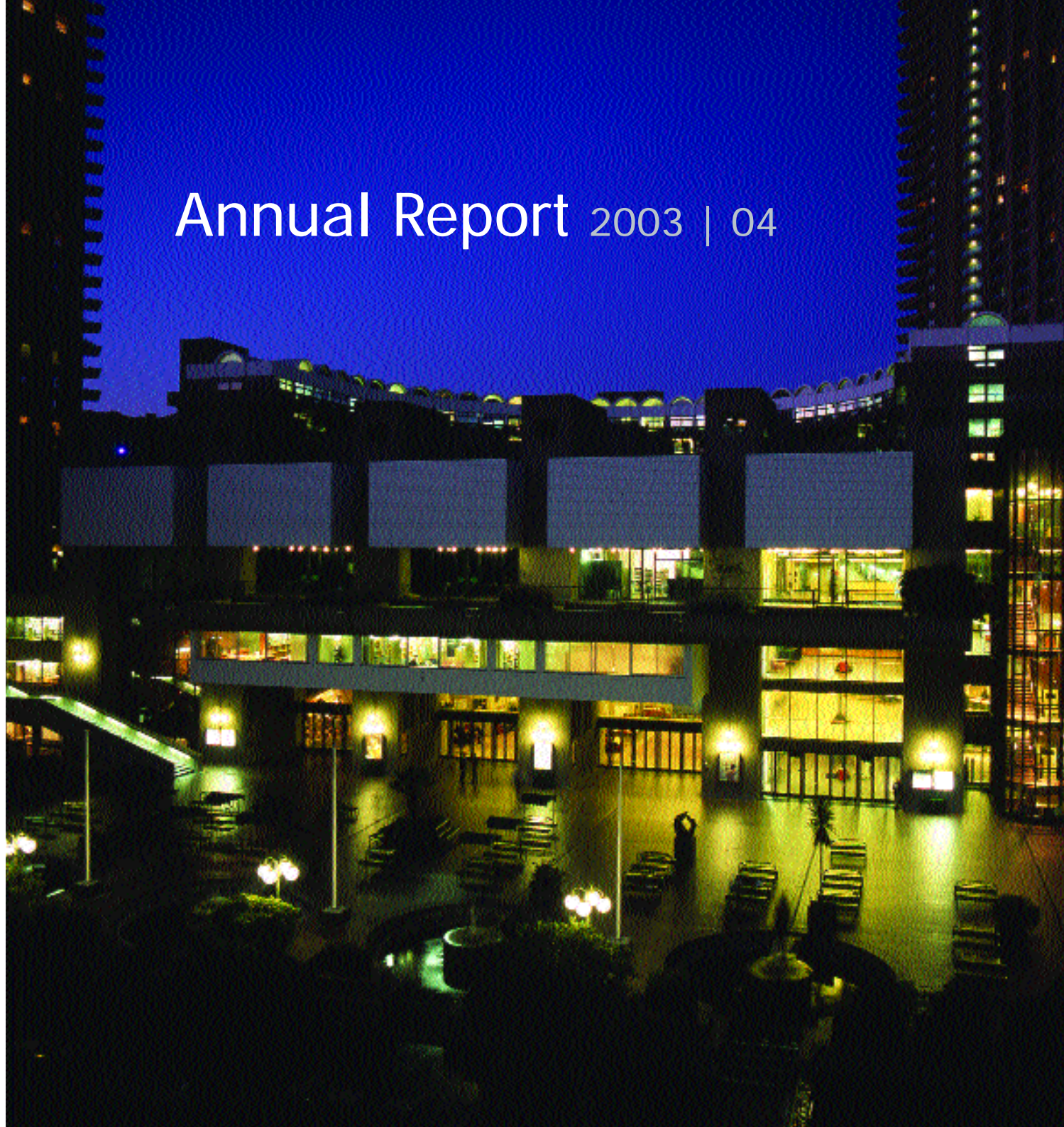


Annual Report 2003 | 04



CORPORATION
OF LONDON

The Barbican is owned, funded and
managed by the Corporation of London



Annual Report

Contents

Chairman's Foreword 03

Managing Director's Introduction 04

Artistic Director's Report 10

Barbican Promotions and Commissions 18

Barbican Education: the first six years 24

London Symphony Orchestra 30

Commercial Director's Report 34

Services 38

Human Resources 40

Finance 42

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 that 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.

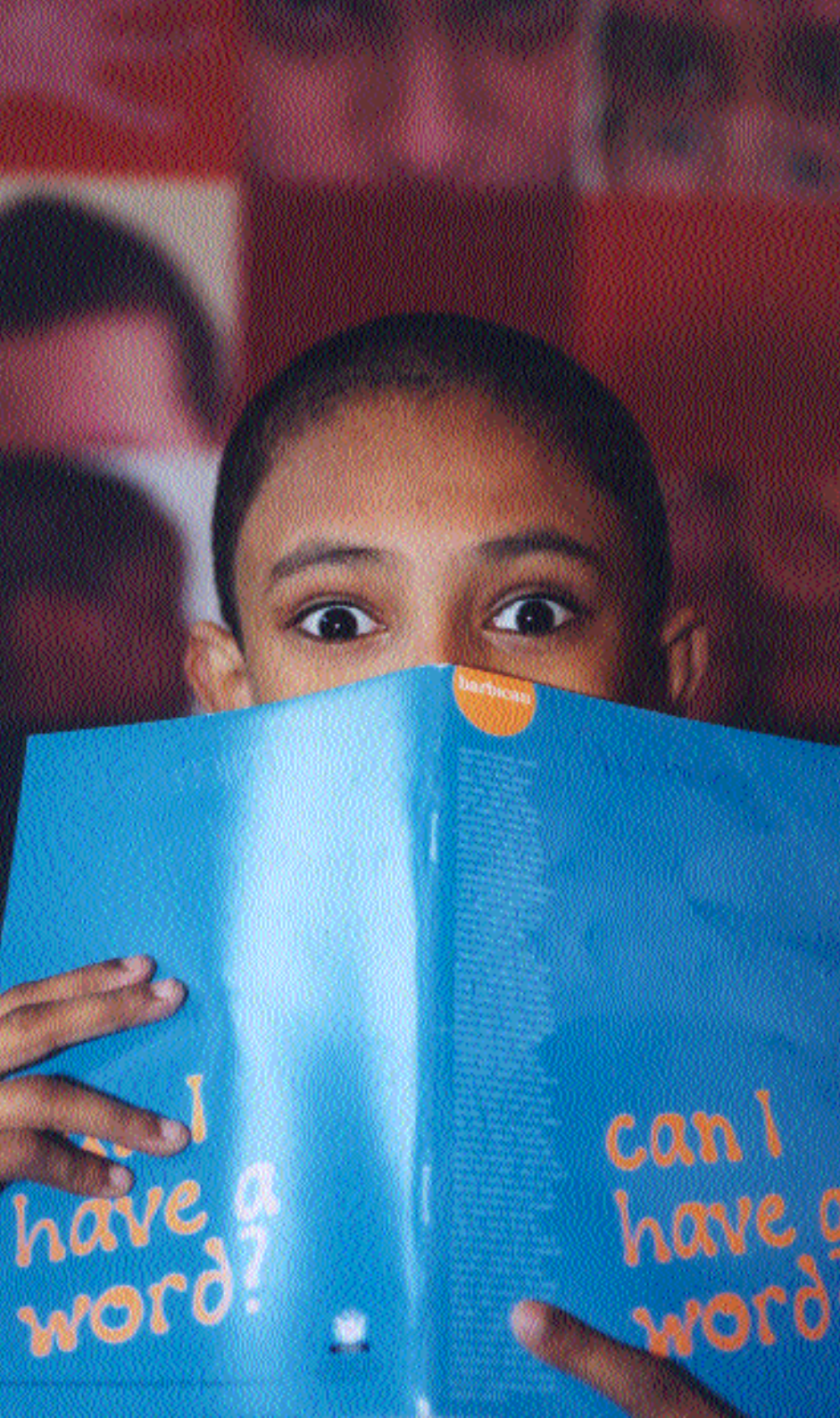
Knowing our Business

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.

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 0207 382 7270
email access@barbican.org.uk

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



CORPORATION
OF LONDON

The Corporation of London strives to constantly improve its services to City of London residents, workers and visitors, enabling the City to retain its pre-eminent position among the world's financial and business centres.

The Corporation's new Community Strategy sets out its vision for the City over the next decade, identifying eight key themes into which its services fit. Having identified **a vibrant and culturally rich city** as a key element of the strategy, the Corporation's ownership, funding and management of the Barbican Centre takes on even greater significance in the coming years.

This is one of the reasons why I am delighted that we have extended Sir John Tusa's contract as Managing Director of the Barbican until March 2006, ensuring that the Centre will benefit from his particular combination of creative and business flair while it completes its current redevelopment programme.

This programme of renewal continues apace. Following the reopening of Barbican Art Gallery in April, representing the last of the major venues to be renewed, work has now started in earnest on the foyers and entrances scheme, and, on my frequent visits to the building, I am delighted to see distinct progress.

The Barbican's national and international reputation is, of course, founded in its artistic programme but the results of the capital work will undoubtedly contribute to its further enhancement. Both the programme and the capital redevelopment are entirely funded by the Corporation. Neither would exist without the City's steadfast support. In return, the Centre's high international artistic profile, and the acknowledgement of its work by visitors and worldwide artists and media delivers a reputational benefit of genuine value to the Corporation.

