahat Fateh Ali Khan and Musicians Pakistan  
 Sheikh Habboush and The Al-Kindi Ensemble Syria

## Music festivals

### It came from Memphis

Ardent Records  
 Delta Blues  
 Memphis Hi Records  
 Memphis Stax  
 Muscle Shoals  
 Sun Studios

*All Tomorrow's Parties*  
 Belle and Sebastian Scotland  
 Dirty 3 / Sophia Australia / Sweden  
 Gang of Four UK  
 Múm / Cat Power Iceland / USA

### One-off music events

Paul Brady – Ireland  
 Ben Folds – USA  
*Talking Bob Dylan Blues: A Tribute Concert*  
 Singapore Chinese Orchestra

## Art

### Barbican Gallery

*Christian Marclay*  
*Tina Barney: The Europeans*  
*Colour After Klein*  
*Araki: Self.Life.Death*  
*Tropicália: A Revolution in Brazilian Culture*

### The Curve

*Toby Paterson*  
*Folk Archive*  
*Lucy Orta*  
*Bloomberg New Contemporaries 2005*  
*The Impossible Theatre*

### Conservatory

*Cerith Wyn Evans: Eau d'artifice*

### Touring exhibitions

*Game On* (Chicago)  
*Game On* (San José)  
*Reporting the World: John Pilger's Great Eyewitness Photographers* (Norway)  
*Reporting the World: John Pilger's Great Eyewitness Photographers* (James Hockey Galleries)  
*Helen Chadwick* (Denmark)  
*Helen Chadwick* (Stockholm)  
*Communicate* (China, Guangzhou)  
*Communicate* (China, Shanghai)  
*Communicate* (China, Chongqing)  
*Communicate* (China, Beijing)  
*Communicate* (Zurich)

## Film

### Seasons

Araki film programme  
*Colour After Klein*  
 Folk Archive  
*Folk Britannia*  
*Get Carter! The Music of Elliott Carter*  
 Horace Ove  
*It Came from Memphis*  
 Jean Vigo  
*Nightmare Romance*  
*Only Connect*  
*Reel Ireland at the Barbican*  
 Souleymane Cisse  
*St Etienne present: Gonna make you a Star*  
*St Etienne present: Pop Fiction*

### Film festivals

*Beckett Centenary Festival*  
*The City of London Festival: the Netherlands*  
*The London Australian Film Festival*  
*The London Palestine Film Festival* in collaboration with the  
 Palestine Film Foundation  
*The Norwegian Film Festival*

### Series

DocHouse  
*Family Film Club*  
*Paul Merton's Silent Slapstick Weekend*  
 Silent Film and Live Music

## Screen Talks and special events

Battle of Britain  
*Dimanche a Bamako* and Q&A  
*Don't Look Back*  
 Jack Johnson: Soundtrack to a Legend  
 Mátyás Seiber Centenary  
 Reading Film and Video Makers  
 Robert Lepage: *Far Side of the Moon*  
*St Etienne Presents Q&A*  
*Sufi Soul Q&A*  
*Tina Barney: The Europeans: The Garden of the Finzi-Continis*  
 Valentine's Pick me Up  
*War and Peace*  
*Watch This Q&A*  
 William Kentridge and the Sontonga Quartet

## Education

### Family events

*Animate the World 2005* (with Barbican Screen)  
 Book Me! Family literature seasons (tri-annual)  
 Colour Gallery workshops  
*Family Film Club* workshops and Saturday Specials (weekly)  
*London Children's Film Festival 2005* workshops  
 TinTin events  
 Tropicália Gallery workshops

## Schools programme

AfroReggae theatre and music project  
 Araki Gallery project  
 Beckett theatre project  
*Can I Have a Word?* (part of Adopt the Barbican partnership)  
*Colour After Klein* Gallery project  
 Continued Professional Development projects  
*London Children's Film Festival*  
*Norwegian Voices* music project (with Serious)  
 Tropicália Gallery project  
 Young Genius theatre project

## Literature

Performance storytelling with the Crick Crack Club (tri-annual)  
*Beckett 100* Talks series

## Neighbourhood programme

My London Children's Film Festival

## Talks and discussions

*Watch This!* in collaboration with the British Film Institute  
 Two Laureates in Conversation  
*Mostly Mozart*  
 Serious talks series  
 AfroReggae talks series  
 Araki talks series  
 Colour talks series  
 The Curve talks series  
 Tropicália talks series  
 Maly and Chekov  
*Julius Caesar*  
*What is Genius* series with Cumberland Lodge



photo © Morley Von Sternberg



# Online development and new branding revolutionise communications

**Chris Denton**  
Head of Marketing

*'The year has been characterised by the development of more lasting, profitable and meaningful relationships with our audiences, demonstrated by record numbers of Barbican members and a higher percentage of repeat visits from customers.'*

Chris Denton, Head of Marketing

This year has been a period of continuing improvement in marketing performance, delivered via the twin strategic pillars of brand development and customer relationship marketing (CRM).

In particular, the year has been characterised by:

- Rationalisation of our brands, clarification of our visual brand identity and a strong new Barbican 'look' rolled out across printed material, online and on site.
- The development of more lasting, profitable and meaningful relationships with our audiences, demonstrated by record numbers of Barbican members and a higher percentage of repeat visits from customers. These increased from around 30% of all monthly sales to around 50%.
- Better results and income generation from more sophisticated and cost-effective marketing campaigns.
- More creative marketing campaigns across the art forms to reach new customers.
- Clearer understanding of audience behaviour as a result of better use of data and analysis of results.
- Increased cost savings, achieved by predicting customer booking behaviour and shaping campaigns accordingly.
- A clearer understanding of what marketing materials to produce and how to deploy them most effectively.

Robert Lepage in *The Andersen Project*, photo by Erick Labbe



### Online growth

The development and launch of a new website ([www.barbican.org.uk](http://www.barbican.org.uk)) in November 2005 was a major project for the year. Produced in partnership with our web agency, Deconstruct, and our internal team (which brought together IT, marketing and box office), the website has given a dramatic new impetus to our online business. Within just one week of the launch, we saw a leap in online bookings by an average of 10% a week. This took our total online business to a weekly average of over 55% of sales – from an average online sales position of 35% last year. The new website is helping to deliver record online sales for us and we are attracting more visitors than ever to the site.

The site was created with customer relationships at its heart. It will eventually offer 'intelligent' recommendations to customers based on their booking and browsing behaviour. It already offers enhanced levels of functionality, which include:

- Registration and log on
- The option for users to select their own seats
- Multi-buy discounts, including the ability to book subscription packages
- Promotional codes giving special offers for users
- Up-selling and cross-selling between art forms ('Why not try?')
- Car park bookings and reservation of Barbican restaurants online

The site has been designed to be fully compliant with DDA, offering one of the highest levels of site accessibility available.

