

The background of the cover is a photograph of the Barbican Centre, a large, curved, multi-story building with a distinctive architectural style. The building features a series of white, arched balconies on the upper levels and a series of dark, slanted, rectangular panels on the lower levels. The sky is a clear, bright blue. In the top left corner, there is an orange circle containing the word 'barbican' in white lowercase letters. The title 'Barbican Centre' is in a white serif font, 'Annual report' is in a bold white sans-serif font, and '2004/05' is in a white serif font, all centered on the left side of the image.

barbican

Barbican Centre
Annual report
2004/05

port
monuments
Guildhall School of Music & Drama
arts festivals
city residents
Historic markets
green spaces
London Symphony Orchestra
Barbican Centre
open spaces
city police
arts funding
Museum of London
churches
architecture

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and the Corporation of London

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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 Corporation 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.

Annual Report

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chairman's foreword

Reflecting on the year 2004-5 at the Barbican Centre, it seemed to me, and I think, to my fellow members of the Barbican Committee, that some interesting themes have emerged. The first is a sense of the greater cohesion within the whole organisation – of the management team working highly effectively together and the different elements knitting together in a dynamic and integrated way.

Such a feeling, in a place as multi-dimensional as the Barbican, bringing together six artistic disciplines and a considerable portfolio of commercial activity, does not happen by accident. It takes work, dedication, leadership and attention to detail, right across the organisation. Having worked with him closely, I know how much Sir John Tusa cares about running things well. With almost ten years at the helm of the Barbican, his leadership and vision has been the bedrock for the success of the organisation.

Over that time, the Barbican has not only set out to define itself clearly but has become a national and international leader in the arts, developing and leading taste in its art forms. The more recently introduced elements like world music and jazz sit confidently alongside the classic forms, the music programme has become truly world class and in the theatre, BITE, has become a highly original, distinctive, international programme. With the move to producing and co-producing major new productions this year, as with *The Black Rider* and *Julius Caesar*, we can see how strong and successful is its achievement.

Again, this doesn't happen by accident. Graham Sheffield shares with Sir John the rare flair of finding exactly the right people to help in the creation of the vision, and brings a rare breadth of knowledge which enables him to represent all the art forms. His team of arts programmers are also leaders in their fields, and bring their experience and confidence to their programme in a way which is the envy of many other arts organisations.

At the Barbican, the calibre of the whole management team, and the stability and growth which the Corporation's steadfast support has made possible, has helped mould a professional, dedicated and confident team. Across both arts and commercial activity, they work to maintain the delicate series of balances which are essential to any business.

For the Corporation, which owns and funds its artistic and capital programme, the Barbican plays an increasingly important role in the City of London as a vibrant and culturally rich environment for its many workers, visitors and residents.

The buildings too, are beginning to show the tremendous benefits of the £12.25m capital programme which has been fully funded by the Corporation. All buildings represent the fashion of the age in which they are built. The Barbican, built with a particularly ambitious scope and taste for innovation, has had a greater range of practical issues to contend with than many. Thanks to the sensitive work of architects, AHMM, we can now see how the buildings can give their best.

Within the Barbican Centre, the foyers have been decluttered, orientation routes have been clarified, and the extensive programme of work has been carried out, sensitively and unobtrusively, without closures of the buildings or venues.

Both organisationally and physically, the Barbican has always been a fascinating place. This year, it has achieved a new national and international profile, and become an even stronger player in the success of the Corporation, which sustains all the needs of the City of London in its role as a global powerhouse at the heart of the UK's economy and Europe's financial capital.

Members of the Barbican Committee have given generously of their time, support and expertise during a very busy year. I thank them, and look forward to our work together during 2005/06.

Barbara Newman CBE,
Chairman
Barbican Centre Committee



photo © Morley Von Sternberg



photo © Morley Von Stenberg

Managing Director's introduction

"To have shared the development of the Barbican with senior colleagues over ten years has given us an extraordinarily valuable experience of continuity, shared ideas, and determination to implement courses of action identified and defined."

Sir John Tusa, Managing Director

By the time this report is read, it will be almost ten years to the month that I became the Barbican's Managing Director. I say this not in a fit of self-promoting anniversary-itis. But to mention it allows me to point out that HR Director, Diane Lennan, was already in post before I joined; that Graham Sheffield, Artistic Director, was appointed in the summer of 1995; and that Mark Taylor, Commercial Director, joined in July 1996. To have shared the development of the Barbican with three senior colleagues over this length of time has given us an extraordinarily valuable experience of continuity, shared ideas, and determination to implement courses of action identified and defined. The continuity of our other directors, Sandeep Dwesar, Finance Director (six years) and Michael Hoch, Services Director (three years), have reinforced that core sense of cohesion, common purpose and a strong sense of direction.

At the risk of sounding smug, I do not believe that this continuity at the top has bred complacency. Rather it has allowed us to plan and deliver sustained change, in arts programming, capital renewal, internal business practices, income generation, communications, and the entire business model of an arts organisation.

This decade of change is best expressed like this. In the arts, the Barbican "owns" the greater part of what we present. The entire programme of the art gallery is curated by us; most of the theatre – through BITE – is devised, commissioned and programmed by us, with a key group of arts partners. In the concert hall, we have a long term strategic partnership with our resident orchestra, the London Symphony Orchestra, and a strengthening partnership with the BBC Symphony Orchestra. Uniting these strands, the Barbican's *Great Performers*, *Only Connect* and other curated elements give the music programme a cohesion, sense of direction and purpose that generate a sense of ownership of our entire arts offering. That is why the Barbican's stated Vision begins with the aim of Driving the Arts. We can drive them forward because we own them so strongly.

Such direct ownership of the arts programme has a huge effect on the Barbican's business model. Ownership brings direct financial risk. Eight years ago, the Barbican's direct financial box office risk (excluding cinema) was in the order of £700k. Today, because we promote so much of what is presented, our box office risk is almost ten times that figure, approaching £7m. The true nature of the financial risk can best be understood in the margins. In the arts world, a box office variance of 10% is quite conceivable and represents no kind of comment on the quality of the arts programming or the competence of the management. A moment's thought shows that a 10% adverse variance some years ago would put the Barbican's finances at risk of a loss of £70k. Today such a downturn would represent a financial hit of £700k.

The fact that we can live with this hugely heightened box office exposure reflects the work put in on business methods, financial controls and the creation of a culture throughout the Barbican which accepts that financial competence is a condition of running an arts organisation: not an obstacle to doing so.

It also reflects another part of our Vision, that of Knowing our Business. As a result of applying that commitment, the Barbican now earns 45% of its annual operating budget through its own efforts – arts box office, commercial earnings, development and corporate support – the remaining 55% coming – as it has always done – from the Corporation of London. This proportion of self-earned income is rather higher than that of some other publicly-funded organisations. I can only repeat that working with colleagues whose skills and instincts are principally commercial has been a valuable part of the transformation of the Barbican's internal culture.

If a cohesive leadership, a transformed arts programme, a greatly magnified financial burden of risk, and a professionalised business approach are essential ingredients over the last decade, they only open the way to doing more, better, in the years ahead.

photo © Morley Von Sternberg



If such an analysis reads too managerially for an arts organisation for some, my firm belief is that such a professional approach has had only one end in mind; providing a better arts offering to audiences. Barbican supporters would not have been able to enjoy Robert Wilson's *The Black Rider* or Deborah Warner's *Julius Caesar* without the radical transformation of the theatre programme in BITE. Our music supporters could not have revelled in hearing Bernard Haitink conduct the four great European Orchestras – the Berlin Philharmonic, Vienna Philharmonic, London Symphony Orchestra and Amsterdam Concertgebouw – had it not been for the reconstruction of the Barbican Hall. Lovers of the visual arts could not have flocked to exhibitions of work by Daniel Libeskind or Christian Marclay without the total revamping of the art gallery.

But none of this high-profile arts activity would have been possible without a robust and resilient financial regime. The reward for internal financial discipline is the ability to deploy scarce funds flexibly and to take degrees of financial risk with confidence. My conclusion is that getting control of key managerial processes is a condition for creating an enhanced arts programme. I believe we have managed the two processes hand in hand and reaped the benefits.

For my part, a major objective in the next two years relates to the Corporation of London and its relationship with the principal national funding body for the arts, the Arts Council, England (ACE). The Corporation is Britain's third largest funder of the arts, after the Government and the BBC. Through its support of the Barbican, the Guildhall School, the Museum of London, the London Symphony Orchestra, the London Schools Symphony Orchestra, the City of London Festival and the Spitalfields Festival, the Corporation makes a huge contribution to the entire London arts scene and therefore to the national arts framework as well. To consider what would happen if the Corporation ignored the arts is to demonstrate the magnitude of the support that it gives.

The trouble is that the Corporation's commitment to the arts is largely taken for granted in official circles. This is a neglected opportunity. Not only does arts funding rely heavily on local authority support; lack of contact and liaison denies opportunities for synergy and creativity in future arts planning.

I believe that a new, more involved, more responsive relationship between the Department of Culture, Media and Sport (DCMS), ACE and the Corporation of London is an absolute priority for all three organisations. To ignore the Corporation and its funding of the arts and arts education, or to take it for granted, is to ignore a big part of the London arts scene. It is an omission that must be put right.

But there is another context of a very different kind that is changing and benefiting the Barbican in the process – the social, physical, cultural and lifestyle context in the Square Mile. In the last ten years, the Barbican's immediate neighbourhood has been revitalised, with high-quality office buildings along London Wall from Britain's best architects. Smithfield is now home to a lively throng of bars and restaurants; Clerkenwell is "Loft City"; Hoxton is the new arts establishment, already leapfrogged by formerly unfashionable Shoreditch for edgy living. London is striding eastwards.

Whereas 25 years ago, the Barbican was on the edge of the known cultural world, now it is surrounded by activity, energy and innovation. As we approach our 25th anniversary in 2007, this eastwards shift in London's human and cultural centre of gravity will work massively in our favour.