On a personal note, I have enjoyed a year of constructive debate for which I thank the Members of the Barbican Centre Committee and John Tusa and his team. I am confident that the current year will continue in the same vein.

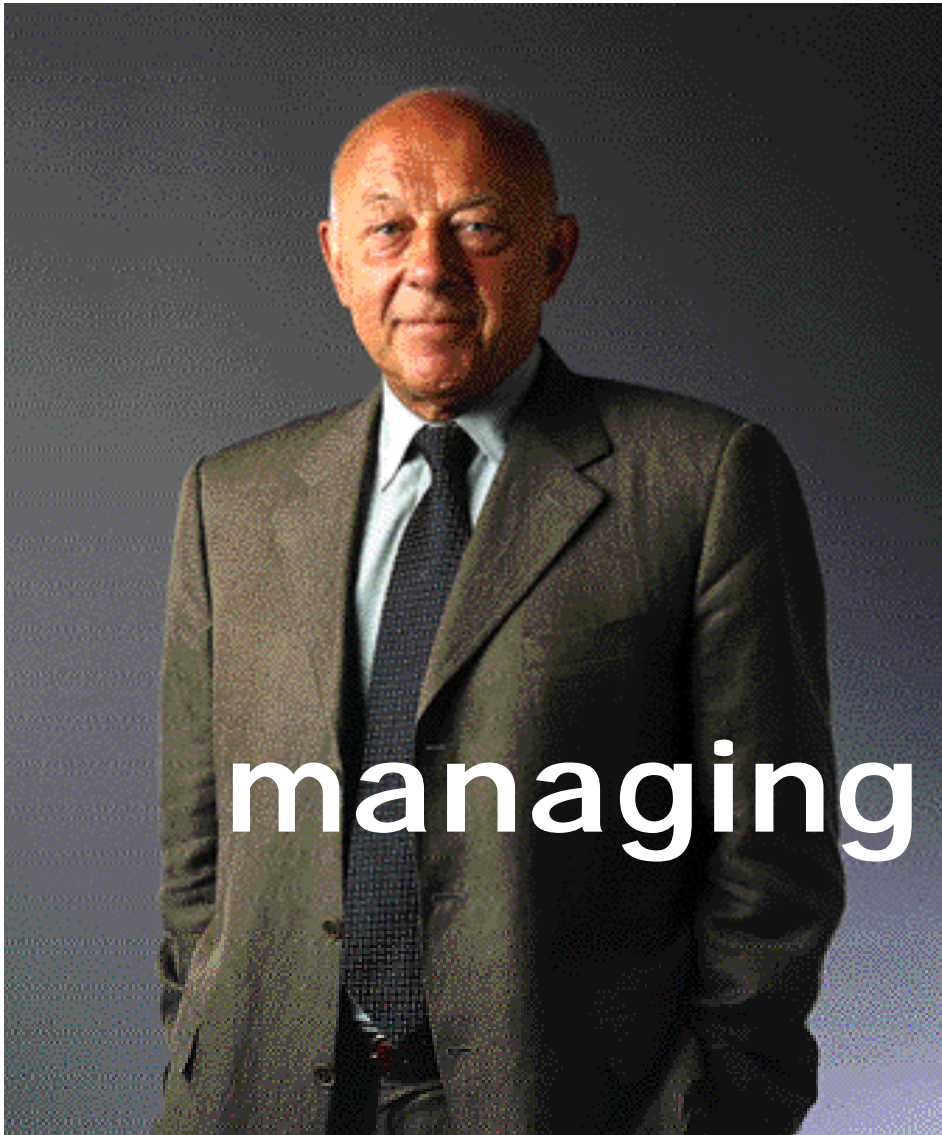
Barbara Newman CBE,
Chairman
Barbican Centre Committee



"The highly tuned Bentley of the London arts scene is finally losing its go-faster stripes. Architectural cruise control is about to kick in."

Jay Merrick, The Independent 23.07.03

chairman's foreword



managing

director's
introduction

"Since 1998, [the Barbican] has spent £25million on improving the place ... instead of wishing for the moon and waiting for decades, the Barbican just gets on and does what is necessary ... In its quiet way, it is the best of the lot."

Hugh Pearman, Sunday Times 25.04.04

Sir John Tusa Managing Director
photo © Anthony Oliver

We are now two-thirds of the way through a decade of renewal and redevelopment at the Barbican. In the past year we have completed the renovation of all our main performance and exhibition spaces with the successful reopening of the virtually new Barbican Art Gallery. This has joined the Theatre and the Hall in undergoing a significant transformation. In all three cases, we believe that we have trodden a sensible line between mere cosmetic adjustment and radical makeover. In all three cases, we have opened the door to new artistic programming possibilities. In all three cases, we have achieved these changes on budgets significantly lower than those for other arts capital projects throughout the country.

For the first time in three years, we are again in a position to programme all our venues. Despite the problems raised by intermittently closing each of them during this time, it was encouraging to have our deliberate policy of "strategic pragmatism" endorsed so whole-heartedly by Hugh Pearman in the Sunday Times:

"Since 1998, [the Barbican] has spent £25million on improving the place ... instead of wishing for the moon and waiting for decades, the Barbican just gets on and does what is necessary ... In its quiet way, it is the best of the lot."

It is the Aesopian tale of the Hare and the Tortoise. Dramatic redevelopment usually gets the headlines. Carefully focussed renewal often just slips by. It was good to have our strategy both recognized and vindicated. We haven't got to where we are by accident or chance.

This leaves the Barbican's public spaces - the foyers, access and entrances, signage, décor and lighting, location of amenities - to be completed. Here too, the year saw some big steps. You might have thought that the removal of three staircases from the foyers would have attracted attention during the process or after its completion. Yet since two of them had been redundant and unused since the Barbican opened, a flawed part of the original vision, the access of space their disappearance provided was simply taken for granted. But that intense period of dismantling in the summer of 2003 has allowed the process of creating the new foyers to begin.

From now on, it is construction all the way for the better part of two years until the spring of 2006 - with a full programme of events in all venues throughout. At each stage, visitors will find the artistic experience unaffected by the work taking place. And at each stage, they will see beneficial changes and note positive differences. But the full impact will only be felt when the new lighting, signage and carpeting are installed. Only then can the scheme be judged; only then will the decade of development be completed.

It cannot be said too often that this decade-long scheme, at a total cost of over £25 million, has been funded by the Barbican's owners and funders, the Corporation of London. It has been undertaken without support from Arts Council or Lottery funding.

Occasional suggestions that the Corporation can dispose of funds on a scale not open to others are wide of the mark. The Corporation operates a tight and critical financial regime in tight economic circumstances. This makes its financial support of the Barbican more remarkable on the national scene.

Throughout the year, the Barbican has benefited from the friendly but critical support of the Barbican Centre Committee. Under its Chairman Barbara Newman, the Committee has been adept at signalling which proposals and policies would gain support from the Corporation and which might run into trouble. Personally, I have greatly valued the Chairman's active involvement and support, enjoyed the unfailing good humour with which Committee business is conducted, and appreciated the vote of confidence in extending my contract until March 2006.

For our part, the Barbican tries to repay the Corporation's investment in two ways at least.

First, by earning critical attention and praise for the arts programming, and as a result being recognised as an organisation that delivers the same qualities of excellence that the Corporation delivers to the City as a whole. In this process, the many column inches of features and reviews that we generate represent a key reputational asset for the Corporation.

Second, by managing the resources given to us as efficiently as possible. This means not only that we are as entrepreneurial as possible in all our directly commercial activities - conferences, banqueting, catering, car parking and so on - but that we are as professional as we should be in the budgeting, cost control and pricing of all our arts programming. Periodically, some in the arts world get into a lather over the question of whether the arts are a business. Apparently the smallest suggestion that they should be drives a stake through the heart of artistic integrity.

While the arts are clearly not a business in the sense that shareholders would recognise the word, they undoubtedly must and should be businesslike in their behaviour. That acknowledgement is crucial; its successful implementation facilitates the arts rather than undermines them. Acting according to these principles is part of our bargain with our stakeholders, the Corporation of London.

That said, in business terms, the last year has been as difficult as any in the past eight. The fact that we ended the year with a small surplus, without having taken an axe to the arts programme, is a credit to the ingenuity, skill and business professionalism of directors and heads of department.

That arts programming included personal highlights such as Complicite's *The Elephant Vanishes* - dazzlingly expressive and intellectually coherent; William Christie's Charpentier programme, cementing a deep and long-running partnership with Les Arts Florissants; and Sir Colin Davis's raw but lyrical unfolding of Benjamin Britten's *Peter Grimes* for the LSO.

It was a particular pleasure to see English National Opera's steady evolution of its production of Wagner's *Ring Cycle* in the Hall, which the Barbican's education department accompanied with a brilliantly creative project for schools. Ten year olds, apparently, find no difficulty in understanding and reading Wagner's mythology and moral lessons.