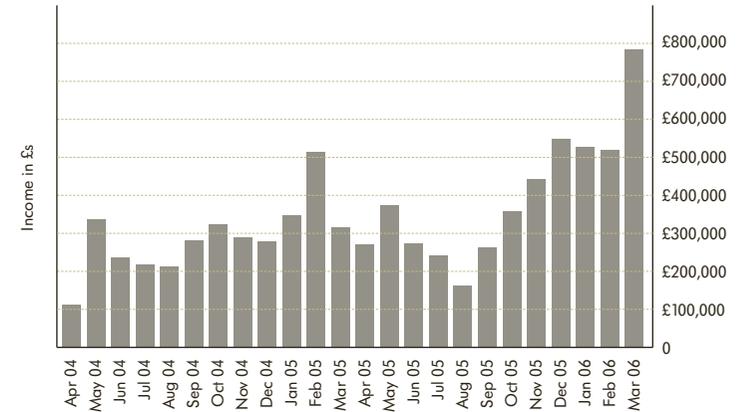
To deliver the new site and to help in the development of a new data warehouse to analyse our data in a more sophisticated manner, every event at the Barbican in the past five years has been re-coded. This has supported the development of a new intelligent system, which drives the recommendations seen in the 'Why not try?' areas of the site. This encourages visitors and audiences to try something totally new, or to experiment with an event related to the one for which they are searching.

Alongside the building of the new website has been the development of wider e-marketing capabilities. New e-flyer templates, integration of e-lists and better planning of campaigns to better utilise both on and offline channels have been developed over the last year. With the ability to monitor exactly how much spend is attributable to an e-flyer, we can now fully use this inexpensive but targeted communication more effectively. The innovations are working well. Nearly 60% of all advance subscriptions to both theatre and classical music seasons were made online in 2005 – a remarkable achievement, which demonstrates the usability of the site and the flexibility it offers.

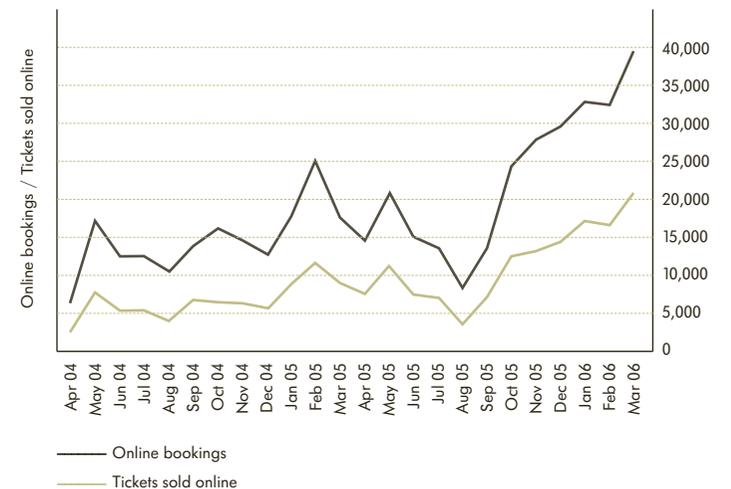
As ever, the skills and dedication of the marketing team and their willingness to push the boundaries of arts marketing are at the heart of the successes this year.

**Chris Denton**  
Head of Marketing

### Monthly income



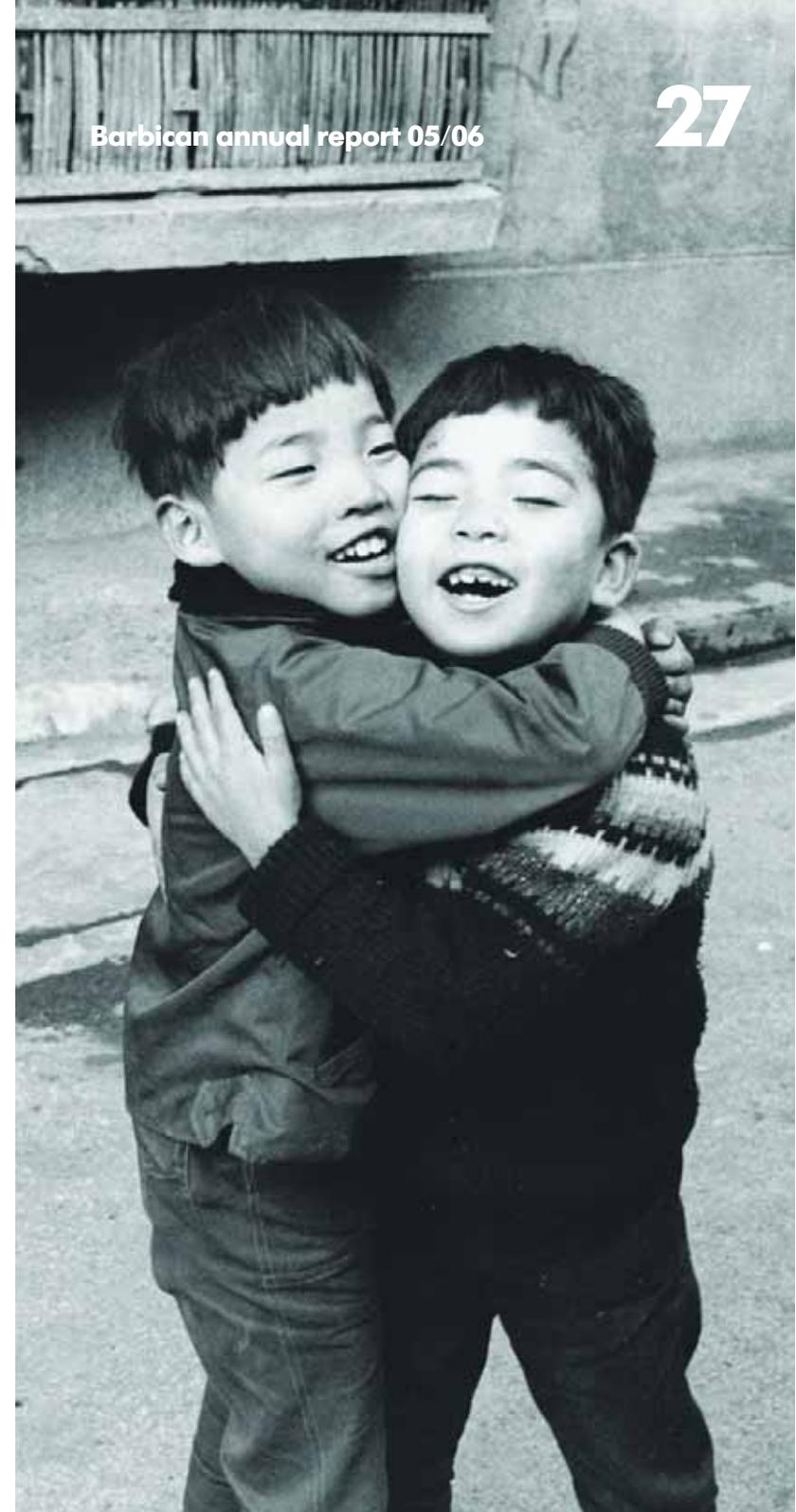
### Online activity



The screenshot shows the Barbican website homepage. At the top, there is a navigation menu with categories: home, art, dance, film, education, music, conferences, trade exhibitions, and banqueting. Below the menu is a search bar and a 'welcome to the barbican' message. The main content area is divided into several sections: 'what's on today?' featuring 'Future City' and 'Secret Shows: Weekend 1886'; 'login/register' with a form; 'don't miss' with a 'PETER COOK & WHAT YOU IN COMMON' event; 'festivals' with 'Monday Market 2006'; 'why not try?' with 'FRIDAY OF THE CARIBBEAN'; and a 'calendar' widget. The footer contains contact information and a 'about the barbican' link.