Throughout the year, my colleagues and I answer on a regular basis to the Barbican Centre Committee, representatives of our stakeholder, the Corporation of London. We are grateful for the support and sound advice we receive from Members, and the good-humoured atmosphere in which it is offered.

In this, the Chairman, Barbara Newman, has been adept in defusing possible controversy and pointing the way to acceptable solutions. We are grateful to her for her belief in the Barbican and its importance to the Corporation of London. It is a belief that we absolutely share.

Sir John Tusa
Managing Director

"The fact is ... that with a fairly simple rearrangement of bars and coffee points and some decent lighting and light wells between floors, the place is suddenly navigable - and that's before the new signage is installed"

Simon Tait, Arts Industry

Edward Weston, Bertha, Glendale, 1927, Private Collection





Growth and innovation in the arts programme

Graham Sheffield
Artistic Director

*"It is impossible to overestimate the change that producing work like this has brought to the Barbican and its teams across the Centre. *The Black Rider* was entirely home-grown and of a scale and complexity that was new to us. I doubt there's anyone at the Barbican who would vote to go back to the old model; *The Black Rider* has seriously whetted our appetite."*

Graham Sheffield, Artistic Director

A new dimension for BITE – producing and touring new theatre work internationally

Three words writ large dominated the first months of the year I write about here: *The Black Rider*. In artistic terms this was our most ambitious project since I started at the Barbican in 1995, save perhaps for the historic *Inventing America* of 1998. Until the RSC finally left the building in 2002, we had never been able to consider creating and mounting our own productions. The 22-week summer BITE season was ideal for visiting international work, but not for extended runs and homegrown productions.

But with a full 12 months at our disposal, we could grow the scale of our ambition – as well as the risk, of course!

The Black Rider, Robert Wilson's extraordinary collaboration with Tom Waits and William Burroughs, had long been a gleam in our collective eye. In partnership with Michael Morris of Cultural Industry, and under the team leadership of Louise Jeffreys (Head of Theatre), we set about creating a co-production partnership that would recreate the spirit of the original production by the Thalia Theatre, Hamburg, but in English. We bought the sets and even reassembled some of the original 1991 cast. We then built an ensemble of great experience, character and skill, headed by the legendary Marianne Faithfull. ACT in San Francisco and the Sydney Festival came on board as co-producers, and we were away. We then created a multi-arts project around *The Black Rider*, with films, a lecture and talks. We played for five weeks, and then in the autumn the team went to San Francisco. In January 05, they gave the opening performance at the Sydney Festival.

It is impossible to overestimate the change that making work like this has brought to the Barbican and its teams across the Centre. We have co-commissioned and co-produced before – but usually with international work from elsewhere. *The Black Rider* was entirely homegrown and of a scale and complexity that was new to us.

Despite the increased workload and the pressures of being a producing house, I doubt there's anyone at the Barbican who would vote to go back to the old model. *Black Rider* has whetted our appetite. But the story of our 2005 production of *Julius Caesar*, directed by Deborah Warner – Shakespeare in the old home of the RSC – will have to wait for next year's report, since, as I write, it is still on tour in Europe.

Barbican Art Gallery – a fresh focus in a renewed space

Partnerships of a different kind are taking the names of the Barbican and the Corporation abroad in the world of the visual arts too. As the year in focus opened (April 04), we relaunched the new Barbican Art Gallery with an exciting programme of work by the late Helen Chadwick, combined with a beautiful display of archive photography by Tina Modotti and Edward Weston. The new gallery is far more spacious, with an additional 140 square metres of display area and it has proper environmental controls. In short, it feels like a proper international art gallery, still idiosyncratic, but not compromising of artists' work. In the future it will be ideal for contemporary artwork, freestanding sculptural work, and for the architecture and design strands in our programme. Virtually all the critics and all of our audiences have acknowledged the huge improvement – a credit to our architects, Allford Hall Monaghan Morris.

In terms of the partnerships just mentioned, our Barbican Art Gallery programme is proving increasingly popular internationally. As we create and curate more of our exhibitions, we are now discovering a market for these across the world. Consequently we are touring more of what we produce: *Reporting the World: John Pilger's Great Eyewitness Photographers*, *Helen Chadwick: A Retrospective* and *Game On* are proving hugely successful in, among other places, Denmark, Australia, Seattle, Mexico, Sweden, and Chicago. In the autumn, we mounted a spectacular show of the architectural models of Daniel Libeskind, as well as *Communicate* – a comprehensive show about the last four decades of independent British Graphic Design. Very popular with audiences, *Communicate* is also now touring to China and the Far East. In Guangzhou it attracted an average of over 4,000 people a day.

In memoriam

We cannot mention the Barbican Art Gallery this year without thinking of the heartbreakingly sad loss of our Head of Galleries Carol Brown, who died last October after a short illness. I had worked with her closely on the transformation of the gallery's space and the re-imagining of its programme for about four years. She was a wonderful friend and colleague, as well as being a true and inspired professional, with a passion for her art form and a wonderful curiosity to expand her knowledge and tastes. It goes without saying that we miss her enormously.



Martin Sharp, *Oz* no. 7, magazine cover, November 1967



Taj Mahal photo © Elliot Franks

A rich feast of music in the Barbican Hall

Our overall music programme under the leadership of Robert van Leer goes from strength to strength. In the *Great Performers* series, we enjoyed visits from most of the world's top orchestras, thanks partly to the huge improvement in the Concert Hall environment a few years ago. Bernard Haitink's 75th birthday provided the occasion for a splendid series involving our resident orchestra the LSO, as well as the Berlin Philharmonic, the Vienna Philharmonic and the Dresden Staatskapelle. We also welcomed the Philadelphia Orchestra with Christoph Eschenbach (I recall in particular an electrifying Shostakovich 10). And in March 2005, we were awakened to the largely forgotten world and talent of Sergei Taneyev, by the Russian National Orchestra under the evangelical baton of Mikhail Pletnev.

Again we proved ourselves to be the London venue offering some of the most exciting opera repertory. A light-footed *Marriage of Figaro* in concert from Rene Jacobs and Concerto Köln, a controversial, rediscovered opera, *Andromeda Liberata* by Vivaldi and others, Monteverdi's *Poppea*, again from René Jacobs, a visit from Garsington Opera in Mostly Mozart, and Emmanuel Haim in Handel's *Il Trionfo* were just some of the delicacies on the menu. The highlight of the autumn season in BITE and *Great Performers*, was a fully-staged co-production with the Châtelet in Paris of Rameau's delightful *Les Paladins*, featuring the witty and evocative designs and dance of Compagnie Montalvo-Hervieu and the baroque polish par excellence of William Christie and Les Arts Florissants. Cecilia Bartoli seduced us as always, this time with a rare evening of Salieri. However, not unexpectedly it was the short residency by the Mariinsky and Gergiev that stole the headlines in the spring, with thrilling renderings of Rimsky Korsakov's *The Invisible City*, and Shostakovich's *Nose*. Other recital visitors included Maxim Vengerov, David Daniels, Ute Lemper, Andreas Scholl, Thomas Quasthoff and Yo Yo Ma.

As if the quality of *Great Performers* was not enough, the LSO has also been celebrating its centenary season (which was cleverly turned into an 18-month celebration, complete with star-studded gala in mid-June in the presence of Her Majesty The Queen). Almost every artist with whom the LSO has had a relationship was included within the year. My own highlights included the Gergiev Prokofiev Symphony cycle – how good that he is to be the next Principal Conductor of the orchestra – *Essential Boulez*, Colin Davis's *Peter Grimes* and Evgeny Kissin's Beethoven Concerto cycle. It was a fine season to end Clive Gillinson's long tenure as Managing Director.

Complementing the LSO was the BBCSO, now firmly established as the Barbican's Associate Orchestra. It also announced a change at the top, with the excellent Czech, Jiri Belohlavek taking the reins from Leonard Slatkin. Belohlavek's performances will be complemented by regular visits from David Robertson, Donald Runnicles and the American composer-conductor John Adams. We saw evidence of the warmth of the latter relationship in two excellent concerts featuring his music, including the major *Naïve* and *Sentimental Music*. The BBC's Composer weekend in January featured James MacMillan with *Darkness into Light*, which demonstrated, how diverse are the roots which fuel his musical creativity.

The contemporary American connection was strengthened by visits from the Kronos Quartet, with a Barbican-commissioned piece by Meredith Monk; the UK premiere of Steve Reich's latest – and very strong work – *You Are*, played in the composer's presence by Ensemble Modern, and a lovely performance of Philip Glass's *Orion*, the best kind of world-classical fusion, commissioned for the Athens Olympics.

Mostly Mozart moved into its third year, with the Academy of St Martins joined by Garsington Opera, Europa Galante and The Sixteen with Harry Christophers. Audiences continue to rise each year, and far from the least of its attractions *Mostly Mozart* is proving to be a sterling showcase for some of the best young classical artists in the business, including Alice Coote, Catrin Finch, Lawrence Zazzo and Gianluca Cascioli, not to mention the conductor Louise Langree.

Alongside our classical programming sits the substantial and exciting contemporary programme, which I would immodestly claim to be one of the best in Europe, in terms of its originality, ground-breaking collaborations and its diversity, ranging from jazz, through world, folk and roots. We have been joined in a formal way this year by the renowned contemporary producers, Serious. They become Barbican Associate Producers for the next three years and will work with, and alongside us to deliver our contemporary programme.

Festivals – Africa, Blues and Connecting

October 2004 saw the Barbican at its best in terms of multi-art festivals as we presented *Black President*, the art and legacy of Fela Kuti, the iconic Nigerian musician, through a combination of contemporary art (in the Curve), film and education events. Other African-based artists featured prominently during the year, ranging from Youssou n'Dour to Rashid Taha and Manu Dibango.