I must mention a new area of activity for the Barbican management team - that of skills transfer. With the appointment of a new Principal for our neighbours, the Guildhall



1997 – 2006: a decade of change at the Barbican

Refurbishment of Barbican Theatre,
including creation of an orchestra
pit to enable future visits by
international drama, music-theatre
and dance companies

Renovation of conference suites

1997

1998

Year-long Inventing America
season gives equal prominence
to the Barbican's own promotions
alongside its resident companies,
the LSO and the RSC

BITE (Barbican International
Theatre Events) launched to
replace RSC summer programme
with a new international theatre
season for London

1999

Annual Only Connect season
launched

Beckett Festival presented in
second BITE season

2000

The Art of Star Wars attracts
90,000 visitors to a single
exhibition in the Barbican Art
Gallery

BBC Symphony Orchestra moves
its winter series to the Barbican,
becoming the Barbican's Associate
Orchestra

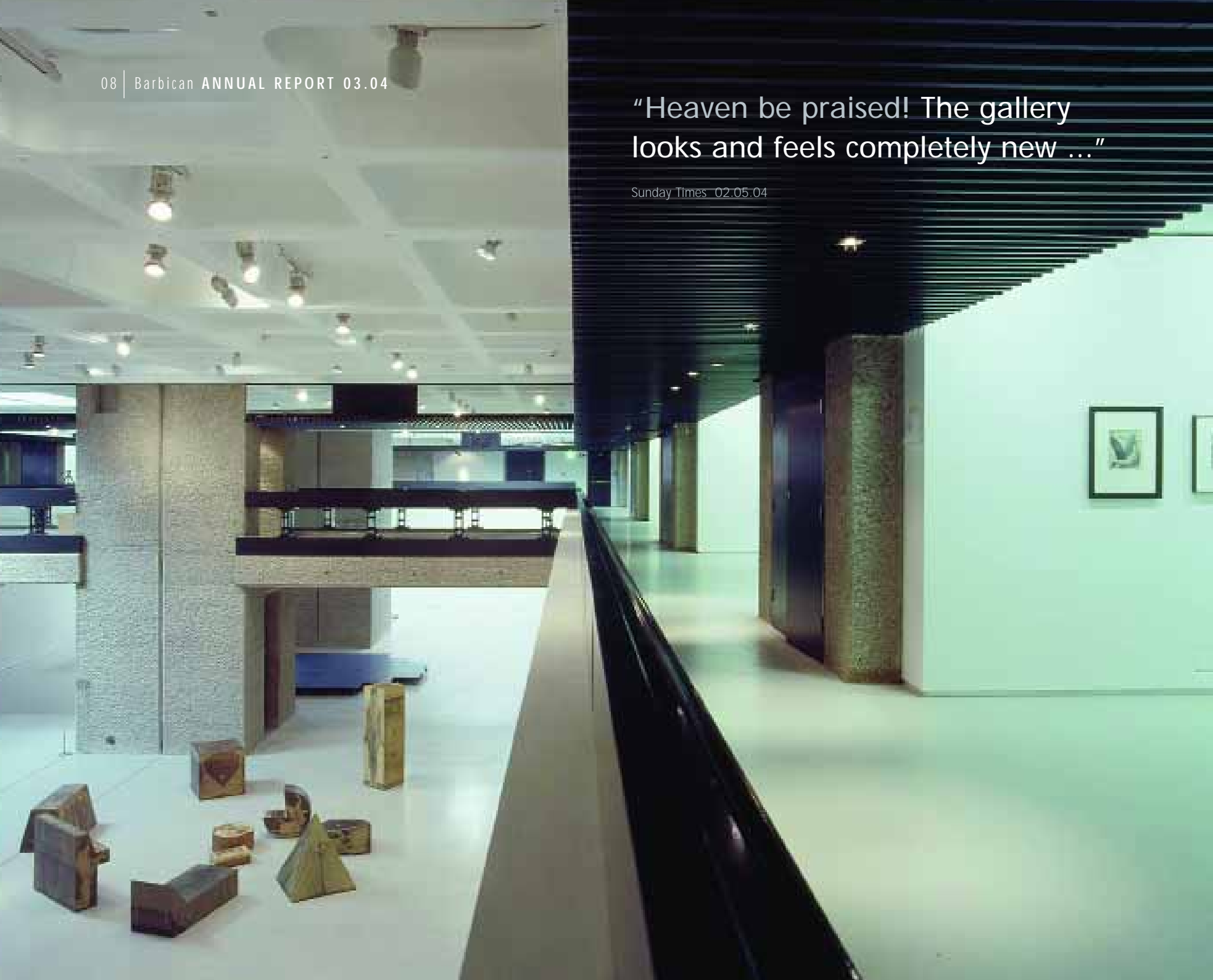
see over

Complicite *The Elephant Vanishes* BITE:03
photo © Robbie Jack



"Heaven be praised! The gallery
looks and feels completely new ..."

Sunday Times 02.05.04



School of Music and Drama, it was apparent that their key systems in finance, human resources and engineering needed reviewing and renewing. Usually, such a task would be farmed out to consultants. Instead, the Corporation asked the Barbican to assess the situation and make recommendations for change. I believe that the resulting close co-operation between two neighbours was beneficial to both and I suspect that longer-term lessons about co-operation will be learned and put into practice.

Indeed, I believe that practical, operational collaboration between arts institutions will be the order of the day in the next two years. With the Government indicating its determination to find savings in administrative costs in the Gershon Review, the Department of Culture, Media and Sport is asking arts institutions to ask similar questions of themselves. There is a reflex reaction to such a request; namely that "we are so different, that cooperation is impossible and inappropriate".

I suspect that arts organisations are far more like one another than we care to admit. Functional co-operation may prove to be more limited in scope than we hope. Significant financial savings may prove to be elusive. I am quite certain, though, that the process of exploring the possibility of co-operation must and should take place. And I am not alone in believing that co-operation once thought inconceivable will become a matter of routine. Such exploration will occupy an important part of the next two years. As far as the Barbican is concerned, our door is open.

Sir John Tusa
Managing Director

Acoustic and aesthetic refurbishment of Barbican Hall by Caruso St John and Kirkegaard Associates

2001

Barbican Art Gallery fully integrated into the Centre's artistic programme

Barbican/BBC digital television project*

2002

BITE relaunched year-round following the departure of the RSC

Work begins on Allford Hall Monaghan Morris's scheme to redevelop the Centre's foyers and entrances

2003

Remodelling of Barbican Art Gallery by Allford Hall Monaghan Morris to create an additional 140m² of display area and seal the central void

2004

Barbican Art Gallery relaunched and rebranded

Installation of new foyer bridge on level 0

Concerts by the Berliner Philharmoniker, Vienna Philharmonic Orchestra and Royal Concertgebouw Orchestra of Amsterdam following Hall renovations in 2001

Installation of new foyer bar and café points and new advance ticket office

Cinema 3 begins regular public screenings

Construction of new Silk Street entrance

2005

Completion of foyer and entrances scheme

2006

artistic director's report

"...To climb to the upper level of the Barbican's new gallery and look down on Chadwick's The Oval Court is almost like looking down upon a Tiepolo ceiling..."

Rachel Campbell-Johnston, The Times 28.04.04

A momentous artistic year for the Barbican in many respects.

Four headlines give an idea of the strength of our offer: the LSO, our resident orchestra, reaches its first century. Many congratulations to them and best wishes for the next hundred. Because they are English and, as it were, "on tap" year-round, there is a tendency in some circles to take their outstanding quality for granted. However, I hear several first rate-overseas orchestras as part of our own programme of presentations - the Hall's successful acoustic redesign means we now attract the calibre of the Berlin Philharmonic, Concertgebouw and Vienna Philharmonic - and the LSO is more than able to hold its head up high in such exalted company.

In April 2004 the Barbican Art Gallery reopened after nearly a year's refurbishment work. It is now freshly floored, freshly air-controlled, freshly walled and without its former signature, the unique but debilitating "hole in the middle". Now we have a larger space, an integrated space and one that is already generating more exciting and significant exhibition ideas. Thanks are due to our architects, Allford Hall Monaghan Morris, for most deftly turning a sow's ear into a silk purse, and to English Heritage for its full support of the project.

A satisfying selection of awards came our way during the year, including an Olivier for Duckie who performed their outrageous cabaret C'est Barbican! In The Pit at Christmas. Success is always easy to report: nevertheless we are proud to have presented such an award-winning array of events during the year, and delighted for the artists in question - many of whom are close friends of the Barbican.

As I write, we also celebrate the first ever Barbican production - led, produced, cast and rehearsed here by the Barbican and Cultural Industry and co-produced by ACT San Francisco and the Sydney Festival. It is the first-ever English language version of the Robert Wilson / Tom Waits / William Burroughs classic tale of the magic bullets - The Black Rider, featuring Marianne Faithfull as Pegleg leading an outstanding cast. Audiences have flocked to the 35 performances, the longest run we have ever presented as part of our BITE international theatre seasons.

Graham Sheffield, Artistic Director
photo © Anthony Oliver

BITE Year Round

Those four headlines capture the quality of the year: but they tell only a partial story. Another development, as BITE has expanded to a year-round season, has been our ability to invite some of our friends and collaborators for return visits. Among those welcomed back were Calixto Bieito, Cirque Eloize, Compagnie Montalvo-Hervieu, Deborah Colker, Laurie Anderson, Robyn Orlin, Theatre O and Third World Bunfight.

New initiatives included a major collaboration with Berkeley, California and Oregon on David Edgar's Continental Divide, a wondrous journey through contemporary African dance in Moving Africa and our first presentation of the work of Thomas Ostermeier, Nora, based on Ibsen's A Doll's House, from the Schaubühne in Berlin.

Other big successes included Complicite's The Elephant Vanishes, so successful that it returns in September this year, and our moti roti/Builder's Association co-commission Alladeen which generated wonderful education and film programmes - as well as winning one of those awards.