The screenshot shows the Barbican website's 'art gallery' page. The header includes the Barbican logo and navigation links for home, art, dance, film, education, music, conferences, trade exhibitions, and banqueting. The main feature is a large banner for the exhibition 'Future City - Experiment and Utopia in Architecture 1956 - 2006'. Below the banner, there are sections for 'what's on' and 'why not try?'. The 'what's on' section lists the exhibition dates and location. The 'why not try?' section promotes 'FRIDAY OF THE CARIBBEAN'.

The screenshot shows the Barbican website's 'film' page. The header includes the Barbican logo and navigation links for home, art, dance, film, education, music, conferences, trade exhibitions, and banqueting. The main content area is titled 'Barbican Film' and features a collage of film stills. Below the collage, there is a promotional offer for '£1.50 off online bookings'. The page also includes a 'what's on' section and a 'why not try?' section.



Nobuyoshi Araki, from Satchin and his brother Mabo, 1963, courtesy of the artist



# Discovering, learning and creating through Barbican Education

**Jillian Barker**  
Head of Education

*'With the education programme extending out to over 20 schools in seven boroughs and four community groups, the London Children's Film Festival gave Barbican Education the opportunity to touch the lives of children and young people across the capital.'*

Jillian Barker, Head of Education

*'This bold venture quite properly combines learning with creating.'*

Andrew Motion, Poet Laureate, on Barbican Education's *Can I Have a Word?*

## Barbican annual report 05/06

A young student in Tower Hamlets won a poetry prize last week. When asked about her influences, she cited the experience of taking part in the Barbican's *Can I Have a Word?* project three years ago. This is just one way in which Barbican Education has a lasting impact on the lives of those who take part. From the richness of the international arts programme, Barbican Education develops imaginative projects, which give all kinds of people the opportunity to think, discover and be creative. In 2005/06 this local impact has been complemented by international recognition.

### Connecting with our local communities

Through its schools, families and neighbourhood programmes, the Barbican is continually building relationships with its local community. The Adopt-the-Barbican schools programme now involves 15 local schools. From the *Beckett 100* project to the Brazilian *Tropicália* festival, the partnerships offer schools a range of creative ways to engage, together with flagship programmes such as *Can I Have a Word?*

Now in its third year, the 2005/06 project involved 480 pupils in a year-long creative writing programme. They have been inspired by listening to some of the UK's leading poets, watching films and installations, hearing storytellers and music and visiting exhibitions. In response, the pupils have written their own poems.

At secondary level, a notable highlight of the year was the AfroReggae project, which took place in partnership with the People's Palace and bite. The project focused on steering young people away from guns and street violence, and linked with Amnesty International's Stop Arms campaign. The visiting Brazilian musicians drew parallels between the violence of the favelas in their own country and the lives of inner-city Londoners, encouraging young people to articulate their ideas through music, to campaign against the devastating effects of drugs and violence on our streets.

### Making an impact across London

November saw the launch of the first capital-wide London Children's Film Festival. This new project was a creative collaboration between Barbican Film, Barbican Education and the

Independent Cinema Office, in partnership with Film London. Over the course of the ten-day festival, over 7,000 children, young people and their families watched an extraordinary range of children's films from around the world. They took part in a range of creative activities from making their own animation films to joining in with *The Big Sing – The Little Mermaid*. This high-profile project attracted media partnerships from Classic FM and the *Sunday Times*. With the education programme extending out to over 20 schools in seven boroughs, and four community groups, the festival gave Barbican Education the opportunity to touch the lives of children and young people across the capital.

### International recognition

In January 2005, Barbican Education extended its e-learning programme with the launch of the *Can I Have a Word?* website. Capturing the creative spirit of the schools project, the site now gives teachers anywhere in the world the chance to access the ideas and original resources. The site was awarded a prestigious international Webby award (often described as the Oscars of the website world) for Best Education Website 2006.

### Strong partnerships

Barbican Education's programme is enhanced by a number of long-term creative partnerships with the Crick Crack Club, Barbican Associate producers, Serious, Cumberland Lodge and the Independent Cinema Office. Increasingly, Barbican Education is working with neighbouring arts organisations on the Barbican campus – the City of London Festival, Guildhall School of Music & Drama, the London Symphony Orchestra and the Museum of London. This strong network of organisations provides an extraordinarily wide – and growing – range of learning opportunities for people across London. Closer collaboration between the organisations in the future is set to further strengthen the impact of this important work.

The programme has been fortunate in securing funding from a range of trusts and foundations (listed on page 39) and we are deeply grateful for their support.

### With thanks to our partners:

#### Adopt-the-Barbican schools

Bangabandu Primary School  
 Bonner Primary School  
 Globe Primary School  
 Hugh Myddelton Primary School  
 John Scurr Primary School  
 Moreland Primary School  
 Prior Weston Primary School  
 Richard Cloudesley School  
 Sir John Cass's Foundation School  
 St Luke's Primary School  
 Central Foundation School for Boys  
 City of London Academy  
 City of London School for Girls  
 Elizabeth Garrett Anderson Language College for Girls  
 Morpeth Secondary School

#### Neighbourhood partners

Toffee Park Adventure Playground  
 St Stephen's Youth Project  
 Kings Corner Youth Project

Pupils during *Can I have a word?*



Michael Rosen and pupils during *Can I have a word?*





# The LSO, London, Paris, New York — a whole new chapter

**Kathryn McDowell**  
Managing Director, London Symphony Orchestra

*'We now have annual international residencies in New York (at the Lincoln Center) and Paris (at Salle Pleyel), where audiences experience major LSO artistic projects initiated at our Barbican home.'*

Kathryn McDowell, Managing Director, LSO

*'Whenever the LSO under Sir Colin Davis appears in Lincoln Center's 'Great Performers', the series never seems more aptly named. This year, the orchestra, with its resident chorus, performed the Verdi Requiem in a deeply moving performance of whiplash accents and broad lyrical sweep that went to the core of this gripping spiritual drama.'*

New York Magazine

## Barbican annual report 05/06

The LSO's glamorous 2004/05 Centenary season was always going to be a hard act to follow, but 2005/06 has proved to be one of the most successful yet. In the past 12 months the orchestra has toured to Japan and Korea, New York, the Canary Islands, Germany, Italy, Belgium, Spain and Russia. It now has annual international residencies in New York (at the Lincoln Center) and Paris (at Salle Pleyel), where audiences experience major LSO artistic projects initiated at our Barbican home.