Valery Gergiev photo © Marco Borggreve



One of the most satisfying developments in our programme in the last few seasons has been the increasing amount of exciting new work coming from Africa. We promoted our second season of *Moving Africa* – edgy and engrossing new dance from Burkina Faso and Mali. But by far the largest amount of work came from South Africa, and in much of it we joined with our neighbours the City of London Festival: Amajuba, the immediate portrayal of the struggle against the odds in a South African township told in a sequence of true stories (the show later transferred to the West End); Gumboots, a riot of stomping, dancing, whistling and chanting, based on the goldmine “gumboot” tradition; Hugh Masakela and the Jazz Jamaican All-Stars with powerfully resonant songs of liberation, South African Cinema, Ladysmith Black Mambazo, and an extensive Barbican Education-inspired South African literature programme for both adults and children. Lastly, a massive Unity Concert featuring the LSO with the Kwa Zulu Natal Philharmonic celebrated the 10th anniversary of South Africa’s democracy.

While on the subject of education, I should mention that our Head of Education Jillian Barker, and her team deliver a programme second to none in its originality and its inspiration. She writes elsewhere in the report on her year’s activity, but their activities range from the literacy project, *Can I have a Word*, through the work with the Adopt the Barbican Schools project and Family Film Club, to the groundbreaking Communicate e-learning project. Education also manages our literature programme and commissioned five poets to respond to the gallery retrospective of Helen Chadwick.

Other music highlights include *World Got the Blues*, a festival exploring the new energy in the Blues movement: Taj Mahal who gave a wonderful concert; and the legendary Irish group Planxty who reinvented themselves for a sold-out weekend of concerts. We collaborated closely with the BBC on a memorable weekend of British jazz – *Jazz Britannia*. There were visits from Herbie Hancock, Sonny Rollins, Guy Brecker and Chick Corea and from Latin America, we heard Caetano Veloso, Jorge Ben Jor and Hermeto Pascoal.

Only Connect provided its usual bewildering array of “left-field collaborations” and inspired multi-media happenings. Aside from Nick Cave and Barry Adamson’s collision with choreographer Russell Maliphant, I recall most the memorable *Billie and Me* – an evening of words, film and music devoted to Billie Holiday, reanimated by three generations of singers: Neneh Cherry, Fontella Bass and Amy Winehouse, plus Dee Dee Bridgewater, Angelique Kidjo and Susheela Raman.

Christian Marclay, the Swiss-American artist and the subject of a solo show in the art gallery, also gave us an evening of inspired sonic experimentalism in LSO St Luke’s. Marclay and his long-time collaborator Flo Kauffman explored the sonic potential of three turntables and a lathe. Then came Steve Beresford’s acoustic interpretation of the blobs and scribbles left by the weather, birds and the public (armed with marker pens) on 5,000 sheets of blank music paper posted up by Marclay around Berlin in 1996.

Still connecting with HIS rather different audience was Raymond Gubbay, who maintains contact with his loyal Christmas followers here each year with tried and trusted favourites as well as some new variations on familiar themes. Christmas 2004 was a record year.

Cinema animates the Centre

Last year I wrote about the importance of cinema in our artistic mix. We were on the point of opening up our third screen to expand our film programme and are now adjusting the balance of our offering to show more art-house films, with specialist seasons and events, and fewer Hollywood first-run releases. This reflects three things: the excellent audience response to all the special events and screenings that we do, the increasingly poor quality of many Hollywood films and an increase in local competition from other cinemas. The changed balance also fits much more comfortably with the overall artistic policy within the Centre as a whole, in music, theatre and visual arts.

Cinema (under the superb curatorial leadership of Robert Rider) continues to provide an outstanding programme in its own right: an extensive season of silent films with live music, a Graham Greene centenary season, the Australian Film Festival, *Animate the World* (our children’s international animation festival), Buster Keaton, and of course the evergreen Family Film Club and our highly successful Screen Talks evenings. But what makes cinema so strong within the Centre is that it complements and amplifies so much of our other arts programming: the LSO on film in its centenary year, Fela Kuti on film, new Mexican Cinema alongside Tina Modotti, Robert Wilson on film alongside *The Black Rider*, Prokofiev on film alongside the LSO season. And so on. Cinema is often the ultimate “glue” that binds the whole programme ethos together.

Merce Cunningham Dance Company photo © Tony Dougherty



Theatre – returns and debuts

Aside from *The Black Rider* and the other dance and opera events already mentioned, the theatre team continues to build a BITE programme that must be the envy of most international festivals, except that we deliver it year round! The year saw the return of several old Barbican favourites: Ronnie Burkett and his provocative puppets in *Provenance*, Jerome Thomas with Cirque Lili, juggling his way around the sculpture court, Ninagawa with an English *Hamlet*, the Batsheva Dance Company from Israel, and Richard Maxwell with the poignant *Joe*. Richard also took us, in *Showcase*, to Room 428 of the Renaissance Chancery Court Hotel for a special one-man show – the first time I have ever encountered theatre in a hotel environment! The Abbey Theatre from Dublin (celebrating 100 years) came to us with O’Casey’s *Plough and the Stars* in an epic production by Ben Barnes. Simon McBurney brought back his wonderful Murakami-inspired *Elephant Vanishes* for another extended sell-out run, *C’est Barbican!* returned to the Pit for Christmas, Bobby Baker delighted us with some homespun psychology and a bag of frozen peas, and our very own Julian Fox produced another of his wry, sardonic takes on life – this time focussing on Gatwick Airport. Our other distinguished returnee was Merce Cunningham with yet another masterpiece *Split Sides* which we were honoured to co-commission.

Among our first-time visitors, we were thrilled that Peter Brook accepted (it has only taken him ten years to accept!) our invitation to bring us his moving and eloquent take on the relationship between Anton Chekhov and Olga Knipper, *Ta Main dans la Mienne*. Berkeley Repertory Theatre worked with us to present David Edgar’s latest political epic *Continental Divide*, and the Cloudgate Theatre from Taiwan made its successful Barbican debut. We began a fruitful partnership with the Young Vic by co-presenting *Sleeping Beauty* with them over Christmas while they rebuild their home in Southwark.

But perhaps the most astonishing newcomer to our theatre was Michael Keegan Dolan, bringing from Dublin his company, Fabulous Beast Dance Theatre and his show *Giselle* – not “yer conventional ballet”, but a dark-humoured take on the original story, by turns aggressive and tender, set in a fictional Irish village peopled by phoney line dancers, cowboys and ghosts! This was dance theatre at its most radical, contemporary and accessible.

The Future

We look forward to the coming twelve months with confidence: our own production of *Julius Caesar* on an epic scale, directed by Deborah Warner, more new partnerships, a supreme line-up of artists across the art forms, and a buoyant box office. We are, however, not taking anything for granted, not a jot complacent.

In the art gallery, Kate Bush joins us as our new Head of Galleries, latterly from Photographers' Gallery and Phaidon. She brings us energy, great experience and a new perspective, with which we intend to take our wonderful new gallery space and our programme out to our audiences and the world. Here she summarises her vision for the gallery.

"Where else but the Barbican is it possible to experience visual art in such close and creative relationships with music, dance, theatre and film?"

As we shape the future programme of the newly enhanced gallery space, we continue to provide exciting opportunities for artists to work together across the art-forms in the way the Barbican does best. Barbican Art Gallery has already begun to develop a distinctive personality for its dynamic mix of art, architecture, design and photography exhibitions: few galleries in the world, and none in the capital, can boast this range across the field of visual culture.

So over the coming years, our new spaces will help us to realise the gallery's potential to create world-class exhibitions within each of these disciplines. We can now approach the very best international artists - from the greatest modern masters to the most exciting new contemporaries.

In Barbican Art Gallery we will stage significant exhibitions to enlighten, stimulate and entertain. In the more informal Curve Gallery, we will present a programme of new commissions by living artists making a direct response to the gallery's distinctive architecture. New work will be at the heart of the exhibition programme and will literally greet every visitor to the Centre.

And while our focus in London will be on making original, authoritative exhibitions for national audiences, we continue to expand our successful international touring programme. Barbican exhibitions now travel the world, from Beijing to Bristol, Chongching to Chicago, taking our unique brand of exhibition-making to a global audience."

Graham Sheffield
Artistic Director



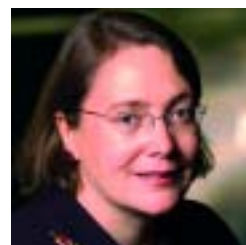
Robert van Leer Head of Music



Kate Bush Head of Art Galleries



Robert Rider Head of Cinema



Louise Jeffreys Head of Theatre

"Can Bernard Haitink turn 75 every year please? At least if it brings the same luxurious Barbican series ... the musical equivalent of paradise on earth."

Geoff Brown, *The Times* *Haitink at 75*; Dresden Staatskapelle

"Not just a memorable concert but a brave declaration of faith ... a powerful emotional performance..."

Robin Denselow, *The Guardian*, 22 October 2004
on Youssou n'Dour

"Trust me on this one ... [it] is wonderful. Go. Go again. Tell your friends. Just do it."

Richard Dorment, *Daily Telegraph*
on the *Christian Marclay* exhibition

"A cinematic treasure trove"

Time Out London on Film guide on Barbican Screen

"Merce Cunningham, as last year, blazed at the heart of the visiting highlights."

Ismene Brown, *Daily Telegraph*, Review of the Year 2004.

"A rare chance to catch ... one of the finest plays written this last century in the English language ... superlatively acted .. a seriously rewarding occasion"

Nicholas de Jongh, *London Evening Standard*
on *The Plough and the Stars*



Reinvigorating Barbican communications

Chris Denton
Head of Marketing

"The Barbican's marketing operation is now performing more cost effectively than it has at any other point in the last six years."