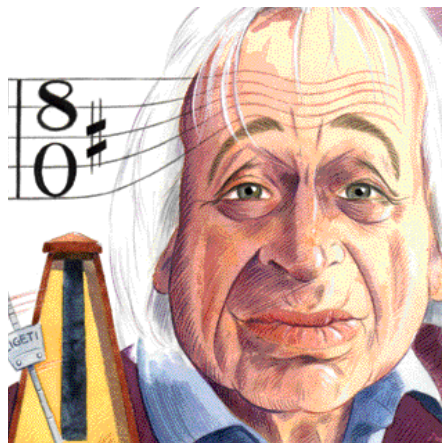
So many highlights, so little space, one final mention. Who can forget the still youthful, lithe figure of Mikhail Baryshnikov in his spellbinding evening Solos with Piano or Not ... I have never seen such long queues for returns at our box office.

Relationships, Partnerships, Innovation

Three words that seem to characterise much of our artistic achievement this year are relationship, partnership and innovation.

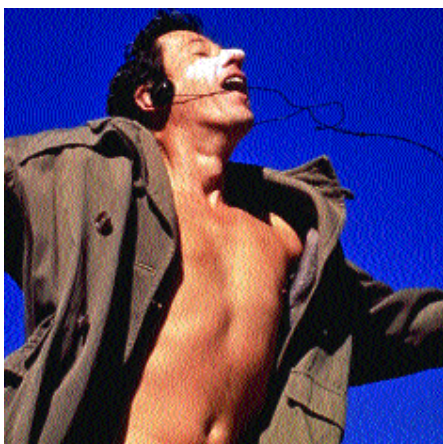
I have alluded to several of the developing relationships in our BITE programme. Another area where we are building ever stronger links is through our education work: the Adopt-the-Barbican schools' programme, the neighbourhood programme, our family seasons, our open access work - all this brings our audiences closer to us





[C'est Barbican!] is good mucky, grown-up fun... You will leave with a smile plastered all over your face"

Sunday Times 28.01.04



"[Ligeti at 80] was a wonderfully generous tribute laid on by the Barbican ... it was a weekend as packed, exuberant and full of surprises as the music itself"

Ivan Hewett, The Daily Telegraph 24.10.03

Images clockwise from top left:
Joshua Redman, Ligeti at 80,
Duckie C'est Barbican!, Shine (10th London Australian Film Festival)

The relaunch of Family Film Club during the year now regularly brings us well over 100 young Barbican attendees every Saturday morning. Such initiatives are what make this business so worthwhile, so inspirational. Our Head of Education Jillian Barker writes in more detail elsewhere in this report about their activities: read and be inspired!

Barbican on Screen

Mention of Family Film Club leads me to report on what has been and will be a significant development for our Cinema programme. Spurred by the depressingly low quality of many new commercial releases, twinned with the ever-expanding number of local multiplexes, we are planning a gradual shift in the balance of our arthouse/commercial film programme.

We aim to focus much more on our arthouse output, thus giving the Barbican a much more distinctive edge - special seasons, unique previews, archive features, screen talks and the best of international film. This would not only respond to our audience trends, but also bring Cinema more in line with the rest of the arts programme, reflecting our commitment to quality and distinctive international work, both old and new.

We shall also be opening up our third cinema for public screenings, refurbishing the Cinema 1 foyer and generally improving the cinema environment for our very loyal customers.

During the past year Cinema has led the arts programme with several exciting seasons: Animate the World, the Spike Lee retrospective, our 10th London Australian Film Festival, as well as responding to programming initiatives elsewhere in the Centre - Alladeen, Freedom Highway, Further beyond Nashville. One of the highlights for me was to see a full house for a screening in the Barbican Hall of a restored 1929 silent film Piccadilly starring Anna May Wong, complete with a new live score by Neil Brand.

We were also fortunate to work with Channel 4 on their press screening of *The Death of Klinghoffer* by John Adams, one of the most innovative and radical opera films ever made.

Barbican Opera

Opera in general featured strongly once again throughout the year. Last year was remarkable in this respect; this year even more so. With English National Opera's home at the Coliseum closed, we were fortunate to be able to work with them in both the Hall and the Theatre. The semi-staged Ring was completed, Mozart's *Così* was cleverly staged by Sam West, and Britten's *Rape of Lucretia* was brilliantly revived in David McVicar's production. There were also a number of concert performances, including a memorable Bellini *I Capuleti ed I Montecchi* conducted by Richard Bonynghe.

Added to this was a major American opera week featuring Adams's *El Niño* (staged by Peter Sellars) and the UK premiere of André Previn's *A Streetcar Named Desire* - the latter presented by the LSO. We also welcomed the return to our Great Performers programme of Les Arts Florissants and William Christie with Rameau's *Les Boréades*, and Emmanuel Haim with Charpentier's *David et Jonathas*.

Our concert performance of Ligeti's *Le Grand Macabre* with the BBC Symphony Orchestra was one of the highlights of our Ligeti weekend and of the BBCSO's increasingly strong presence as associate orchestra. Their continued commitment to new work is in sharp contrast to the increased conservatism that is growing elsewhere on the orchestral scene.

Opera featured too in the second year of Mostly Mozart: the rare *La Finta Giardiniera* presented in association with Garsington Opera. That series increases in strength year on year, thanks in part to our association with Classic FM and, now, Artsworld.

Christmas...

At the close of 2003 Raymond Gubbay enjoyed one of his most successful Christmases ever at the Barbican, with audiences higher than for five years.

From Classic to Contemporary

Over the last seven years the Barbican has not relied solely on its reputation in the classical field, solo visits this year by Yuri Bashmet, Cecilia Bartoli, Yo-Yo Ma, Andreas Scholl, Dawn Upshaw and Maxim Vengerov notwithstanding.

Our contemporary and jazz programmes, together with the annual Only Connect strand, provide innovation and cutting edge to our presence that I like to think is unsurpassed by our peers.

From Freedom Highway to X-Bloc Reunion, from Further Beyond Nashville to Only Connect, the Barbican has consistently found the artists, the ideas, the collaborations, the events to make a distinct and original mark on the London contemporary scene. If Great Performers has hit the highest level with the Vienna Philharmonic and the Berlin Philharmonic orchestras, then Barbican Jazz and world music does the same with Wayne Shorter, Jon Scofield, Herbie Hancock, Joshua Redman, Bill Frisell and John Zorn, just the tip of an impressive line-up of star names.

Closed, but in business

Barbican Art Gallery may have been temporarily closed, but the visual arts were still in evidence in the Centre during Only Connect, with work by the Chapman brothers and Sarah Lucas alongside performances by Wire and Michael Clark.

Moreover the Gallery's touring programme enjoyed its most successful year to date with the Game On, John Pilger and Fay Godwin exhibitions continuing to tour worldwide and spread the Barbican's growing reputation in the art world.

A Personal View

My favourite event of the year? The spellbinding evening with Randy Newman? Possibly. Sasha Waltz's Körper? Nearly. The BBCSO's John Cage weekend? Just about. The Overcoat from Canada? Almost. Actually it was down in The Pit - the irrepressible Ukulele Orchestra of Great Britain - "subversive and precious" according to Time Out. I hope those adjectives can equally well apply to the Barbican's whole arts programme in 03/04 either separately or together. I should hate to think we had ever become wholly respectable or commonplace!

However my personal prize for the most ground-breaking event of the year goes to Trisha Brown and Simon Keenlyside for their revelatory staged interpretation of Schubert's Winterreise in Barbican Hall (a co-production with Lincoln Center). You would not always want to see and hear Schubert's cycle like this – with allusive magical lighting by Jennifer Tipton, with expressive and sharply controlled movement by Brown, and the extraordinary vocal and physical magnetism of Keenlyside – but once seen, it haunts you forever.

Graham Sheffield

Artistic Director

"[Wintereisse]
is a brilliant
conception and
at its best has
a mesmerising
potency..."

Barry Millington, Evening Standard

17.09.03





Barbican awards

Royal Philharmonic Society Awards Opera award

Les Arts Florissants and William Christie
Monteverdi's *Il Ritorno d'Ulisse*
Presented May 03 (for performances in
02/03 financial year)

Front Row listeners' poll

Most comfortable theatre and cinema
seats
Oct 03

Peter Brook Empty Space Award

The Pit
Best Studio Theatre
presented Nov 03

Evening Standard Awards

Best Director
Simon McBurney
The Elephant Vanishes
nominated Nov 03

Images clockwise from top left:
motiroti / The Builders Association *Alladeen*,
Complicite *The Elephant Vanishes*,
Ronnie Burkett Theatre of Marionettes *Happy*,
Duckie's Christmas Performance *Palais C'est Barbican!*
Third World Bunfight *iMumbo Jumbo*

Manchester Evening News Awards

Best Special Entertainment
motiroti / The Builders Association
Alladeen
nominated Nov 03

**Manchester Evening News
Theatre Awards**

Best Special Entertainment
Ronnie Burkett Theatre of Marionettes
Happy
presented Dec 03 (for performances in
01/02 financial year)

Laurence Oliver Awards

Best Entertainment
Duckie's Christmas Performance Palais
C'est Barbican!
presented Feb 04

EMMA Awards

Best Play
motiroti / The Builders Association
Alladeen
Nominated Feb 04

"... the Pit has flourished over
the past year, and acquired
an increasingly distinct identity
as a studio theatre space,
its possibilities tested at every step.
It has become, in a sense,

& nominations 03/04

Time Out Live Awards

Outstanding Performance in Dance
Emio Greco I PC
Double Points: One & Two
presented Feb 04 (for performances in
02/03 financial year)

Time Out Live Awards

Special Award for Theatre
Duckie's Christmas Performance Palais
C'est Barbican!
presented Feb 04