Concert hall highlights of the year include two opera-in-concert performances; Sir Colin Davis's moving account of Beethoven's *Fidelio* and Thomas Adès's scintillating *Powder her face*. There was Bernard Haitink's Beethoven and Gergiev's Shostakovich symphonies; there was Andre Previn's 75th and Dave Brubeck's 85th birthday celebrations. Michael Tilson Thomas helped audiences to *Discover Tchaikovsky* and Anne-Sophie Mutter presented her acclaimed Mutter's Mozart series. The LSO Student Ambassadors invited over 300 students to the *Genius of the Violin* and 150 violinists from Grade 1 to virtuoso took to the stage in *Take a Bow!*

### Connecting with more people

The world has truly become a smaller place, with the LSO and its international roster of artists becoming more accessible to everyone through new technology. Sir Colin Davis's recording of Verdi's *Falstaff* on the LSO's label won a Grammy award, and LSO Live was repeatedly No 1 in the downloads chart on iTunes. Principal Guest Conductor Designate, Daniel Harding, was interviewed by aspiring student conductors at universities in Aberdeen, Cardiff, York and London, and schoolchildren in Perth took part in workshops with Hackney schools – all using video-conferencing technology at LSO St Luke's, the UBS and LSO music education centre. In the studio, the LSO recorded the music for films like *Harry Potter and the Goblet of Fire*, *Stormbreaker* and Nitin Sawhney's *Throw of the Dice*. This year's Bernard Haitink Beethoven symphony cycle – 12 Barbican concerts, all recorded on LSO Live – will be released as a boxed set in the USA next September. The players also performed on backing tracks for Jennifer Lopez and Sarah Brightman, and recorded the Beethoven violin concerto with Maxim Vengerov and Mstislav Rostropovich for EMI.

Community music, world music, classical music,  
everybody's music

LSO St Luke's celebrated its third birthday this spring and goes from strength to strength. Since opening, there have been 111 live and recorded broadcasts there. BBC Radio 3's Fiona Talkington presents lunchtime chamber concerts on Thursdays, and BBC Two, Four and Three have all promoted evening events there in the last 12 months. These have featured, among others, Bruce Springsteen, Gillian Welch, Jonny Greenwood from Radiohead, Anthony and the Johnsons and James Brown. In November, the LSO introduced a new evening concert series and so far Joanna MacGregor and Andy Sheppard, Julian Joseph, Gidon Kremer and Kremerata Baltica, Evelyn Glennie, Roby Lakatos, Sara Mingardo and Sally Matthews have all appeared.

Monday night is Community Music Night for LSO Discovery at LSO St Luke's. Over 4,000 local people participate in weekly LSO Discovery activities there – in Community Choir, Community Gamelan, Fusion Orchestra, Digital Technology Club, and Sure Start early years sessions. They can also attend free LSO Discovery Fridays lunchtime concerts. Through LSO Discovery alone the London Symphony Orchestra now reaches over 32,000 people every year, making it the largest orchestral education programme in the UK. The link from local to international is complete.

**Kathryn McDowell**  
Managing Director  
London Symphony Orchestra

photo: LSO © Mark Harrison



# A new look for the Barbican's public spaces

The Barbican's major redevelopment of its foyers, entrances and public spaces is now almost complete. The foyer transformation has taken a completely fresh look at the internal spaces and stripped away many of the later additions, to rediscover and enhance the original – now stylishly retro – features.

The scheme to transform the Barbican began on site in 2002/03. Over the last four years (with the building and venues remaining open throughout), new routes have been created through the foyer spaces, greatly improving orientation and navigation. New bars, cafés, signage, cloakrooms, ticket desks and lighting have opened out and animated the spaces in new ways.

The Centre's entrances have had a major facelift. The Lakeside Terrace entrances have been remodelled and feature new lighting and signage. A new entrance at Silk Street will give the Centre a real front door for the first time, animated by a dramatic 22-metre moving light wall installation designed by artist Alex Hartley, the Linklaters Commission.

before/



Arriving at Silk Street

The new Silk Street entrance replaces the gloomy vehicle access road and includes a lightwall artwork by artist Alex Hartley, the Linklaters Commission.



after/



before/



before/



after/



after/



Lower foyer bar

The expanse of doors in the lower foyer resembled an airport terminal. A new 26-metre-long bar and café creates an attractive, brightly lit feature. The moving shutter has been adapted from the design of Formula 1 car bodies, while the lifting mechanism is more usually found beneath theatre stages.

Cloakrooms

The old cloakrooms were functional but drab and hard to find. The new ones are smart and bright with clear labelling. Their capacity has been increased by 50%.

before/



### Lakeside Terrace

The Lakeside Terrace is a major point of entry to the Barbican, but the many doors, dim lighting and lack of external signage made it confusing. The doorways have been remodelled, with brighter lighting, and lobbies have been added to improve the thermal and acoustic properties of the foyers. New furniture, designed by Robin Day, and smart new planters have updated the terrace area. A large illuminated monolith sign provides a clear sense of arrival and orientation.

after/





before/



before/



after/



after/



**Making the stairs and lifts clearer**

The new signage has been designed on a large scale so that it can be seen from right across the foyer.

**Level 3**

Fully programmable, the new lights will work in conjunction with the signage and reflect the mood of the events taking place. The approach to the art gallery lacked character. The new cloakroom, lighting and signage animate the area and bring a visual consistency to it.

**The Pit and Cinema 1 foyer**

The old Pit and Cinema 1 foyer was cluttered and dated, with tired décor and furniture. The new look creates a bright, contemporary space, making full use of the mirrors and new seating. The use of contrasting black, white and yellow creates a fresh bold look. The front of house facilities have been restored to their original locations and new illuminated poster displays and drinks shelves have been added.



# An outstanding year for commercial activity

**Mark Taylor**  
Commercial Director

*'This level of commercial income has only been surpassed once, in 2000/01, when there were no capital works, so this really is a notable achievement.'*

Mark Taylor, Commercial Director

## Barbican annual report 05/06

2005/06 has been a highly successful year for the Barbican's commercial division. Total income was just under £4m, an increase of 18.5% on the previous year. In all, we delivered a total net contribution of £2.15m.

This result was achieved against a backdrop of various closures of conference spaces and foyers as the foyer capital work continued. This level of commercial income has only been surpassed once, in 2000/01, when there were no capital works, so this really is a notable achievement.

### Exhibition Halls

2005/06 also proved successful for the Exhibition Halls. For the second year running, the exhibitions team exceeded their income target, and this year achieved revenue of £817,000.

Of the 41 events which took place during 2005/06, 16 were trade and consumer exhibitions and 18 were examinations. New events this year included the E-Government Conference and Exhibition, the Credit Show, GCI – Growth Company Investor, Upfront Fashion Trade Fair, JobServe Recruitment Fair and Promotional Marketing Exhibition. The Exhibition Halls also hosted four international events: the Italian Gusto Festival, Expo Bangladesh 2005, the RegenAfrica Exhibition, and returning for the third year, the International Wine Challenge.

There is a trend towards more specialisation in the exhibition industry, with new shows being created for specific market niches with a smaller, more specialised audience. These shows are ideally suited to the Barbican and this trend is a useful opportunity for us to increase our client base.

## Banqueting, catering, bars and retail

Catering and banqueting turnover came in at £4.67m. There was exceptional growth in the banqueting area, and the Barbican is now catering for over 2,000 banqueting guests per week.

The opening of the new foyer bars and cafés in their new locations have proved to be extremely successful and the cafés in particular showed a significant increase in sales, up 73% from the previous year. Both Searcy's Restaurant and the Balcony Bistro delivered excellent growth and have received some very positive press coverage. This included the following review of the Balcony by Square Meal: 'Resplendent with its crisp, elegant minimalist new look, the Barbican's Balcony Bistro at last has a presence. It no longer is a poor relation to the glamorous Searcy's. Food is eclectic and excellent.'