Chris Denton, Head of Marketing



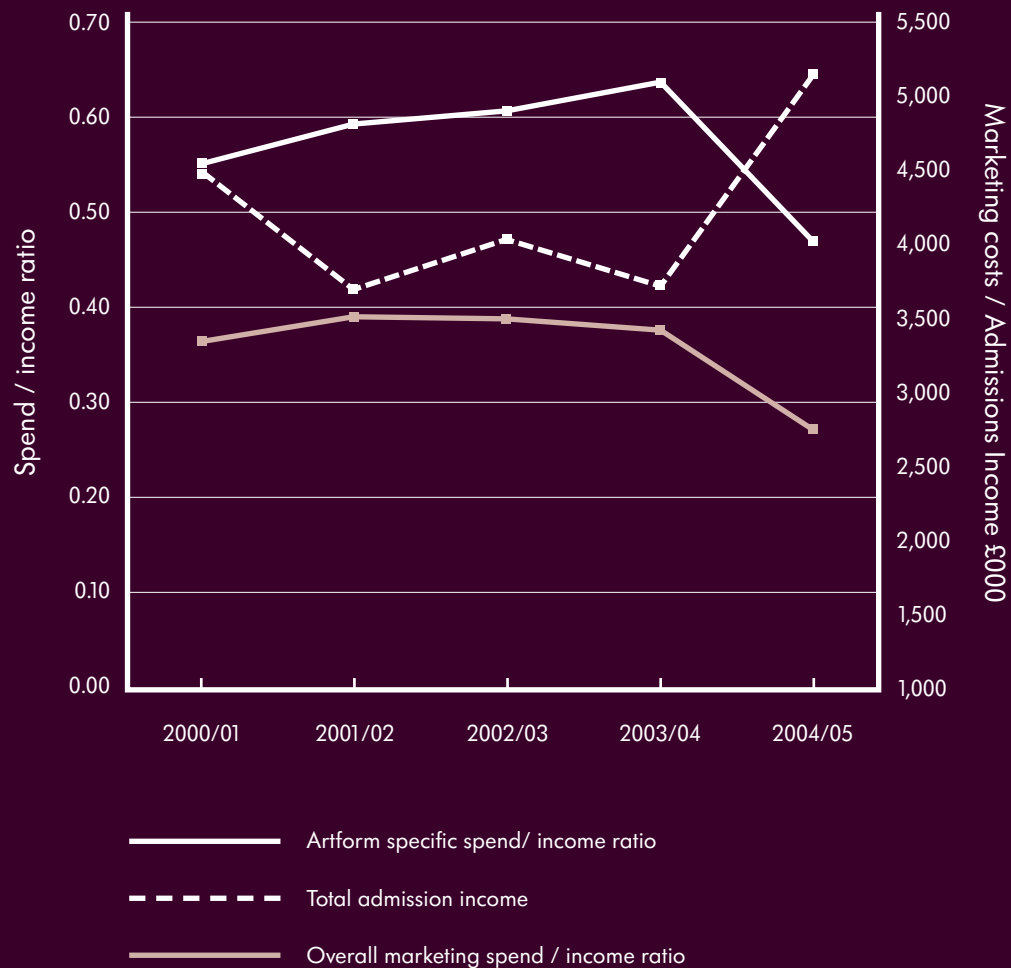
The last year has seen many important developments in our strategy to improve the efficiency of our marketing operation. We have embarked on a Customer Relationship Management (CRM) programme, which means that we are:

- Reducing our costs of attracting new customers
- Understanding our customers’ needs better to boost loyalty
- Encouraging people to try new experiences across the art forms
- Providing better recognition of, and service to, our high-value customers
- Improving communication with customers – particularly using on-line channels
- Encouraging more people to join our membership programme
- Driving down marketing costs

Investment in the key area of direct marketing has taken place alongside work to centralise our various mailing lists (both on and off line). This means that we can be far more cost-effective in targeting people. We can also understand better how they plan their leisure, and how and when they would like to receive communications from us.

The Barbican’s marketing operation is now performing more cost effectively than it has at any other point in the last six years.

Marketing KPI Trends



Membership

Our membership scheme was re-launched this year with excellent results. We have re-designed our membership cards and packs and improved the range of benefits that members are able to receive. We have also set up a more thorough renewals process.

We have reversed a trend of declining membership and attracted over 3,000 new members to the scheme this year, while also improving renewal rates by just over 5%. We value our members and we have begun to try and reflect their importance to us in the way we operate and deliver the scheme.

Brand development

Hand in hand with initiatives to better communicate with customers has been a project to clarify and strengthen the Barbican's brand and visual identity.

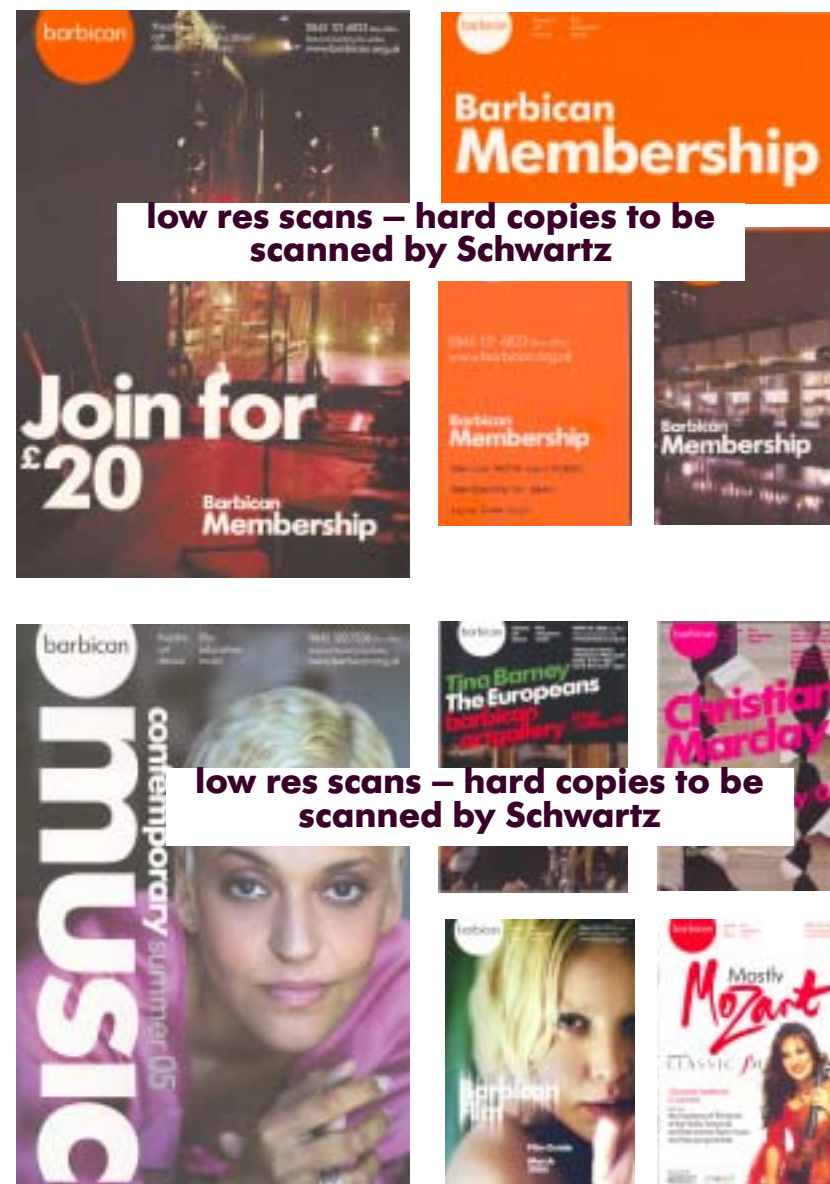
We have been working with leading design agency, North, to re-shape and harmonise the visual language of the Barbican's communications. A striking new visual style for the Barbican is already being seen across many marketing materials and is also being applied to the new signage in our foyer scheme.

We are moving from a disjointed, disparate collection of design styles, to a harmonious brand identity which re-enforces the Barbican across all artforms, on and off line and on site.

A team moving forward

The milestones of the last year have not only come about because of a change in strategy. They have been achieved by a dedicated, committed and professional team. The Centre has chosen to invest in its communications and to make a real difference to our relationships with our audiences, and the rewards of that investment are now beginning to show clearly.

Chris Denton
Head of Marketing





"The ecstasy of the ending marks out Keegan-Dolan as a bit of a genius ... such talent is unmistakable: we call them choreographers because no other word describes their magic"

Jann Parry, The Observer on Giselle

"The production fluently blends speech, movement and song in the cause of story-telling ... the choreography, a blend of styles, is funny, sexy, sad ... the ending is a knock-out"

Debra Craine of The Times on Giselle



Connecting the international to the local

Jillian Barker
Head of Education

"The strength of our work relies on forging strong partnerships. The Adopt-the-Barbican scheme, now with 12 schools, continues to flourish and a whole generation of children has now grown up with the scheme. As one teacher put it, "The Barbican has become a legend in our school".

Jillian Barker, Head of Education

Architect Daniel Libeskind, expounding his idea that every building must tell a story; stories from the Greek myths re-told to sell-out audiences in *The Pit*; children and families making animated films inspired by Aboriginal stories at the Australian Film Festival... such richness reflects just a few of the highlights from Barbican Education's 2004/05 programme.

Positioned alongside the cinema, galleries, music and theatre teams, we draw inspiration from the extraordinary diversity of the arts programme to offer people opportunities to discover more about the arts and their own creativity. Giving access to the Barbican through our schools, family and neighbourhood programmes and enhancing the arts experience through our talks, workshops and literature activities, Barbican Education is a strong creative force within the Centre

Can I have a word?

Barbican Education's flagship literacy project, *Can I Have a Word?* saw the completion of its first year in July, with 360 children celebrating the end of their year-long journey through the Barbican arts programme and sharing the hundreds of poems they had written in response. In September the project entered its second year with 420 new pupils.

Working with some of the UK's leading poets, the project uses the arts programme to inspire the children's ideas and imaginations and excite them about the power of words. In this second year, we explore ways to spread the impact of the work beyond the partner schools, who are part of our Adopt-the-Barbican scheme, through teacher training programmes and an interactive poetry e-learning site. The impact of *Can I Have a Word?* has also enabled us to enter the important debate on literacy at a national level. We have forged partnerships with key bodies working in the field, including the National Literacy Trust and QCA.