EMMA Awards

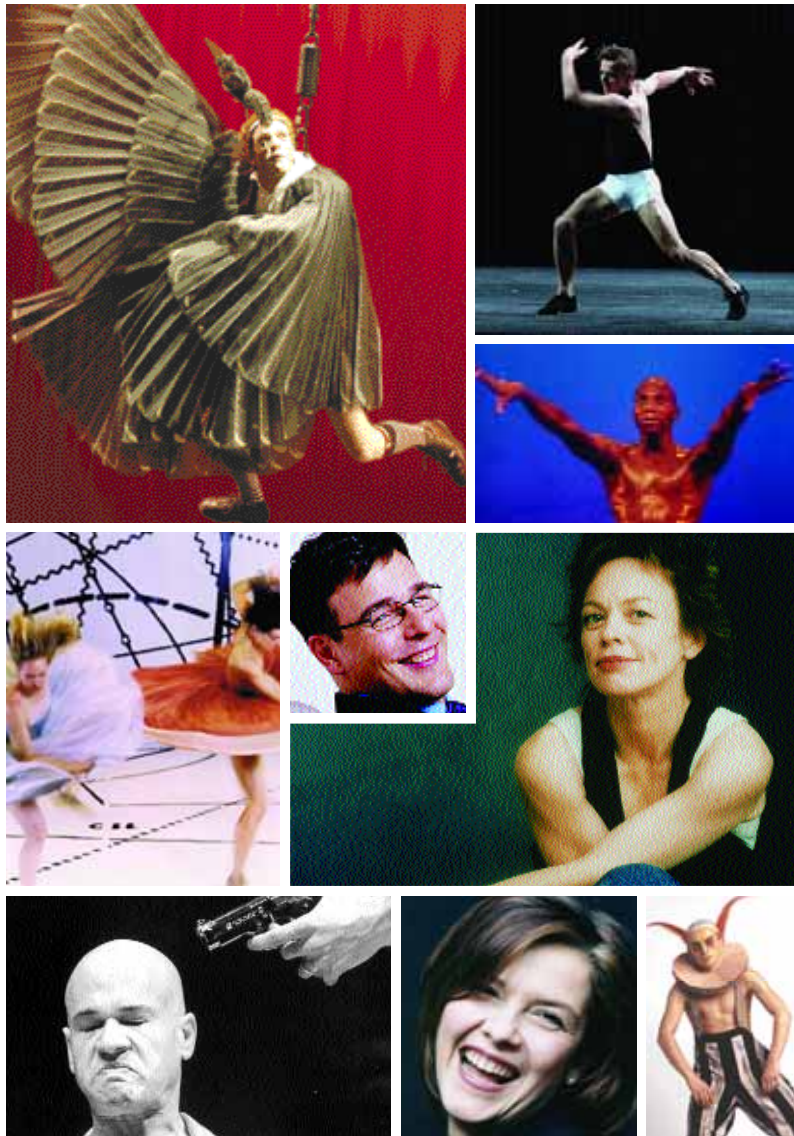
Best Play
Third World Bunfight
iMumbo Jumbo
Nominated Feb 04

**OBIE (New York Off-Broadway
Theater Awards)**

Special Citation
motiroti / The Builders Association
Alladeen
presented May 04 (for performances in
03/04 financial year)

London's main platform for the best
fringe theatre from around
the world, and ... has ensured
that some of this country's finest
fringe work is placed within
an international context."

Dominic Cavendish, Chair of judges, Peter Brook Empty Space Award



Theatre

BITE

(Barbican International Theatre Events)

Barbican Theatre

Teatre Romea

Macbeth

Barbican Promotions

*** = Barbican commission, co-commission or co-production

Collectif AOC

La Syncopa du 7

The Royal Dramatic

Theatre of Sweden

Ghosts

Laurie Anderson

Happiness***

Compagnie Montalvo-Hervieu

Babelle Heureuse***

Schaubühne am Lehniner Platz

Berlin/ Sasha Waltz

Körper

Images clockwise from top left:

Cirque Eloize *Nomade*

Mikhail Baryshnikov *Solos with Piano or not...*

Vincent Sekwati Koko Mantsoe/ Company Rary/

Compagnie Salia ni Seydou *Moving Africa*

Laurie Anderson

Inbal Pinto *Boobies*

Angelika Kirchschrager

Teatre Romea *Macbeth*

Deborah Colker / Companhia de Dança Rota

centre: Andreas Scholl

Complicite

The Elephant Vanishes***

Third World Bunfight

iMumbo Jumbo***

Cirque Eloize

Nomade***

motiroti/ The Builders Association

Alladeen***

ex Machina

The far side of the moon

Canstage

The Overcoat

Schaubühne am Lehniner Platz

Berlin / Thomas Ostermeier

A Doll's House - Nora

Mikhail Baryshnikov

and Pedja Muzijevic

Solos with Piano or not ...

Berkeley Repertory Theatre/ Oregon

Shakespeare Festival/ David Edgar

Continental Divide

The Foundry Theatre

... and God Created Great Whales

TCH Productions/ Peter Hall

Cuckoos***

motiroti/ The Builders Association

Geniescape***

Theatre O

The Argument***

Ridiculusmus

Ideas Men***

William Yang

Shadows

Music

Great Performers

Scharoun Ensemble, Berlin/

Andreas Scholl

Karita Mattila inc Quatre Instants/

Kaaija Saariaho***

Yo-Yo Ma/ Kathryn Stott

Endellion String Quartet/ Sam West

Pittsburgh Symphony Orchestra/

Mariss Jansons

& Commissions 03/04

Robyn Orlin

We Must Eat Our Suckers With The

Wrappers On

Inbal Pinto

Boobies

Theaterhaus Stuttgart

The Maids

Deborah Colker Companhia de

Dança

4 por 4/ Rota

Vincent Sekwati Koko Mantsoe/

Company Rary/ Compagnie Salia ni

Seydou

Moving Africa

The Pit

Grupo Piollin

Vau da Sarapalha

Made in Berlin

Trava

No Time for Wasa

Paula E Paul/ Ralf Krause/

Petra Bogdalin

Planta del Pie

Joanna Dudley with Juan Kruz Diaz,

De Garaio Esnaola

My Dearest, My Fairest

Duckie's Christmas

Performance Palais

C'est Barbican!

Bobby Baker

Box Story

The Ukulele Orchestra

of Great Britain

Tbilisi Marionette Theatre

The Battle of Stalingrad/

The Autumn of my Springtime

Chanticleer: Our American Journey

San Francisco Symphony (2 concerts)

Michael Tilson Thomas/ Hilary Hahn

Michael Tilson Thomas/

Barbara Bonney

Angelika Kirchschlager/

Venice Baroque Orchestra

Orchestra of the 18th Century/

Frans Brüggen

David Daniels / Les Violons du Roy

Yo-Yo Ma / Assad Brothers/

Kathryn Stott

Les Arts Florissants/
William Christie: Les Boréades

John Adams/ Peter Sellars /
BBC Symphony Orchestra
El Niño*** (2 performances)

Trisha Brown/ Simon Keenlyside
Winterreise*** (2 performances)

Gabrieli Consort and Players /
Paul McCreesh/ Magdalena Kozena

Maxim Vengerov / Fazil Say

Le Concert d'Astrée /
Emmanuelle Haim

Deborah Voight/ Brian Zeger

Dawn Upshaw / Gil Kalish

Emmanuelle Haim / Orchestra of
the Age of Enlightenment
David et Jonathas

Branford Marsalis Quartet

Jon Scofield: Überjam/ Koop

George Russell
and the Living Time Orchestra

Herbie Hancock &
Bobby Hutcherson

Joshua Redman - The Elastic Band/
Dave Holland Quintet

Cassandra Wilson

John Zorn/ Roberto Rodriguez

Barbican Promotions & Commissions

Yuri Bashmet

Les Arts Florissants/ William Christie
Xerxes

Dmitri Hvorostovsky/
Moscow Chamber Orchestra

Les Arts Florissants/ William Christie
Charpentier

Budapest Festival Orchestra /
Ivan Fischer (2 concerts)

Minnesota Orchestra/
Osmo Vänskä

Andreas Scholl with the
Accademia Bizantina

Haitink at 75
Royal Concertgebouw Orchestra of
Amsterdam (2 concerts)
(series continues in 04/05)

Ligeti at 80
2 concerts in Barbican Hall and
accompanying events

Mostly Mozart
12 concerts in Barbican Hall and
accompanying events

Barbican Jazz

Conjure:
Ishmael Reed, Taj Mahal, David
Murray, Billy Bang, Kip Hanrahan

Tommy Smith

Bill Frisell Group
with Djelimady Tounkara

World and Roots

Quinteto Piazzolla/ Joanna
MacGregor/ James Crabb

Dulce Pontes

Gotan Project

Eliades Ochoa

Carlinhos Brown/ Joyce

Super Rail Band/ Bambaya Jazz

Oumou Sangaré + Magic Malik

Lou Reed and Fernando Saunders
An Evening of Music and Poetry

**McSweeney's vs
They Might Be Giants**

An Evening with Randy Newman

Festivals

Only Connect

The Film Music of Spike Lee and

03/04

Terence Blanchard (2 performances)

Michael Clark
Would, Should, Can, Did***

Flag: Burning
WIRE + Jake & Dinos Chapman
+ **Es Devlin*****

X-bloc Reunion
10 performances in Barbican Hall,
Barbican Theatre, LSO St Luke's plus
accompanying events