The new Farringdons shop proved to be a great success, especially with audiences before and after concerts. The staff are knowledgeable and ensure that stock is well targeted to the music programme, helping them achieve a turnover in excess of £350,000 in the first year of trading.

## Conferences

Conferencing also had an excellent year, with total income of £1.59m. The trend throughout the year favoured the larger meetings market, and rental income for events in the hall and theatre was £230,000 above budget. During the year the Barbican hosted high profile events such as St James's Place, the Leaders in London conference and the Starbucks conference. Corporate hospitality events, including private cinema screenings, are also proving to be a growth area.

Our creative marketing for conferencing was recognised by the industry when we won the Meetings Industry Award for Best Advertising Campaign 2005.

photo © Morley Von Sternberg



photo © Morley Von Sternberg



## Development

Development delivered an excellent result for the year, generating £505,000. The *Tropicália* Festival was particularly successful in securing support from Embratur (the official tourism agency for Brazil), the Embassy of Brazil, Banco do Brasil, Itaú, Brahma beer and Clyde & Co. This is the first time a cross-arts festival has attracted so much support. A visit to the Barbican by President Lula of Brazil, as part of the State Visit programme, was a very special added bonus for us and our sponsors.

The Austrian Tourist Board supported the highly successful *Mostly Mozart* season, and Tourism Ireland came on board to support the major *Beckett Centenary Festival*.

The Barbican Arts Partnership, our corporate hospitality scheme, is proving to be a strong growth area for the Barbican, with two new partners, SJ Berwin and BearingPoint.

A generous contribution from the international law firm, Linklaters, is playing an important role in supporting the foyer refurbishment project. Artist Alex Hartley is creating the Linklaters Commission, a 22-metre moving light wall, which will be focal point of the new entrance at Silk Street, opening in the autumn of 2006.

The combination of our improved facilities, together with proactive sales and marketing has delivered another excellent year.

These results have been realised through the tremendous efforts of the commercial team whose dedication, drive and professionalism continue to exceed expectations. Together with our operational colleagues, we have an exceedingly effective and dynamic formula for future success.

**Mark Taylor**  
Commercial Director

photo © Morley Von Sternberg





**We wish to thank all our sponsors during 2005/06:**

Canon for *Great Performers*  
(January 05 – June 06)

Brahma beer for *Tropicália*  
(February 05 – May 06)

Embassy of Brazil for *Tropicália*  
(February 05 – May 06)

Embratur for *Tropicália*  
(February 05 – May 06)

Itaú for *Tropicália*  
(February 05 – May 06)

Banco do Brasil for *Tropicália*  
(February 05 – May 06)

Varig for *Tropicália*  
(February 05 – May 06)

Clyde & Co for *Tropicália*  
(February 05 – May 06)

Tourism Ireland for the *Beckett Centenary Festival*  
March – May 06

Sony – digital signage partner  
Ongoing

Linklaters for the Linklaters Commission  
Barbican Silk Street entrance  
January 06 – ongoing

Austrian National Tourist Office for *Mostly Mozart*  
July 2005

San Miguel for Estrella Morente and Tomatito  
3 July 2005

Westpac for the Australian Film Festival  
March 2006

Green & Black's – official ice cream supplier  
September 05 – ongoing

**Young Genius**

Arts Council, England, Grants for the Arts  
Esmée Fairbairn Foundation  
Jerwood Charity  
Paul Hamlyn Foundation  
Genesis Foundation  
NESTA  
Ingenious Media

**Barbican Arts Partners**

American Express  
BearingPoint Inc  
Bloomberg  
BP Plc  
Clifford Chance  
Linklaters  
SJ Berwin  
Slaughter and May  
The British Land Company  
UBS

**Barbican Education**

Paul Hamlyn Foundation  
Garfield Weston Foundation  
Esmée Fairbairn Foundation  
Carole and Geoffrey Lawson Foundation  
City Parochial Foundation  
Arts Council of England – Literature  
Cripplegate Foundation  
Harold Hyam Wingate Foundation  
Chapman Charitable Trust  
John Lyon's Charity  
Thomas Sivewright Catto Charitable Settlement

**The Curve**

Arts Council, England Grants for the Arts

photo © Morley Von Sternberg



# Delivering project management on an unprecedented scale

**Michael Hoch**  
Services Director

*'As the Barbican's foyer refurbishment project continued, the year brought the most wide-ranging and extensive project management programme ever mounted at the Centre.'*

Michael Hoch, Services Director

Scratch the surface of every large organisation and you reveal a complex infrastructure of technical, engineering, capital works and maintenance, which underpins every aspect of the operation.

The Barbican is particularly challenging to maintain and service. It contains 130,000 cubic metres of concrete; enough to build over 19 miles of six-lane motorway. There are 75 miles of pipework and 45 miles of conduit containing 400 miles of electric cable. There are also 5.3 acres of carpeted floor, and 7.5 acres of brick paving containing over one million brick pavours.

It goes without saying that without efficient support operations it would be impossible to deliver the Centre's artistic and commercial programme. The Services division works to provide a professional and consistent framework around the clock to enable colleagues to deliver truly world-class events.

## Project management to the fore

As the Barbican's foyer refurbishment project continued, the year brought the most wide-ranging and extensive project management programme ever mounted at the Centre. In August 2005 alone, there were 38 separate packages of work in progress concurrently, all of which required varying levels of engineering and technical input for their successful and timely delivery. It is to the great credit of the team that the entire foyer project has been accomplished to a high standard while the building remained operational.

The transformation is now nearly complete. The three-year project (fully funded by the City of London Corporation) has now transformed many of the public areas, including the foyers, bars, cafés and box office. The new Silk Street entrance – one of the cornerstones of this exciting scheme – was completed this summer, and the remaining packages of lighting, new furniture and signage are due for completion shortly.