Barbican Education goes global

In 2004/5, to balance the projects which are effective only with limited numbers, Barbican Education launched an e-learning programme to ensure that our ideas and resources are accessible to people living throughout the English-speaking world.

Drawing inspiration from the Barbican's seminal exhibition, *Communicate: Independent Graphic Design since the Sixties*, Barbican Education's first interactive online project explores graphic design using images and artists from the exhibition. The site was designed with GCSE and A-Level Art and Design students in mind and has sparked interest from schools and peers throughout the UK. This project was made possible by a generous grant from Sony PlayStation and an Arts and Business New Partners award.

Powerful partnerships

The Barbican's education programme works extensively in local schools and community groups, contributing to the development of relationships with City Fringe boroughs as a vital element in the Corporation of London's strategic framework.

The strength of our work relies on forging strong partnerships. The Adopt-the-Barbican scheme, now with 12 schools, continues to flourish and a whole generation of children has now grown up with the scheme. As one teacher put it, "The Barbican has become a legend in our school".

The programme is also enriched by artistic partnerships, most notably with Alastair Niven and Cumberland Lodge in the talks programme and Ben Haggarty and the Crick Crack Club in the Storytelling programme. Through these collaborations, we have established a rich programme of talks with leading commentators, authors and writers and a flourishing programme of aural storytelling for adults.

Thanks to our Partner Schools

Bangabandhu Primary School

Bonner Primary School

Sir John Cass's Foundation School

Globe Primary School

St Luke's Primary School

Moreland Primary School

John Scurr Primary School

Prior Weston Primary School

Richard Cloudesley School

Central Foundation School for Boys

City and Islington College

Elizabeth Garrett Anderson

Language College for Girls

Morpeth Secondary School

The El Nino Choir performs as part of the Adopt-the-Barbican project



Can I Have A Word? photo © Hannah Mientz



**low res –
image to be scanned by Schwartz**

Barbican Promotions and Commissions

Awards

OBIE (New York Off-Broadway Theater Awards)

Special citation for **Alladeen**

Presented May 04 for BITE:03 co-production

Sterling Awards (Canada)

Outstanding New Play

Presented July 04 for BITE:04 co-production:

Provenance by the Ronnie Burkett Theatre of Marionettes

Meetings Industry Marketing Awards 2004

Silver award for Best Print Advertising Campaign

Critics' Circle National Dance Awards January 2005

Best Foreign Dance Company

Merce Cunningham Dance Company for performances at the Barbican

Theatre

BITE (Barbican International Theatre Events)

Barbican Theatre

David Edgar USA/UK

Continental Divide

Batsheva Dance Company Israel

Naharin's Virus

Robert Wilson/Tom Waits/William Burroughs
UK/USA

The Black Rider †

Gumboots South Africa

Rhythm is a Language

Complicite UK/Japan

The Elephant Vanishes †

Merce Cunningham Dance Company USA

**Split Sides/How to Pass, Kick, Fall and Run/
Ground Level Overlay** †

Chatêlet/Compagnie Monatalvo-Hervieu/

Les Arts Florissants France

Les Paladins †

Bobby Baker UK

How to Live †

Yukio Ninagawa (Director) Japan/UK

Hamlet

Cloud Gate Dance Theatre of Taiwan Taiwan

Bamboo Dreams

Young Vic Theatre Company UK

Sleeping Beauty †

Abbey Theatre, Dublin Ireland

The Plough and the Stars (by Sean O'Casey)

Fabulous Beast Dance Theatre Ireland

Giselle †

The Pit

Ronnie Burkett Theatre of Marionettes Canada

Provenance †

Infrarouge Théâtre Quebec/Canada

Jimmy

Amajuba South Africa

Like Doves We Rise

Shakespeare at the Tobacco Factory UK

Macbeth/The Changeling

A Pick Up Performance Company USA

The Chairs

Julian Fox UK

New Spaces for Role Models †

The Ukulele Orchestra of Great Britain UK

Anarchy in the Ukulele

Duckie's Christmas Performance Palais UK

C'est Barbican!

Peter Brook France

Ta Main dans la Mienne

(Your Hand in Mine)

Moving Africa 2 Burkina Faso and Mali

La Compagnie Mali **Ti Chèlbè**

Companie Tà **Bôudu**

Richard Maxwell/

The New York City Players USA

Joe & Showcase† (at the Pit and Renaissance
Chancery Court Hotel London)

Theatre O UK

Astronaut†

Sculpture Court

Compagnie Jérôme Thomas France

Cirque Lili

Music

Great Performers

Vienna Philharmonic Orchestra
with Bernard Haitink

Yo-Yo Ma
and the Amsterdam Baroque Orchestra

David Daniels

Richard Goode

The Philadelphia Orchestra with Christoph
Eschenbach (two concerts)

Alfred Brendel

Concerto Köln with René Jacobs

Cecilia Bartoli

The Berlin Philharmonic

Birmingham Contemporary Music Group

Nikolai Demidenko

Les Arts Florissants and William Christie

Monteverdi Choir and English Baroque Soloists

Dresden Staatskapelle with Bernard Haitink

Monteverdi Choir and English Baroque Soloists
with Sir John Eliot Gardiner

Taverner at 60

Ute Lemper
and the Orpheus Chamber Orchestra

Maxim Vengerov

Venice Baroque Orchestra

Ensemble Modern

Kronos Quartet†

Barbara Bonney and Angelika Kirschlager

Andreas Scholl†

Mariinsky Theatre with Valery Gergiev
(four concerts)

Le Concert d'Astrée with Emmanuel Haïm

Thomas Quasthoff
with the Freiburger Baroque Orchestra

Gustav Mahler Jugendorchester
with Franz Welser-Möst

Les Arts Florissants photo © Marie-Noëlle Robert

Bernard Haitink photo © Matthias Creutziger





Rufus Wainwright photo © Elliot Franks



Ana Sofia Varela photo © Philip Ryalls

Freddy Kempf

Russian National Orchestra
with Mikhail Pletnev

Orchestra of the Age of Enlightenment
with Richard Egarr

Barbican Jazz

Matthew Herbert Big Band

Bugge Wesseltoft

Sonny Rollins

Joe Zawinul and Gildad Atzmon

Hermeto Pascoal

Hugh Masekela and Jazz Jamaica All Stars

Herbie Hancock, Wayne Shorter,
David Holland and Brian Blade

Michael Brecker: Quintet/Joe Lovano

with Hank Jones, George Mraz & Paul Motion

Chick Corea: Akoustic Chick

The Dizzy Gillespie Alumni

All Star Big Band

Rachid Taha and Enzo Avitabile

Jazz Britannia: Gilles Petersen

Jazz Britannia: Courtney Pine

Henri Texier (Jerwood Hall, LSO St Luke's)

Mostly Mozart

Academy of St Martins in the Field

Fast Forward Figaro

Mozart *Così fan tutte* (semi-staged)

Europa Galante

The Sixteen

The Symphony of Harmony and Invention

Only Connect

Absolute Zappa

Billie & Me

Kin

Barry Adamson and Russell Maliphant

Perfect Partners

Nino Rota and Federico Fellini

Pushkin featuring David Murray, Sally Nyolo,
Avery Brooks and Bonga

Graffiti Composition and Tabula Rasa

(at LSO St Luke's)

World and roots

Renaud Garcia-Fons/ Mirabassi-Biondini Duo
(at LSO St Luke's)
Orion - Philip Glass
Bebo Valdes, Diego 'El Cigala'
with special guest Chucho Valdes
Jorge Ben Jor and Trio Mocoto
Youssou N'dour
and the Fathy Salama Orchestra
Chava Alberstein
Lambchop - Sunrise

Folk and rock

The Go-Betweens
Rufus Wainwright & band
and Martha Wainwright
Planxty - Christy Moore, Donal Lunny,
Andy Irvine and Liam O'Flynn
Nick Lowe plus support
Iron and Wine plus Micah P. Hinson
(at LSO St Luke's)
Ben Folds Live in Concert
Lambchop Sunrise - A Song of Two Humans

Festivals

World Got The Blues

Cesaria Evora plus Kasse Mady Diabate
C. Evora and K.M. Diabate
Bob Brozman (at LSO St. Luke's)
Rising Star Fife (at LSO St. Lukes)
Eric Bibb / Charlie Musselwhite/Odetta
Taj Mahal, Tinariwen and guest Justin Adams
Misia Stelios Vamvakaris (at LSO St. Luke's)

Black President: the Art and Legacy of Fela Kuti

Roy Ayers and the African Jazz Allstars
plus Afrodizz
King Wasiu Ayinde and the Ultimate Band/
Seun Kuti and Egypt 80
Tony Allen plus special guests
Damon Albarn and Keziah Jones and Ty
Femi Kuti and The Positive Force
plus special gests Daara J.
Manu Dibango
Red Hot and Riot Live

Art

Barbican Gallery

Tina Modotti & Edward Weston:
The Mexico Years
Helen Chadwick: *A Retrospective*
*Communicate: Independent British Graphic
Design Since the Sixties*
Space of Encounter:
The Architecture of Daniel Libeskind
Tina Barney: *The Europeans*
Christian Marclay

The Curve

Black President:
The Art and Legacy of Fela Anikulapo-Kuti
Bloomberg New Contemporaries 2004
Toby Paterson: *After the Rain*

Touring exhibitions

Game On (Lille)
Game On (Tel Aviv)
Helen Chadwick (Manchester)
Helen Chadwick (Trapholt)
John Pilger (Norway)

Film

Seasons

Animal Farm - 50th Anniversary
Animate the World
Australian Film Festival
Buster Keaton Season
Captioned and Audio
Contemporary Mexican Cinema
Daniel Libeskind
Darkness into Light - James MacMillan
DocHistory
DocHouse - Sean McAllister
Elgar on film
Family Rights Group
Faust - Geoff Smith
Fela Kuti on Film
Hamlet - John Riley
Harold Lloyd - Comic Genius
In the Dothouse
Ines De Castro
Jazz Britannia on Film
JRR Tolkien Birthday
Kaiku - Finnish Music & Film
Le Nozze di Figaro