Freedom Highway
3 concerts in Barbican Hall, film season
and accompanying events

Wayne Shorter: 'Footprints' (residency)
2 concerts in Barbican Hall, 2 concerts
at LSO St Lukes and accompanying
events

Way Beyond Nashville
2 concerts in Barbican Hall and film
season plus 30 associated events by
partners around London

Art

Barbican Gallery

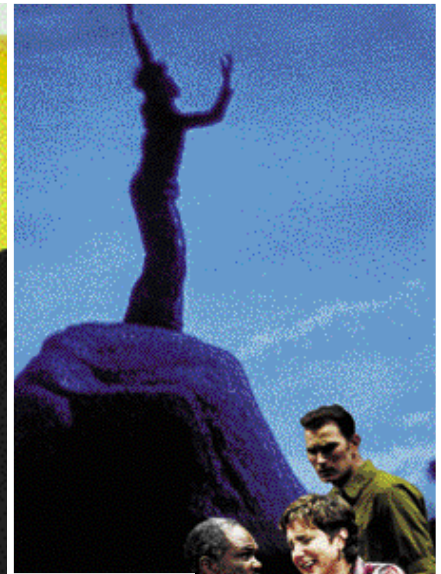
Exodus:
Photographs by Sebastião Salgado

Barbican Art Gallery was closed for
refurbishment from June 2003 to April
2004

The Curve

Witness: Contemporary artists
document our time

Images clockwise from top left: Maxim Vengerov,
El Niño, Gotan Project, Yo-Yo Ma, Joshua Redman
Centre: Cassandra Wilson





The Poetics Project 1977 - 1997:
Mike Kelley/ Tony Oursler

The Curve was closed as part of the
foyer renovations programme from July
2003 to September 2004

Off-site

Bloomberg New
Contemporaries 2003

Art Spaces

Denis Masi: Power and Glory

Film Seasons

Art Deco on Film

Spike Lee - the full retrospective

Ingmar Bergman - Ghosts

Prokofiev 2003

X-Bloc Reunion

Thunderbirds are Go

Khachaturyan on Film

California Sound/ California Image

City of London Festival

Mostly Mozart

Barbican Promotions & Commissions



Film

Barbican Screen

Film Festivals

10th London Australian Film
Festival

Animate the World 2003

Africa at the Pictures

images clockwise from top left:

The Poetics Project 1977 - 1997: Mike Kelley / Tony Oursler

Priscilla, Queen of the Desert

The Cat Returns

Thunderbirds Are Go

Spike Lee from 'Mo' Better Blues

Piccadilly

Alladeen on Screen

Freedom Highway

Evelyn Waugh

György Ligeti

Robert Lepage

Ralph Vaughan Williams on Film

Way Beyond Nashville

Jean Genet

American Film Theatre

Benjamin Britten and Film

John Cage Uncaged

Barbican Screen Talks

Michael Winterbottom / In This World

Spike Lee / 25th Hour

Liv Ullman / Scenes from a Marriage

Gerry Anderson/ Doppelganger

Joan Jara/ Compañero: Victor Jara of Chile

Professor Iain Borden / Playtime

Sam West / Così

Ousmane Sembene / Faat Kine

03/04

Juliet Stevenson & Douglas McGrath/ Nicholas Nickleby

Anne Reid and Hanif Kureishi / The Mother

St Etienne, Paul Kelly and Kieran Evans / Finisterre

Peter Hall / The Homecoming

Peter Webber & Olivia Hetreed / Girl with a Pearl Earring

Bryan Brown & Rachel Ward / Martha's New Coat

Special Screenings

Lilya 4-Ever - Panel Discussion

The Dam Busters

Wojaczek - Polish literature discussion

The Death of Klinghoffer / American Classic

Sibelius - Themes from Heaven

The Life of Anton Bruckner

Henry V

The Festival in the Desert (plus panel discussion)

War and Peace

Soul Survivor: The James Brown Story

Lady Lazarus

Silent films with live accompaniment

Pandora's Box

Piccadilly

The Last Laugh

The Battle of the Somme

The Overcoat

Barbican Education

Literature/ Spoken Word

Writing on Exodus

1001 Nights in Two Evenings

Invisible World: Stories for the Days of the Dead

Stories of Shifting Truth

Writers on Chadwick

Schools Programme

Literacy project: Can I Have A Word?

National Schools Film Week

Projects on:

Deborah Colker

The far side of the moon

El Niño

Exodus:

Photographs by Sebastião Salgado

Only Connect

Family Programme

Family Film Club (weekly)

Animate the World 2003 (with Barbican Screen)

The Magic Flute Family Festival

InGenious

Summer Saults

Book Me! (2 programmes)

Compagnie Montalvo-Hervieu workshops

Neighbourhood programme

El Niño: Modern Marys

Circus project

Book Me in EC1

EC1 Goes Down Under

Talks and Discussions

John Adams and Peter Sellars (El Niño)

Imagining Mary: Madonna in a secular age (El Niño)

Mostly Mozart pre-concert talks

Why don't we know Murakami better? (The Elephant Vanishes)

Reconciliation: forgiveness and justice or the culture of revenge?

In Conversation and panel discussion

Drama in Politics / Politics in Drama (2 talks for Continental Divide)

David Edgar in Conversation: the 80s and after; the 60s and after (2 events for Continental Divide)

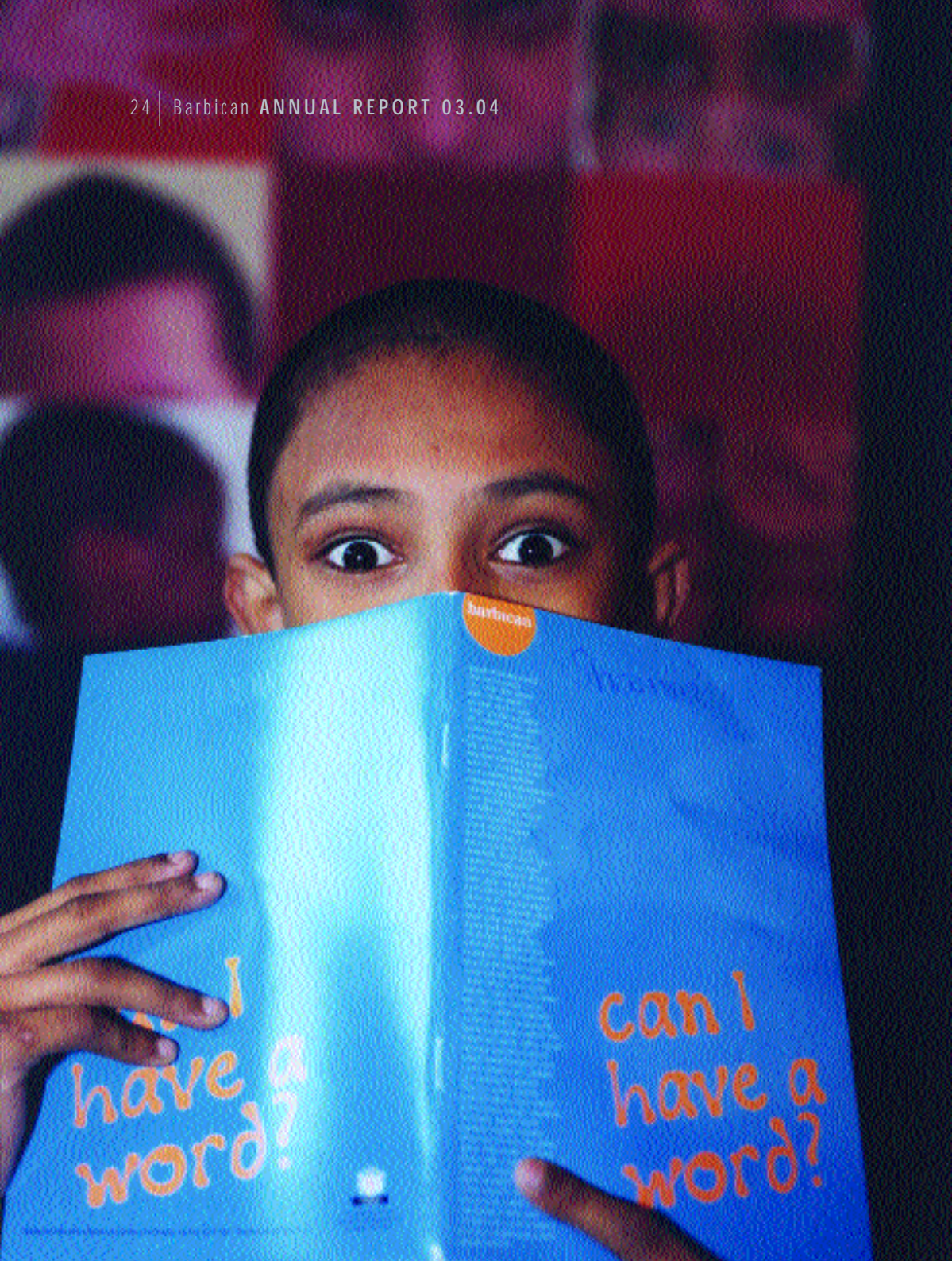
BITE post show discussions

Calixto Bieito (Macbeth)

Sasha Waltz and John Ashford (Körper)

motiroti/ The Builders Association (Alladeen)

The Elephant Vanishes



"There is no question that Barbican Education has enriched how the centre as a whole works, how it thinks and how it relates to its neighbouring communities."