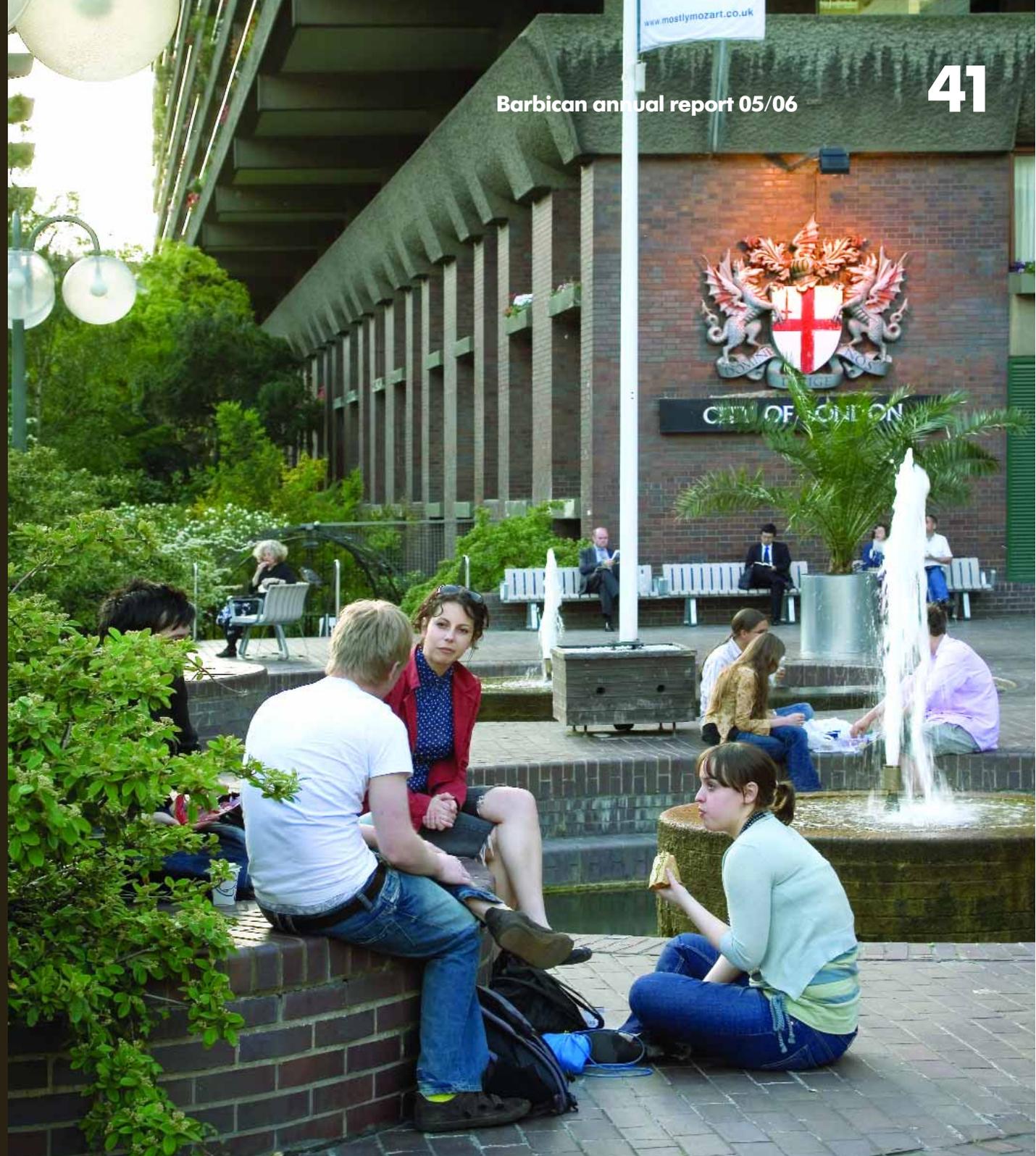
The project and engineering support teams carried out these major works in a challenging environment, an exercise which required tight scheduling around artistic and commercial events. They also delivered core maintenance functions throughout; a major operational achievement.

## Training

On the training front, the Barbican Engineering department continues its successful training programme with four work experience trainees and three apprentices on board. Stronger links are being forged with schools, colleges and training providers (JTL) and this is having the beneficial effect of attracting high quality candidates. The intention is to extend the programme, with the City of London Corporation, to cover additional areas of operation over the coming year.

## Guildhall School partnership

Over the last three years, foundations have been laid for a closer working relationship between the Barbican Centre and Guildhall School of Music & Drama. As the partnership enters its fourth year, it is clear that sharing technical, engineering and maintenance skills has led to a much greater synergy between the two organisations and more efficient use of resources. A rationalisation of all service contracts has now been completed. Considerable technical expertise has been deployed to help simplify systems and improve reliability. Together with a general rise in professional standards, this will pay useful dividends to both organisations in the years to come.





# Refreshing people and processes

**Diane Lennan**  
Human Resources Director

*'We launched Barbican Experience in the autumn of 2005, with an intensive programme of staff and partner organisation workshops, led by our own in-house trainers. The energy and feedback from these groups was inspirational.'*

Diane Lennan, Human Resources Director

## Barbican annual report 05/06

A programme of review and change was a feature of 2005/06, as we took a fresh look at every aspect of our operation, in preparation for the completion of the new foyers and public spaces.

A substantial capital programme in a fully operational building is a major task in itself. But reinvigorating the customer focus to reflect these new opportunities and requirements was also a vital component of the whole project.

So the Barbican Centre began the year with a total review of its customer experience and longstanding customer care programmes. As with our previous initiatives, we wanted all members of staff to contribute their ideas and creative thoughts. As the people with first-hand customer contact, we wanted to draw on their experience of what needed to be included in the training and induction programmes.

With the help of Beyond Philosophy, a lead organisation in the field of customer experience, we began to look at how the new programme could combine our own experience with that of other best practice organisations.

We launched Barbican Experience in the autumn of 2005, with an intensive programme of staff and partner organisation workshops, led by our own in-house trainers. The energy and feedback from these groups was inspirational. They identified areas of current success, gaps in delivery and helped to generate action plans across the organisation. The ideas are now being rolled out as part of a continuous improvement programme, the results of which should be visible in the near future.

The ideas from these groups were combined with other ongoing research projects within the Centre, which prompted discussions about the ways in which we work. We needed to rationalise our management of the foyers and frontline areas, to make them as flexible and responsive as possible. We also needed to improve the artists' experience and ensure that our service exhibited the energy reflected in our programmes. A restructuring of the relevant areas was planned during the first part of the year, with implementation taking place from April.

Through the restructuring, we wanted to capture the same creative, inclusive and buzzy approach to our operations as we have in our programmes. We needed to refresh some of our systems and processes, to get closer to our customers. We are fortunate to have a cosmopolitan, international and highly skilled set of staff with tremendous energy and enthusiasm, who were ready to try new ideas. The majority of the key posts were filled internally, enabling us to harness the skills and knowledge available to us as a result of our training and development programmes.

Alongside the people changes, we have been working to improve and streamline our administration systems with a new, high-specification version of the management system, Artifax. This links all staff to one system and, where possible, one database. When fully installed, we will be able to input sales information at one end and obtain operational and financial data at the other. Staff rotas will also be absorbed into the process.