Alexander Nevsky [USSR, 1938] photo © Ronald Grant Archive

LSO Centenary
 Michael Tippett Season
 Micheal Gordon and Clint Mansell
 Modotti/Weston
Nine Queens
Only Connect
Only Connect (Music)
Prokofiev 2004
 Robert Wilson and Film
 Roger Moore Season
 Saint Etienne Presents
Script Factory
 Silent Film and the Femme Fatale
 Silent Film Season
 Silent Film Series
 Singapore Season Film Week
 South African Cinema
 Sunday afternoons
The Go-betweens
The Kid Brother (feat Neil Brand)
Tina Barney: The Europeans
Travels in Greenland

Vigil
West Side Story
Wings
World Got the Blues

Screen talks

An Evening with Roger Moore
Brighton Rock
 Eric Sykes screen talk
Eternal Sunshine of the Spotless Mind
 Piccoli Screentalk
Saddest Music
 Somersault screen talk
Vera Drake
 Family Film Club (weekly)

Education

Family Events

Animate the World 2004
 (with Barbican Screen)
 Family Film Club (weekly)
 Book Me! Family literature seasons – tri-annual
 Marclay Family Gallery programme
Mixing Mozart workshops

Schools Programme

Can I Have A Word?
 (Primary school literacy programme)
 National Schools Film Week programme
 Shakespeare workshops
Only Connect music project
 Communicate e-learning site

Literature

Graham Greene talks
 Adult storytelling seasons (tri-annual)
Write the Beloved Country
 Irish Literature talks season

Shakespeare talks programme
 Chekhov discussions

Neighbourhood Programme

EC1 Goes Down Under (film project)
Kings Corner project
Toffee Park project

Talks and Discussions

Tina Barney Talk Club
 Chadwick Gallery talks
 Communicate talks programme
 Communicate study day
Talking Mozart
 Libeskind discussions
 Modotti & Weston talks programme
 Fela Kuti discussions
 Toby Patterson talks
 New Contemporaries discussions
 Robert Wilson talk

† indicates Barbican production, commission, co-commission or co-production



photo © Gauthier Deblonde



photo © Gautier Deblonde

A band at the peak of its power

Sir Clive Gillinson
Managing Director

The LSO's founding fathers would have been amazed to learn that by its 100th birthday their orchestra would not only be acknowledged as one of the world's finest, but that it would include players from 17 different countries; would have established its own Music Education Centre at LSO St Luke's providing a home for LSO Discovery; would have created its own international recording label LSO Live; and would have established a New York residency and the Pacific Music Festival as well as a home at the Barbican.

Throughout the 2004/05 Centenary season, the LSO celebrated its 100th birthday with a musical party on a dramatic scale. The season was packed with concerts, tours and events: in Athens, Salzburg, Gstaad, Milan, Paris, Frankfurt, Brussels, Madrid, Dortmund, New York, and in the UK, in Gateshead and Cardiff, as well as at its Barbican home.

Alderman Robert Finch became Lord Mayor of London and his Charitable Appeal for the year was named Music and the Arts for Everyone. The principal beneficiary was LSO Discovery, the Orchestra's education and community programme. Appeal highlights included: the *City Dip*, the *City of London Road Race*, Docklands Regatta, the British 10km Road Race and Canary Wharf Abseil. Special events included: the Mansion House Ball, a Downing Street Reception, Kiri te Kanawa at Crosbey Hall and Dave Brubeck Quartet at LSO St Luke's. Daniel Harding, Patricia Routledge and Maxim Vengerov, together with the LSO and LSO St Luke's Children's Choir, also performed at Windsor Castle hosted by HRH Prince of Wales, and the whole appeal ended with Sir Colin Davis conducting Beethoven's Ninth at St Paul's Cathedral.

Russian Maestro Valery Gergiev joined the LSO for a historic week in May exploring all the symphonies of Prokofiev, and cementing a very special relationship with the orchestra. In January 2007, he becomes the LSO's 15th Principal Conductor and Sir Colin Davis takes his place as the fifth President in the Orchestra's 100-year history. Gergiev joins the ranks of LSO conductors who have helped shape symphonic music in the UK in the 20th century – from Richter, Elgar, Walton, Nikisch, Beecham, Monteux, Kertesz, Previn, Bohm and Bernstein through to Abbado and Tilson Thomas.



photo © Gauthier Deblonde

The Centenary Gala was given on 9 June 2004, in the presence of Her Majesty The Queen and HRH The Duke of Edinburgh. The date was auspicious – it was 100 years to the day, from the orchestra's very first concert in 1904. Sir John Tusa introduced a night to remember with Sir Colin Davis, Yuri Bashmet, Alfred Brendel, Dave Brubeck, Sarah Chang, Susan Graham, Daniel Harding, Richard Hickox, Midori, Antonio Pappano, Mstislav Rostropovich, Michael Tilson Thomas and John Williams all performing. The concert was broadcast on BBC TV and BBC Radio 3.

Over the summer, Dirk Brosse conducted open-air *Music of Hollywood* concerts at Canary Wharf and Blenheim Palace. The concerts were a tremendous success, attended by over 6,000 Londoners and broadcast on Classic FM.

Autumn highlights included Pierre Boulez conducting *Essential Boulez*, a series dedicated to his own music, at the Barbican, before touring with the LSO to Paris, Frankfurt, Brussels, Madrid and New York, followed by Evgeny Kissin playing a complete cycle of Beethoven Piano Concertos back at the Barbican.

It wasn't just a year for looking backwards - and new technology was at the fore this year, when the LSO became the first British orchestra to launch its own mobile ringtones (from www.ringtones.co.uk). In March LSO Live also became the first UK label run by an orchestra to make its recordings available worldwide for download on the iTunes Music Store (www.itunes.com/uk). During the year LSO Live also released new recordings made at Barbican concerts by Bernard Haitink (Brahms), Sir Colin Davis (Berlioz, Bruckner, Dvorák, Elgar, Holst, Sibelius, Verdi), Mariss Jansons (Mahler) and Mstislav Rostropovich (Shostakovich).

In the spring, *LSO Discovery* launched a new digital programme using new music technology, and a new Disability and Elderly programme leading to an evening of poetry, dance and music by deaf children and intergenerational concerts involving children and senior citizens. Discovery also expanded its programme of schools projects in the boroughs of Hackney and Islington involving local young people in music projects at LSO St Luke's, as well as launching new opportunities for aspiring young composers to hear their music played in workshops by the LSO, conducting masterclasses with Sir Colin Davis and opportunities for music college students to work with the LSO.

Four Centenary Concertantes were commissioned – showcasing Principal players as soloists – by Dmitri Smirnov, Richard Bissill, Karl Jenkins and Huw Watkins. The Governor of the Bank of England, Mervyn King, invited his friends to sponsor one of them.

The LSO of today continues the pioneering spirit of its creators, and is playing a central part in defining the orchestra of the future. It is always driven by a commitment to quality and to promoting the importance of music to people from all walks of life and all ages and interests. A visit to LSO St Luke's, the UBS and LSO Music Education Centre on Old Street, would reveal BBC Radio 3 lunchtime concerts, Barbican-promoted jazz and world music gigs, and Asian Music Circuit festivals in the stunning Jerwood Hall. In the network of rooms and studios which form the hub of LSO Discovery downstairs, schools, community and youth musical workshops might be in progress, from Balinese Gamelan to the latest digital technology.

Sir Clive Gillinson

Managing Director

Coda

In July 2005, after 35 years at the LSO, as a cellist and 21 years as Managing Director of the Orchestra, Clive Gillinson crossed the Atlantic to run one of the world's greatest musical institutions: Carnegie Hall. On his last day he signed a three-year sponsorship deal with UBS, which will see new programmes launched, as well as giving vital support for ongoing performances. When Kathryn McDowell – already well known to the Orchestra from the City of London Festival – takes over, she inherits, as *The Times* put it, "a band at the peak of its power and virtuosity".



photo © Kevin Leighton



photo © Clive Tolman



Theatre banquet on the stage



Cinema conference

photo © Morley Von Sternberg



Healthy growth for conferences, development and exhibitions

Mark Taylor
Commercial Director

"Despite the effects of a busy capital works programme, the Commercial Division delivered an exceedingly strong result and significant growth on the previous year."

Mark Taylor, Commercial Director

At the heart of the remit for the Commercial Division are two key components of our Mission statement: serving our clients and knowing our business.

These tenets underpin our commercial operation, which utilises the Barbican's flexible and well-resourced spaces and facilities to generate revenue. This, in turn, supports the artistic vision and the development of the arts programme. With its unique City location in Europe's leading financial centre, the Barbican is well positioned to meet the needs of corporate and commercial companies to stage conferences, exhibitions, AGMs and banqueting, and to offer an appealing programme for sponsors and corporate members.

2004/05 was a busy and productive year for the Commercial Division, albeit set against many challenges associated with an exceedingly complex capital works programme. Overall the division delivered total income of £3.246m and a net contribution of £1.815m, £500k (39%) better than the previous year.

Development

Development had a particularly successful year delivering a total of 12 individual sponsorships across all art forms: BITE, visual arts, film, education, classical and contemporary music.

The sponsorships included National Australia Bank for the second year running as title sponsor of the Australian Film Festival, now in its 12th year. For visual arts Sony PlayStation sponsored the education online activity for the Communicate exhibition.

Axa Art sponsored the Tina Modotti exhibition and Linklaters sponsored the Daniel Libeskind exhibition. Canon began its long-term association with the *Great Performers* season, and JP Morgan sponsored the Young Vic's performance season of *Sleeping Beauty*. Overall cash income grew 96%, compared with the previous year, from £294k to £576k.

The Development team, in collaboration with the Marketing department, secured a one-year partnership with the Evening Standard as the Barbican's official media partner, in an agreement worth £400k.

The Barbican Arts Partner Scheme (our corporate membership scheme) continues to enjoy an excellent renewal rate and this year welcomed American Express as a new member.

Exhibitions

The Exhibitions team enjoyed an exceptional year. Income increased from the previous year by 32%, to £556k, and its net contribution grew by a very significant 206% from the previous year.