John Tusa, Managing Director

photo © Matthew Stuart

barbican education: the first six years

Transforming the Barbican

An undoubted highlight of the Barbican's 2003-04 season was the performance of John Adams's opera *El Niño* under the direction of Peter Sellars. In the final moments of the opera, the Barbican Hall filled with the soaring voices of thirty children performing the final chorus, *Lady of the Winds*, as Willard White sang the conclusion of the work. Unlike the previous performances in Paris, New York and Adelaide, this was no professional children's choir. Barbican Education had persuaded the creative team to form the chorus from inner-city children drawn from our Adopt-the-Barbican partner schools.

For most of them, it was their first experience of singing in public. And here they were - on an international concert stage, accompanied by full orchestra, performing with some of the greatest artists of our time. It had taken weeks of work, but their performances were stunning. And more importantly the children's experience had taken them on an enormous journey of discovery - about music, about themselves and about the process of creativity.

Such activities illustrate the dramatic change in the Barbican's culture that has come about since Barbican Education was launched in 1998. Alongside the growth of our own promotions of classical and contemporary concerts, the establishment of the BITE international theatre programme and the integration of the art gallery, the creation of Barbican Education has been an integral part of the process of artistic expansion, changing the way the Centre engages with audiences, visitors and neighbours.

In the past, we had very limited relationships with neighbouring communities and no regular contact with schools. Within the building there were few activities for families and the opportunities for audiences to deepen their understanding of events through talks and workshops were limited.

Six years later, we have a thriving programme that has changed the cultural landscape of the organisation. The Barbican is now even more than a venue promoting world-class performances and exhibitions. It is playing a significant role in the cultural education of local young people, making a difference in schools, and handing on to the next generation the creative possibilities that are inherent in the arts. Within the building, there is a regular programme for children and their families to engage with the artistic programme in all kinds of different ways. And for adult audiences, Barbican Education enhances the programme, offering talks and debates, writers' commissions and creative workshops.

Inspiring a Passion for the Arts

The overriding aim of the programme is to inspire a passion for the arts. To achieve this we create new partnerships that bring art and people together. These partnerships include artists, schools, youth groups and funding bodies, all working together to make an impact.

We use the Barbican's world-class arts programme as a device to open up learning opportunities for people of all ages and all levels of experience. We hope to give people the chance to discover more about the arts and their own creativity – from the children taking part in writing workshops and getting excited about the power of words to the arts cognoscenti engaging in critical debate at a performance or exhibition.

All this is delivered through six key strands

Schools

Working closely with 12 Adopt-the-Barbican partner schools, we enhance the school curriculum with creative projects. From a dance project with Brazilian choreographer Deborah Colker through to the creation of new animation films for the annual London Australian Film Festival, the projects encourage skills development, imagination and learning.

Families

During Family Festival weekends the Barbican becomes a creative playground, giving children and their families all kinds of opportunities to discover the arts - making magic lanterns in the Alladeen festival, walking the tightrope at the Summersaults circus festival or performing extracts from The Magic Flute in an interactive puppet version of the opera during Mostly Mozart.

Neighbourhood

To build a bridge between the Barbican and our diverse, neighbouring community in EC1, we have developed strong relationships with community groups. We work in their spaces to create imaginative projects that are then showcased at the Centre. Highlights have included film-making projects screened at the Barbican's 10th London Australian Film Festival and a local choir performing Modern Marys.

Talks

Whether it is a talk about a specific production or exhibition, or a panel debate exploring some of the broader cultural issues surrounding the work we present, the talks programme gives our audiences the opportunity to discover more about the artform and take part in critical debate. Highlights in 03/04 included the extensive series on theatre and politics to complement David Edgar's Continental Divide and a series on reconciliation with Mo Mowlam and Fergal Keene to accompany William Yang's Shadows.

Workshops

Practical workshops inspired by the arts programme, and often featuring visiting artists, give people the chance to be creative themselves. The highlights of this year included a life-story workshop with Bobby Baker and the opportunity to perform in Ligeti's Symphony for 100 Metronomes.

Literature

The launch of the literature programme, under Barbican Education's banner has introduced a new strand to the Centre's programme, complementing the range of performing and visual arts, and producing a further increase in the Centre's commissioning activity. The public programme is aimed at all ages, and builds on the recent growth in story-telling for adults across the UK, responding to the arts programme and creating stand-alone events.

Can I Have A Word?

Across the whole programme, the most important stride forward in 03/04 has been the launch of our ambitious new literacy project - Can I Have a Word? Discussions with head-teachers last year revealed that raising standards of literacy is still a major priority in local schools - up to 25% of primary age children are leaving school unable to read and write properly. Can I Have a Word? arose from our commitment to make a difference. Working closely with local teachers and leading writers, we have brought together 360 children aged 9-10 on a year-long programme designed to excite them about the power of words and encourage their own creative written work. At the time of writing, this project is drawing to a close and we await the evaluation to see the extent of its impact.

“There are so many barriers to overcome when introducing kids to the arts, but I am certain that now they have done this project, this group will always feel the Barbican belongs to them”

Teacher, Globe Town PIE EAZ

photo © Matthew Stuart





"I was proud of myself;
I had made something I had
never made before" Pupil, Sir John Cass's

Foundation School

"Michael Rosen told us words
and sentences grow like
seeds...if you put them in a
book they will grow"

Pupil, Bonner Primary School

"In the Barbican my writing
improved -
it made me have
a big imagination"

Pupil, Bangabandhu School

photo © Bill Cooper

Thanks

None of this work would be possible without the hard work and creative ideas of the artists involved with the programme, the commitment of our partners and the generous support of funders. We would like to extend enormous thanks to

Arts and Business New Partners Award
 Aldgate and Allhallows Barking Exhibition Foundation
 The Thomas Sivewright Catto Charitable Settlement
 The Charles E Chadwyck-Healey Charitable Trust
 The Ernest Cook Trust
 The Cripplegate Foundation
 The Equitable Charitable Trust
 Esmée Fairbairn Foundation
 The Worshipful Company of Fan Makers
 Fishmongers' Company Charitable Trust
 The Robert Gavron Charitable Trust
 The Worshipful Company of Grocers
 The Haberdashers' Company
 Matthew Hodder Charitable Trust
 The Kobler Trust
 The Carole and Geoffrey Lawson Foundation
 The Mercers' Company
 Denton Wilde Sapte Charitable Trust

The Next Stage

So what do we see as the next chapter in our development? We have a strong commitment to expand the programme, giving more people the chance to take part in our projects. From increasing the number of Adopt-the-Barbican schools to offering more family festivals, we want to offer these rich opportunities to more people.

Key in the next year will be the launch of a new e-learning project, putting interactive resources onto the web for all to use, extending partnerships with Higher Education and Further Education colleges to build our relationships with students, and the second year of Can I Have a Word?

Jillian Barker

Head of Education

Adopt the Barbican Schools

Bangabandhu Primary School
 Bonner Primary School
 Sir John Cass's Foundation School
 Central Foundation School for Boys
 Elizabeth Garrett Anderson School
 Globe Primary School
 Globe Town EAZ
 St Luke's Primary School
 Moorfields Primary School
 Morpeth Secondary School
 John Scurr Primary School
 Prior Weston Primary School



London Symphony Orchestra

"A crack ensemble to rank
with the world's best ...
If its second century is any
less eventful, I will turn in
my grave with amazement"

Richard Morrison, The Times, 11 June 2004

image left: The London Symphony Orchestra at LSO St Luke's photo © Clive Barda
image opposite: Sir Colin Davis photo © Gautier Deblonde



2003-2004 was an exciting year for the LSO, the Barbican's resident symphony orchestra. The year kicked off with the successful launch of LSO St Luke's, the UBS and LSO Music Education Centre, which was quickly followed by the announcement of three new media partnerships – BBC Radio 3, Classic FM and the Evening Standard, new lower ticket pricing and a new book by Richard Morrison 'Orchestra - The LSO: A Century of Triumph and Turbulence' published by Faber and Faber for the LSO's Centenary.

Classic FM started on 16 April with Marin Alsop conducting a new LSO Classical Sampler Concert for first-time attenders - selling out in 3 weeks to CFM listeners, 82% new to the LSO - and has since broadcast a History of the LSO with Richard Morrison. Over the Centenary season (January 2004 to July 2005) BBC Radio 3 is broadcasting 26 evening Barbican concerts and 40 lunchtime concerts at LSO St Luke's, and has commissioned a new Concerto for Orchestra from Michael Tilson Thomas to be premiered at the Proms, while the Evening Standard selected 20 concerts as 'Evening Standard Classics' to promote in Metro Life and the Evening Standard.

The LSO continued working with the world's finest conductors and soloists all year through, winning two prestigious Royal Philharmonic Society awards: the best UK festival or series for 'By George! Musical encounters with George Benjamin', and a Gold Medal for Richard McNicol, the LSO's distinguished Music Animateur for LSO Discovery.

Artistic highlights include:

- By George! - 9 LSO concerts and 10 LSO Discovery events curated by the composer, presenting his own music alongside pieces that inspire him
- LSO Centenary 2004/05 - starting with Sir Colin Davis's acclaimed concert performances of Britten's Peter Grimes in London and New York, and quickly followed by a 12-concert tour of the Far East including Singapore, Beijing, Hong Kong, Kitara, Tokyo, Sapporo, Kyoto, Niigata, Okayama and Fukuoka
- Genius of the Violin - the opening concert in a new festival celebrating the violin with international violinists from the worlds of jazz - Didier Lockwood, classical - Maxim Vengerov and gypsy - Roby Lakatos



- LSO Live, the LSO's own record label, expanded with 6 new recordings featuring Sir Colin Davis, Bernard Haitink and Mariss Jansons - all but one of the new releases were 'Editor's Choice' in Gramophone magazine. Holst's The Planets was CD of the week on Classic FM, Berlioz's Harold in Italy won the CD of the year award from Le monde de la musique, Mahler's Symphony No 6 was nominated for a Classical Brit (as was Sir Colin Davis). Other releases were Brahms Symphony No 2 and Double Concerto, Brahms Symphony No 1, Sibelius Symphonies 3 and 7, and a special 12-CD box set featuring Sir Colin Davis's award-winning LSO Live recordings of Berlioz masterpieces.