### Guildhall School of Music & Drama

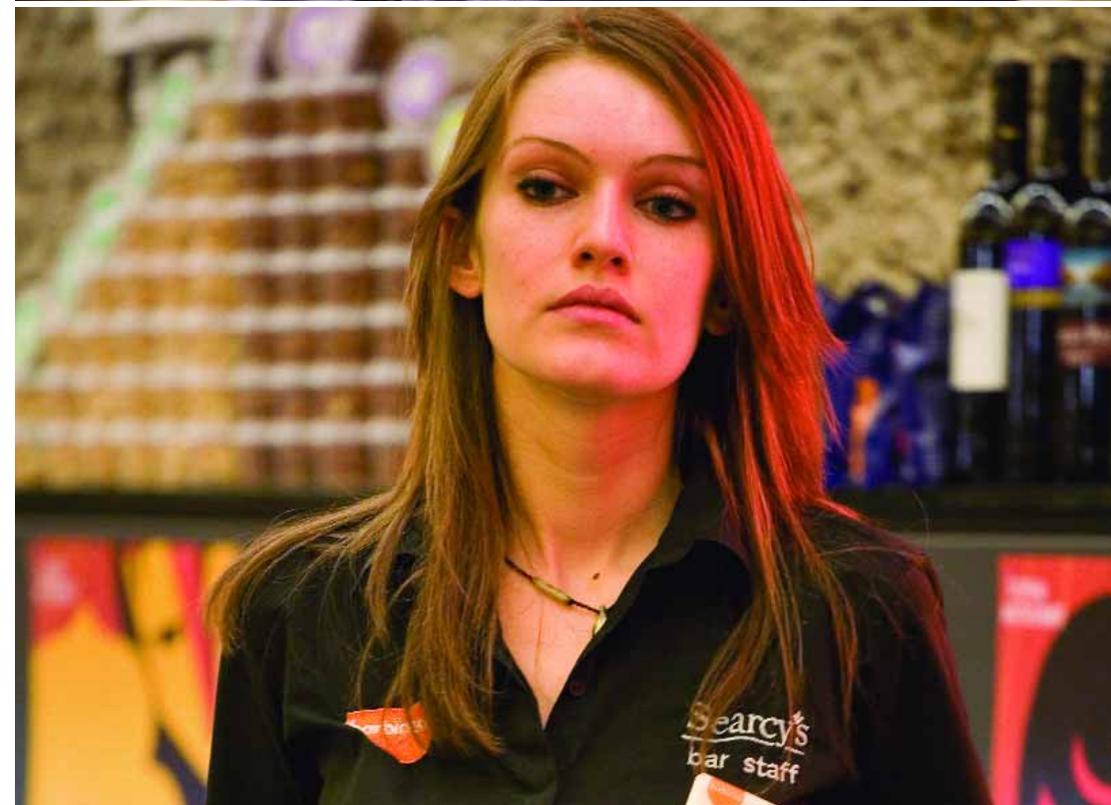
Our closer working relationship with the Guildhall School is taking shape at a wider level organisationally. We have been collaborating for some time, but are now looking at ways of working together on a more formal basis. Sharing our knowledge and expertise will enable us to create a new environment, which will challenge and inspire and will also provide many staff with good development opportunities.

**Diane Lennan**  
Human Resources Director

photo © Morley Von Sternberg



photo © Morley Von Sternberg





# Building an engaged and networked organisation

**Leah Nicholls**  
Executive Assistant to Sir John Tusa

## Barbican annual report 05/06

Internal communication is at the heart of an organisation's culture. When it is fluid, adaptable and reliable, it supports flexibility, change and learning. Over the last ten years, the Barbican has implemented a number of important communication processes. Its communication structure is now consistent, regular, transparent, and, importantly, involves all staff.

Internally, monthly core briefings are led by directors who discuss business issues with smaller groups of colleagues. Our three full staff meetings a year include guest speakers and presentations by colleagues on a range of arts and business issues. In October 2005, we introduced the Barbican's first staff annual general meeting, presenting our business plan to colleagues and sharing the organisation's strategy for the next year. Our intranet site is a popular way of sharing success and acknowledging new ideas, hard work and dedication.

How we communicate with external stakeholders is equally important. The Centre's customer comment system encourages visitors to tell us how we are doing. In addition to the letters and phone calls we receive, we locate highly visible feedback forms around the Centre so that patrons can let us know what they think. Comments are discussed with senior managers and responses are despatched by the Managing Director's office within five working days.

The Centre is surrounded by 14 blocks of flats, housing our closest neighbours. Our residents' initiative invites house representatives to meetings with the Barbican management team and these are often followed by a social event. We produce a monthly newsletter, *Podium*, which keeps our neighbours informed about our activities.

*Podium* has been joined by the more recent *Forum*, a newsletter produced specifically for our Court of Common Council Members and designed to keep our key stakeholders abreast of the Barbican's core business objectives, risks and successes.

**Leah Nicholls**  
Executive Assistant to the Managing Director





# A successful international touring programme develops new potential

**Sandeep Dwesar**  
Finance Director

*'We have taken big but calculated risks on major projects and taken programming in several new directions. We have increased both our income and our expenditure on the arts. We are building a wider and more diverse audience base. And we continue to develop our international work.'*

Sandeep Dwesar, Finance Director

## Barbican annual report 05/06

By any standards, 2005/06 has been an exceptional year, with income of £14.2m, compared to £12.8m in 2004/05. Together, artistic and commercial success have delivered a year-end surplus of £891,000.

The delicate dance between art and business is a subtle and complex science that sits at the very heart of any arts institution. Financial decisions cannot be made solely on the basis of returns on investment, nor can risk be measured simply by money. At the Barbican, this complexity is multiplied as each art form dances to a slightly different tune.

No Finance Director can choreograph this successfully alone. It needs to be shared fully with those responsible for creating and delivering the arts programme.

This partnership has helped to deliver the Barbican's new business model. We have taken big but calculated risks on major projects and have taken programming in several new directions. We have increased both our income and our expenditure on the arts. We are building a wider and more diverse audience base. And we continue to develop our international work.

Confidence in the judgement and professionalism of colleagues, coupled with a commitment to artistic excellence and the strengthening of the Barbican's brand and its reputation, have given London and the nation a very different arts organisation from the Barbican of just a few years ago.

- The Barbican theatre: *Julius Caesar*, Laurie Anderson, *Dragons' Trilogy*, *Woyzeck* and *Hercules* were virtually sold out. Together with our touring, overall theatre income reached a record £3.4m.
- Within the hall, there were 95 Barbican promotions, generating income of £2.2m. In addition to this, the LSO and our other partners presented another 163 concerts.
- The Barbican galleries and their international touring of exhibitions around the world generated income of £1.2m.

Despite our foyer redevelopment works, conference and banqueting bookings had a very strong year with a combined income of £2m.