Of the year's 38 events which took place during 2004/05, 21 were examinations and 17 exhibitions. The number of exams has increased this year by 162%, highlighting the shift towards using the exhibition hall space in different ways. Despite this increase in hosting examinations, exhibitions use also increased by 13%.

There were three new exhibitions this year – *Bioconvergence 2004*, *Construction Computing Event 2004* and *Secure IT Forum*. *The International Wine Challenge* returned for its second year, with over 43 countries submitting entries in this year's competition. The Nicole Farhi sales also returned to the Barbican for both the summer and winter events.

The next financial year looks to be extremely busy with over 30 events already confirmed.

Conferences

In 2004/5 the Barbican hosted over 350 conferences, attended by more than 81,000 delegates. Budget targets were lowered from the previous year to accommodate the extended closure and disruption caused by the foyer re-development project.

Despite this, the year-end result shows income of £1,383k (£22k above budget) and a net contribution of £932k.

The meetings market also appeared to be more buoyant than in the previous two years though lead-times remain very short.

The biggest gains came from the increased use of the Barbican Hall and the Barbican Theatre by the meetings sector, which resulted in an out-turn for the year £40k above budget in venue hire income alone.

The Barbican continues to present a diverse range of events, including the St. James's Place Annual Meeting for the 10th consecutive year, and the Market Research Society Annual Conference, which used the Hall and the Theatre together, linking the two areas with an extensive exhibition on the foyers. The Barbican has also become the venue of choice for the National Association of Estate Agents which held over 60 conferences with us, and Neil Stewart Associates who hosted 25 events in the last year.

Industry recognition came in the form of the Meetings Industry Marketing Awards where the Corporate Sales department received an award for *Best Print Advertising Campaign* for the third successive year.

Banqueting, restaurants, bars and retail

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

Overall, catering delivered a total income of £717k and a net contribution of £500k, both comparable with 2003/04. However, these results were set against the exceedingly demanding capital works programme which saw various closures of the banqueting spaces and restaurants due to refurbishment and essential works to services, as well as the continued work on the foyers and entrances project.

The Balcony Bistro was extensively refurbished during the summer and a new informal bar area has been created, establishing the restaurant as a modern stylish retreat within the busy Barbican, offering classic European dishes with a contemporary edge.

As the year progressed, the positive impact of the foyer scheme on the catering and retail operation was evident with the opening of a modern and contemporary new café, bar and shop on the ground floor.

Farringdon's was awarded the contract for the retail and merchandising operation. The glass-fronted shop, now in a new and prominent location, sells a range of CDs, DVDs, magazines, books, gifts and stationery related to the Barbican programming. Since opening in March 2005 trading has grown consistently.

In summary, despite the effects of a busy capital works programme, the Commercial Division delivered an exceedingly strong result and significant growth on the previous year.

Mark Taylor
Commercial Director

"The Barbican's wonderfully diverse programme is superbly complemented by the proactive corporate membership scheme"

Director of Personnel, Slaughter and May

"Canon is proud to be recognised as a partner of Europe's premier multi-cultural arts venue. The cornerstone of Canon's business philosophy is the pursuit of excellence in innovation. The Great Performers series is a perfect fit with Canon as it recognises and supports excellence and innovation in the field of music. Canon Europe looks forward to sharing and promoting this shared vision in the future".

Mr Hajime Tsuruoka, CEO and President, Canon Europe

We wish to thank all our sponsors during 2004/5

JP Morgan for the Young Vic production of *Sleeping Beauty* (Dec 04 – Jan 05)

The Mexico Tourism Board for the Tina Modotti exhibition (April – Aug 04)

Axa Art for the Tina Modotti exhibition

Sony PlayStation for the *Communicate* show (Sept 04 – Jan 05)

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

American Express for the BarbicanCard (Apr 04 – 31 Mar 05)

The London Evening Standard, media partners (Apr 04 – 31 Mar 05)

National Australia Bank (3 – 13 Mar 05)

Loseley Ice Cream (Aug 04 – July 05)

Arts & Business

Aldgate & Allhallows Barking Exhibition Foundation

The Equitable Charitable Trust

Esmée Fairbairn Foundation

The Paul Hamlyn Foundation

The Wellcome Trust

Barbican Arts Partners

American Express

British Land

Bloomberg

BP

Clifford Chance

Linklaters

Slaughter and May

Simmons & Simmons



photo © Morley Van Stenberg

Supporting the vision

Michael Hoch
Services Director

"Box Office revenues have increased by 32% over the last year. Despite this increase in volume of business, efficiency also improved, with 94% of all telephone calls answered within 60 seconds. The percentage of online ticket revenue has risen to 35% – a remarkable increase since last year."

Michael Hoch, Services Director

Central to our mission as an organisation is providing a rich and satisfying experience for our audiences. Their enjoyment is affected by every aspect of their visit, so a crucial element of our role is the creation of a welcoming environment with the highest standards of customer service in our front of house, box office, and security teams. No less important is our role in supporting the artistic vision and our commercial colleagues with a wide range of services across the organisation, from technical and backstage, to engineering, car-parking, site maintenance and housekeeping.

The Services Division also project-manages major capital works and maintenance of the site, liaising across all other areas, and working closely with the Corporation of London and the Guildhall School of Music & Drama.

Transforming the Barbican's public spaces

In the last 12 months, the projects team has successfully navigated the challenges of carrying out major capital works in a 'live' environment, where the Centre has remained open to customers and audiences. The most dramatic and wide-ranging of these is the foyer refurbishment scheme, now entering its final phase.

The Barbican launched its public spaces improvement project (fully funded by the Corporation of London) in April 2002. The project is now entering the third and final stage of major building works in creating the new Silk Street long-awaited pedestrianised entrance, as well as a more prominent set of entrances from the Lakeside.

The scheme also includes major improvements to lighting and signage, and a complete internal refurbishment and fit-out. Despite the scope of these major projects, they have progressed well under difficult conditions. Tight schedules were needed to co-ordinate the closure of areas of the Centre at different times. Careful scheduling of noisy work was necessary – a considerable challenge while artistic and commercial events were taking place.

During 2004/5, the project team has also introduced a stylish new look for the Balcony Bistro, improvements to access, and the conversion of one of the conference areas to become a fully functioning commercial cinema, bringing the number of cinemas on site to three.

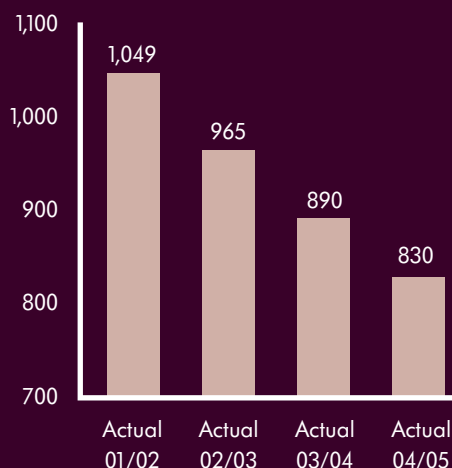
Maximising business efficiency

Box Office revenues have increased by 32% over the last year. Despite this large increase in volume of business, efficiency also improved, so that 94% of all telephone calls were answered within 60 seconds.

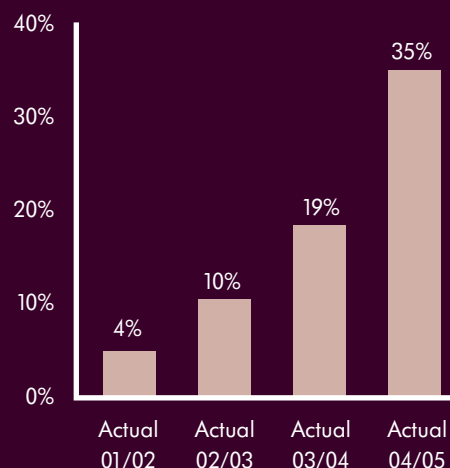
The Barbican's online ticketing system has had a very successful year of growth and the percentage of online ticket revenue has risen to 35% - a remarkable increase since last year. We anticipate that with the introduction of our new website and improved functionality we will be able to increase online sales even further. This increase in the volume of business, combined with maintaining the Barbican's high standards of customer service, was achieved against a background of steady savings in box office staff costs.

Box Office staffing costs

(at 04/05 prices)



Box Office online sales as a % total



Partnership with the Guildhall School of Music and Drama

A key development this year focused on consolidating the Barbican's service level agreement with the Guildhall School of Music and Drama. With the partnership now in its second year, the Barbican's engineering and project management teams have worked closely with the team to develop the highest standards of maintenance and estates management, including a programme of training for engineering staff at the School.

A new combined helpdesk operation is now controlling engineering services across the two organisations, resulting in greater efficiency and synergy. Productivity and service delivery have increased almost overnight, and departmental communications have been centralised and improved, leading to a more motivated and effective maintenance team.

Maximising customer experience

Over the course of the year, great emphasis was put on evaluating and enhancing the overall experience of customers. Customer surveys and Mystery Shopping initiatives were carried out, and the Centre devised and introduced a new in-house staff training programme. Feedback from customers and audiences has shown excellent results, particularly for staff friendliness, and more efficient telephone booking.

People in services

Engineering managers recognised a high age profile in the section's work force and introduced a new electrical and plumbing apprenticeship programme. Now in its second year, with three trainees, the initiative will help to ensure continuity in the Centre's engineering operations and support training and recruitment in a key sector.

Michael Hoch
Services Director

photo © Morley Von Sternberg



Putting people at the heart of the arts business

Diane Lennan
Human Resources Director

"Our rapid accreditation to Investors In People has been a tremendous boost, demonstrating the value of our culture of employee development and inclusion. It has also highlighted the passion of our people in wanting the Barbican to be at the leading edge of the arts."

Diane Lennan, Human Resources Director

The Barbican's position as a leading global arts and conference centre in a changing world, has dictated a challenging environment for both the centre and its people during the year.