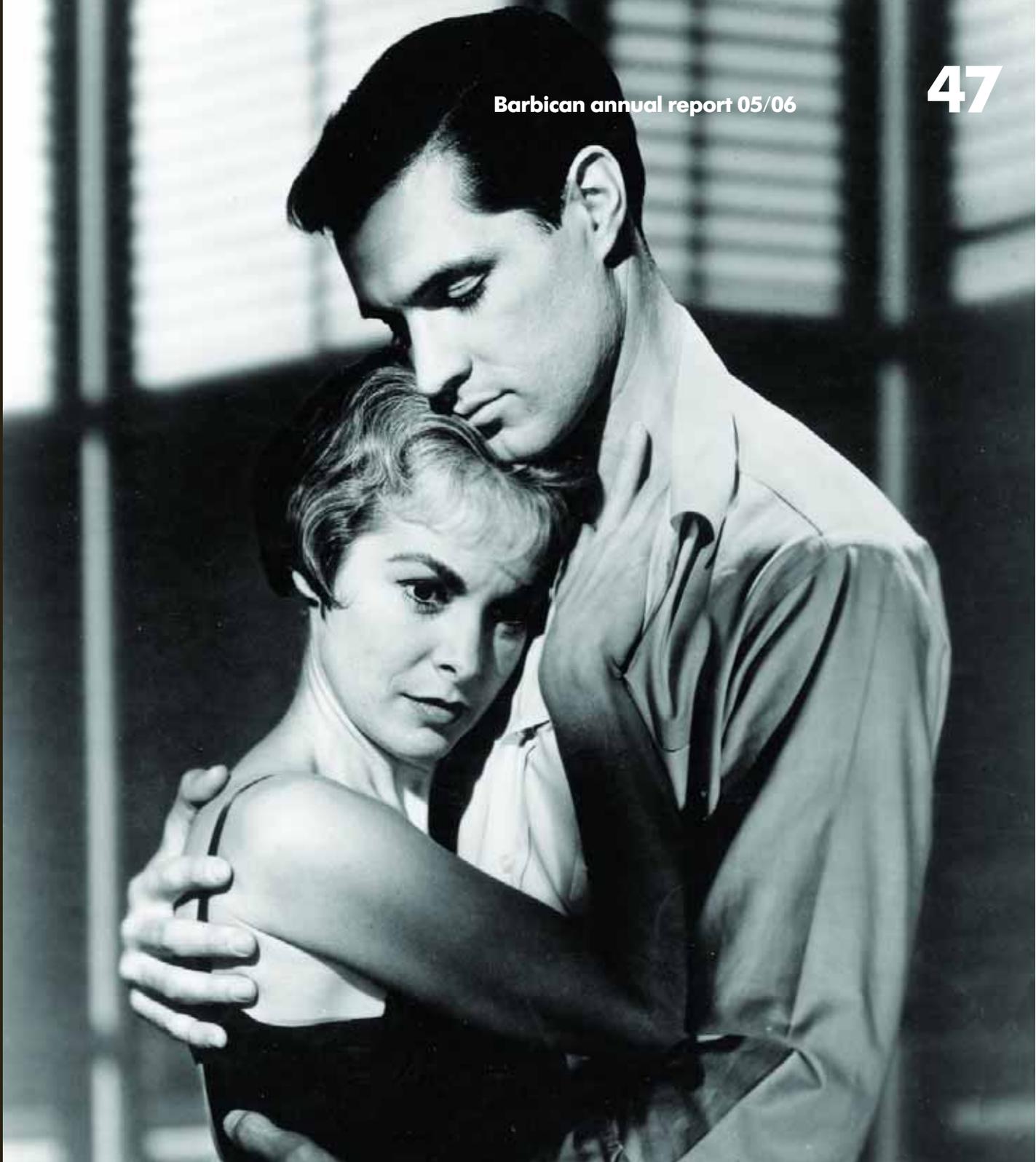
The Barbican's Exhibition Halls beat their budget targets with income of over £800,000.

Both artistically and financially this has been a very good year. But arts organisations work to notoriously tight margins. With local authority budgets increasingly under pressure, the City of London Corporation has required each of its departments to produce year on year efficiency savings. As a consequence, in real terms, the Barbican's direct funding grant has been reduced by around £2m, approximately 11%, over the last nine years.

We need to manage our resources carefully to continue to deliver excellence in the programme as our City of London funding decreases year on year. The delicate dance to nurture and deliver great art continues.

**Sandeep Dwesar**  
Finance Director

*Psycho, Hitchcock film season*



# Financial report

## Events and attendance

		Events		Attendance	
		04/05	05/06	04/05	05/06
<b>Bite</b>	Barbican Theatre	171	174	111,164	138,455
	The Pit	150	162	18,401	23,748
<b>Music</b>	Great Performers	32	40	49,127	55,565
	Barbican Jazz	15	10	23,906	18,158
	Mostly Mozart	11	12	15,727	15,979
	World and Roots	5	5	6,305	12,283
	Only Connect	9	7	5,936	9,309
	Festivals <sup>1</sup>	13	12	16,837	16,168
	Miscellaneous events	9	4	14,033	10,757
	London Symphony Orchestra	80	71	101,002	104,448
Other rentals	85	92	99,524	117,747	
<b>Art</b>	Barbican Gallery <sup>2</sup>	6	3	84,309	60,921
	The Curve	3	4	21,795	41,773
<b>Cinema</b>	First run	1,859	2,080	98,387	105,874
	Season	185	221	19,317	23,309
	Screen Talk	8	11	1,895	2,406
	Family Film Club	43	43	4,929	4,878
<b>Education</b>	(ticketed events only)	56	57	8,094	8,499
<b>Total *</b>		881	928	700,688	770,227

<sup>1</sup> 04/05 festivals (*Fela Kuti & World Got the Blues*).  
05/06 festivals (*Memphis, Belle Nuits* and *All Tomorrow's Parties*)

<sup>2</sup> Viewing days for the 04/05 and 05/06 years are 301 and 219 respectively.

\* Excludes first run films

**Barbican income and expenditure**

Year ended 31 March

	Notes	04/05 £000s	05/06 £000s
Income	1	12,796	14,213
Direct expenditure	2	(12,623)	(13,137)
Management, administration and other operational costs	3	(14,004)	(15,152)
Building costs		(3,575)	(4,044)
<b>Net trading surplus/(deficit)</b>		(17,406)	(18,120)
Funding from Corporation City of London *		17,754	18,215
Use of specific reserves for arts programs	4	590	881
<b>Trading surplus/(deficit) for year ended 31 March 2006</b>		938	976

\* This amount reflects the City of London's direct grant to the Barbican. It excludes the City's support for the London Symphony Orchestra, its capital debt repayments in relation to the Barbican, City overheads apportioned to the Centre and applicable business rates.

**Notes to the accounts**

	04/05 £000s	05/06 £000s
<b>1 Analysis of income</b>		
Music	3,117	3,219
Cinema	714	792
Theatre	2,135	3,050
Art Gallery	735	355
Education	116	82
Other arts related income	343	937
<b>Touring income</b>		
Art Gallery	278	499
Theatre	619	364
Direct arts income	8,057	9,298
Development income	576	505
Commercial income	4,163	4,410
<b>Total</b>	<b>12,796</b>	<b>14,213</b>
<b>2 Direct Expenditure</b>		
Arts programming and marketing	11,666	12,505
Services and commercial costs	957	632
<b>Total</b>	<b>12,623</b>	<b>13,137</b>
<b>3 Management administration and other operational costs</b>		
Salary costs	11,787	12,908
Overheads	2,217	2,244
<b>Total</b>	<b>14,004</b>	<b>15,152</b>
<b>4 Movement in balances</b>		
Opening balances (c/f from previous financial year)	347	404
Trading surplus	938	976
Reserves ring-fenced for specific arts activities in the following year	(881)	(1,249)
<b>Closing balances</b>	<b>404</b>	<b>131</b>



## Barbican Committee

Barbara Newman CBE, Chairman  
John Barker OBE, Deputy Chairman

### Members

Jerry Buncombe, Clerk to the Committee  
Mary-Lou Carrington  
Christine Cohen OBE  
Stuart Fraser  
Maureen Kellett  
Jeremy Mayhew  
Joyce Nash OBE  
John Owen-Ward  
Hamish Ritchie  
John Robins  
Patrick Roney CBE  
Lesley King Lewis

## Barbican Directorate

Sir John Tusa, Managing Director  
Graham Sheffield, Artistic Director  
Sandeep Dwesar, Finance Director  
Michael Hoch, Services Director  
Diane Lennan, Human Resources Director  
Mark Taylor, Commercial Director  
Leah Nicholls, Executive Assistant to Managing Director

## Alternative formats

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telephone 020 7382 7024 (9am–8pm)  
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fax 020 7382 7270  
email [access@barbican.org.uk](mailto:access@barbican.org.uk)  
The report can also be seen on our website [www.barbican.org.uk](http://www.barbican.org.uk)