Corporate values, programming and legislative requirements have rightly placed a greater emphasis on equality, diversity and access. The Centre has now achieved levels one and two of the local authority Equalities Standard and adapted the building's facilities to provide improved access, through best practice compliance with the DDA.

Our rapid accreditation to Investors In People has been a tremendous boost, demonstrating our embedded culture of employee development and inclusion. It has also highlighted the passion of our people in wanting the Barbican to be at the leading edge of the arts internationally, through their wide-ranging professional achievements and personal commitment. Fundamentally, we are keenly aware that it is our people who help us rise to these challenges and keep us at the forefront of fresh thinking and creativity.

To ensure we remain there, we have engaged in a programme of talent attraction and management. This involves working with UK and international higher education institutions to create management development programmes, work experience placements, internships and skill-sharing initiatives. There is a firm emphasis on further strengthening links with our local community and helping to kick-start and progress the careers of young people who live in and around the City, through the expansion of our Apprenticeship and NVQ programmes. We've formed new relationships with Rehab UK, a community-based charity, who research work opportunities for people who have sustained head injuries. We hope to continue this partnership and to ensure they become an integral part of the Barbican team. The arts represent inclusion and our employees believe strongly that our thinking and outlook must be reflective.

A first for the Barbican in 2004/05, and a steep learning curve, has been the move to employing staff directly for our own theatre productions. Success and critical acclaim for these has led to international tours, provided even further learning for us all, not least in employment legislation.

The proposed introduction in the late summer, of a new venue management system for cross-centre working, has also resulted in a major review of working practices and systems. New ways of working together and a substantial training programme will impact on work routines well into the autumn.

The next twelve months will be equally challenging. Our commitment to ensure best use of resources will dictate our commitment to aligning our talent to the needs of the business. As we balance the interests of artistic accolade and commercial success, the need to be cost-effective will be ever more present. This can be positively achieved with the sharing of practice and resources across HR, within the arts and the Corporation of London. Strong, mutually beneficial links will continue to be nurtured locally between like-minded organisations such as the Guildhall School of Music and Drama and the Museum of London. The opportunity for us to share our skills and knowledge with other organisations will be explored at every opportunity.

Attracting and retaining staff of international status will also be key to our future success. During 2005/06, we aim to achieve level three of the Equalities Standard and to review our competence and contribution structures, to ensure that we not only remain competitive in the arts and conference marketplace, but within the world's leading cities. Our recent staff survey indicated that some 86% of our respondents enjoyed working at the Centre – an enviable statistic. We want to work hard to ensure that our staff continue to feel that they are part of the highly-valued and much-appreciated family of the Barbican.

Diane Lennan

Human Resources Director



photo © Morley Von Stenberg



A new business model takes shape

Sandeep Dwesar
Finance Director

"An exceptionally strong arts programme for 2004/05 has broken all our previous box office records. Total income, including commercial revenue, was £12.8m, up from £9.6m in 2003/04. Artistic and commercial success have together delivered a year-end surplus of £938k."

Sandeep Dwesar, Finance Director

In an evolving arts environment, knowing our business has never been more important or more central to our economy. Working internationally, forming partnerships to maximise resources, creating and touring new productions and exhibitions, increasing our competitiveness in our commercial operation; these are all increasingly significant factors in our financial planning and business model.

In 2004-5, an exceptionally strong arts programme broke all our previous box office records, generating arts income of £8m, compared with £5.5m in 2003/04. Total income, including commercial revenue, was £12.8m, up from £9.6m in 2003/04.

Artistic and commercial success have together delivered a year-end surplus of £938k.

In previous years, we have outlined our changing business model as we increase our role as a producer and promoter. The change is exemplified by the year's production of *The Black Rider*, into which the Barbican invested £1.2m. This year we spent £9.2m on our own promotions, compared with £5.8m in 2003/04 – investing more and earning more.

Becoming a producer brings other changes. To deliver projects on a large scale, we can now work with organisations internationally. Partnership brings additional investment to major projects and gives us a showcase around the world. *The Black Rider* travelled to San Francisco and Sydney, with great success. The Barbican's visual art exhibitions are in also increasingly in demand, touring to France, Sweden, Norway, Israel and Mexico, giving us a Barbican presence on three continents.

This changed business model has led to a more dynamic Barbican. We have developed a robust internal culture, well-adapted to weighing up risks and returns and making key decisions collectively. We carry the risk for more of the income generated at the Barbican than before. Innovation and the pursuit of artistic excellence have led the change in the programming mix and so far, the risk has paid off well.

Early on, the Barbican made a decision to remain open during the major building works being undertaken across the Centre. Working around a full construction programme created challenges for our commercial income, and additional demands to enable us to continue to provide good service to our clients and audiences in a fast-changing programme of works. However, we exceeded target in this area, generating over £4.5m in commercial and non-box office income.

The investment made by the Corporation of London to the renovation of our venues and public spaces gives us added confidence in our future ability to balance organisational efficiency, risk and innovation. The building programme is on time, and on track to be delivered to the original specification.

We have also agreed a three-year business plan to strengthen and further develop the arts programme. At the same time, over the next two years, we will reduce our call on Corporation funding by £1.6m, and by 2008/09, we will reduce this by £1.9m for each year thereafter by reducing costs, increasing our revenue streams and investing more in our arts programme.

Sandeep Dwesar
Finance Director

"risk has not been flinched from... seizing the RSC's ill-mannered departure as an opportunity to put on experimental international programming... so that the place has never had to close throughout all the transformations... All the costs [of the foyer project] have been met by the Barbican's founder and subsidiser, the Corporation of London, with no lottery contributions." Simon Tait, Arts Industry

Searcy's Restaurant photo © Morley Van Sternberg



Financial report



photo © Morley Von Sternberg

Events and attendees (Barbican promotions only)

		Events		Attendees	
		03/04	04/05	03/04	04/05
BITE	Barbican Theatre ¹	149	171	86,458	111,164
	The Pit	166	150	16,561	18,401
Music	Great Performers	36	32	54,964	49,127
	Barbican Jazz	15	15	20,259	23,906
	Mostly Mozart	12	11	15,966	15,727
	World and Roots	14	5	14,223	6,305
	Only Connect	4	9	6,449	5,936
	Festivals ²	11	13	8,221	16,837
	Miscellaneous events	3	9	5,618	14,033
	London Symphony Orchestra	81	80	98,935	101,002
	Other rentals	82	85	104,770	99,524
Art	Barbican Gallery ³	1	6	39,641	84,309
	The Curve	1	3	8,945	21,795
Cinema	First run	1592	1859	96,340	98,387
	Seasons	160	185	20,872	19,317
	Screen talks	14	8	3,194	1,895
	Family Film Club	45	43	5,199	4,929
Education	(ticketed events only)	23	56	4,314	8,094

¹ Includes 15 Jerome Thomas performances which took place in the Sculpture Court

² 03/04 festivals (*Freedom Highway* and *X-Bloc*), 04/05 festivals (*Fela Kuti* and *World Got The Blues*)

³ Viewing days for the 03/04 and 04/05 years are 109 and 301 respectively

Barbican income and expenditure

Year ended 31 March 2005

	Notes	03/04 £000s	04/05 £000s
Income	1	9,588	12,796
Direct expenditure	2	(9,261)	(12,623)
Management and other Operational costs	3	(13,162)	(14,004)
Building costs		(3,874)	(3,575)
Net trading surplus/deficit		(16,709)	(17,406)
Funding from Corporation of London		17,099	17,754
Use of specific reserves for arts programmes	4	64	590
Trading surplus/deficit for year ended 31 March 2005		454	938

Notes to the accounts	03/04 £000s	04/05 £000s
1 Analysis of Income		
Music	2,752	3,117
Cinema	707	714
Theatre	1,331	2,135
Art Gallery	201	735
Education	76	116
Other Arts related income	183	343
Touring income		
Art Gallery	228	278
Theatre	–	619
Direct arts income	5,478	8,057
Development income	294	576
Commercial income	3,816	4,163
Total	9,588	12,796
2 Direct Expenditure	03/04 £000s	04/05 £000s
Arts Programming and marketing	8,148	11,666
Commercial and service	1,113	957
Total	9,261	12,623
3 Management administration and other operational costs	03/04 £000s	04/05 £000s
Salary costs	10,870	11,787
Overheads	2,292	2,217
Total	13,162	14,004
4 Movement in balances	03/04 £000s	04/05 £000s
Opening balances (c/f from previous financial year)	483	347
Trading surplus	454	938
Reserves ring-fenced for specific arts activities in the following year	(590)	(648)
Closing balances	347	637

Alternative Formats

For an audio tape, Braille or large print version of this annual report please telephone 020 7382 7024 (9am-8pm) minicom 020 7382 7297 fax 020 7382 7270 email access@barbican.org.uk

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

Barbican Directorate

Sir John Tusa, Managing Director

Graham Sheffield, Artistic Director

Sondeep Dwesar, Finance Director

Michael Hoch, Services Director

Diane Lennan, Human Resources Director

Mark Taylor, Commercial Director

Leah Nicholls, Executive Assistant to Managing Director

Barbican Committee

Barbara Newman CBE, Chairman

John Barker, Deputy Chairman

Members

Mary-Lou Carrington

Christine Cohen OBE

Stuart Fraser

Kate Jenkins

Maureen Kellett

Jeremy Mayhew

Joyce Nash OBE

John Owen-Ward

John Robins

Patrick Roney CBE



monuments London Symphony Orchestra port
arts festivals Historic markets
Guildhall School of Music & Drama arts funding
city residents city police
churches Barbican Centre Museum of London
open spaces

Welcome to the City and the Corporation of London

Virtuoso on the world stage

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.

Financial services made a net contribution to the UK's export earnings of more than £17bn in 2003, a major share of which was generated within the City.

The City alone contributes 3% to the UK's GDP, with London as a whole contributing 20%.

The Corporation of London 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 Corporation is the UK's third largest funder of the arts and is proud to support the Barbican, the largest integrated arts centre in Europe.

www.cityoflondon.gov.uk



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