The high point for LSO Discovery was the opening of LSO St Luke's, the new home for the orchestra's education programme on Old Street. A range of regular workshop strands started, providing many opportunities for people to use the fantastic spaces to make music alongside LSO players in lunchtime concerts, schools projects, family days, projects for the elderly and gamelan sessions. A new music technology room has just been equipped and will start running creative music sessions on computers and linking with communities further away. The introduction of a full IT network for multiple LSO locations has meant that the organisation can now reap the benefits of its investment over the past few years, and with the development of video conferencing from LSO St Luke's provide a real benefit to the LSO. The year has also been about fundraising to help underpin the work of LSO Discovery for the future. This will include a new Disability and Elderly programme, providing many opportunities for people to have access to the Orchestra and to LSO St Luke's.

One of the main fundraising drives during 2003/04 was the launch of The Lord Mayor's Appeal 2004, 'Music and the Arts for Everyone', of which LSO Discovery is the principal beneficiary. The LSO decided to combine its own planned Centenary Appeal for LSO Discovery with The Lord Mayor's Appeal. To maximise the fundraising potential the LSO took over the entire fundraising for both. The aim is to help to underpin the annual running costs of LSO Discovery through building the LSO Endowment, as well as to contribute to specific project costs. The Appeal was launched on 8 November 2004 on The Lord Mayor's Show Day, followed by a formal opening concert and dinner hosted by The Lord Mayor at the Mansion House on 17 November, and an LSO

Discovery 'Open Day' at LSO St Luke's on 3 December to showcase the Appeal. An Appeal Committee was formed, under the Chairmanship of Lord Rothermere, each member making a major donation to the Appeal as well as assisting with particular aspects of the fundraising. The first event was a recital and dinner with Kiri Te Kanawa, held at Crosby Hall on 23 March and hosted by Committee Member Christopher Moran.

Since its official opening in April 2003 LSO St Luke's has quickly established itself as a rehearsal space, concert hall, recording studio for audio and TV projects, and for conference and corporate hospitality events. Aside from regular LSO rehearsals and education activities, excellent co-promotion relationships have been established with BBC Radio 3, for lunchtime chamber concerts, and the Barbican for events with artists including Manu Dibango, Wayne Shorter and concerts in the X-Bloc Reunion series. BBC4 filmed artists in concert including James Brown, Bert Jansch, John Cale and June Tabor. Other London arts organisations have regularly held their rehearsals in the Jerwood Hall including ENO, London Sinfonietta, Orchestra of the Age of Enlightenment and the LPO. The response to the hall has been extremely positive, and press quotes include soprano Jessye Norman's comment to The Times that "this is the best conversion I've ever seen", and the Evening Standard's Barry Millington review which said "It's almost worth moving to Old Street to have this on your doorstep".

Clive Gillinson
Managing Director
London Symphony Orchestra



BT's Annual General Meeting, Barbican Hall, July 2003 Photo © Gianni Muratore

commercial director

“Excellent facilities, enhanced by the willingness of staff to help out wherever they could. The staff made the day run smoothly and was able to help on all occasions. This certainly took the stress out of the day for me as an organiser.”

Marcia Stephens, Home Office

“Another excellent year, thanks to all your team for their able assistance.”

Ros Burnett, Abbey National Plc

The Barbican's commercial division is responsible for all non-arts income generation across the Centre including conferences and trade exhibitions, banqueting, restaurants and bars, and the development department.

Conferences and Exhibitions

In 2003/04 the Barbican hosted over 350 conferences for more than 82,000 delegates. The year-end result shows income growth of 6.5% (£1,475k) on the 2002/03 financial year and an increased net contribution of £937.7k despite the meetings industry remaining a challenging marketplace.

The biggest gains came from the larger meetings market's use of the Barbican Hall and Theatre. From a diverse range of events, highlights included the St. James's Place Annual Meeting for the 9th consecutive year, and the Market Research Society Annual Conference which used the Hall and Theatre together, linking the two areas with an extensive exhibition on the foyers. These two events alone generated in excess of £315k to the Barbican and its banqueting contractor Searcy's.

Industry recognition came in the form of the 2003 Meetings Industry Marketing Awards where the Corporate Sales Department won Best Print Advertising Campaign for the second successive year.

Exhibitions delivered £420k income from 20 events which attracted 15,770 attendees. The International Wine Challenge in April saw the Exhibition Halls play host to the world's biggest blind wine-tasting competition with more than 9000 wines from all over the world tasted by over 400 professional tasters. The British Inventions Show (November) brought together investors, inventors and manufacturers from all spheres of business and attracted much media attention. Other major events included the Growth Technologies Investor Show and Nicole Farhi Summer and Winter Sales.

Banqueting, Restaurants, Bars and Shops

Catering at the Barbican continues to be operated by two contractors: Searcy's (Searcy's Restaurant, banqueting operation and foyer bars) and Digby Trout Restaurants (Balcony Bistro, Waterside Café, Concert Café and foyer coffee points). DTR successfully retendered for their contract during the year.

Overall, catering delivered £750k income, on par with 02/03, and a net contribution of £550k – a small increase from the previous year. A notable area of success is the wedding market, with 20 weddings held in the Conservatory during the year.

The current refurbishment programme has led to a number of temporary measures in the foyer this year. A new permanent shop, along with new bars and coffee points, all form part of this scheme over the next two years. Meanwhile, the Balcony Bistro will be redecorated and relaunched during 2004.

Development

We were delighted to welcome National Australia Bank as title sponsors of The 10th London Australian Film Festival with a sponsorship that included a project for the local community and schools. This resulted in a series of short animated films that were screened throughout the festival. This extra area of their sponsorship was funded entirely by the New Partners Scheme through Arts & Business.

"Their approach allowed us to explore and discover additional opportunities, including the introduction of new educational and community programmes surrounding the festival which has given National Australia Bank far greater depth to their sponsorship and further enhances the quality of the partnership." Alice Smith, National Australia Bank

The Barbican Arts Partners corporate members scheme continued with 100% renewals and a steady growth in income of 12% year on year.

Mark Taylor
Commercial Director



The Barbican is owned, funded and managed by the Corporation of London

Thanks to all our sponsors in the 03/04 financial year ...



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Barbican Arts Partners 03 / 04

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Bloomberg



SLAUGHTER AND MAY

CLIFFORD
CHANCE

Simmons & Simmons





A unique banqueting experience, in partnership with Searcy's Photo © Gianni Muratore

"A big thank-you to our event manager and all Barbican staff who worked on our event. Pre-event co-ordination was exceptionally thorough. It couldn't have run more smoothly on the day."

Sophie Russell-Ross, The Market Research Society

services

The Barbican's services division incorporates the capital projects, visitor services, engineering, and event planning and production departments.

Key developments this year focussed on capital projects, encompassing both the £1 million renovation of the Barbican Art Gallery (June 2003 to April 2004) and the continuing £12.25 million foyer and entrances scheme - now well under way. In visitor services, there were advances in both online booking and access arrangements. The division also entered into a new relationship with the Barbican's neighbour, the Guildhall School of Music & Drama.

Capital Projects

Barbican Art Gallery

Barbican Art Gallery re-opened on 29 April 2004 with a greatly enhanced, more flexible gallery space. An additional 140m² of display area has been created by the sealing of the central void and the removal of the large staircase down to the Library ensuring sound insulation, while a new air handling system provides complete environmental control, enabling the Art Gallery to fulfil the conditions required for the loan of valuable artworks.

Designed by Allford Hall Monaghan Morris, the £1million refurbishment (fully funded by the Corporation of London) respects the modernist-inspired character of the building, exposing original elements such as the central concrete columns and the distinctive profile of the stair to the upper floor. The space is streamlined with new walls and floors to both levels, and state

of the art poured resin floor surfaces (made possible by Absolute Floors) and the reception/entrance area has been re-configured to become more spacious and welcoming.

Foyers and Entrances

The Centre's £12.25 million scheme to improve its foyers and entrances (also fully funded by the Corporation of London) has entered its second phase. Following preparatory work in summer 2003 that included the removal of three concrete staircases, one of which weighed 35 tonnes, the Centre has started to build the new elements of the scheme.

Currently these include the new bridge on level 0 which will provide a direct route from the Silk Street entrance to stairs and lifts at the Lakeside; the new access route into the foyer from Car Park 5; the new café, shop and double-sided bar on level 0; the new ticket office, information point and cloakroom on level -1 and the circular light-well between level 1 and level 0.

Visitor Services

Online Booking

There have been major enhancements to the Barbican's online ticketing service over the last year. Customers can now book subscription packages and discounted tickets online and can choose their exact seating location using a dynamic seating plan. Average weekly online ticket sales were 19% for the 03/ 04 financial year, with this figure peaking at 38%.

Access

The Barbican's access guide was redesigned in consultation with the Centre's access group and successfully re-launched in August 2003. The Group was consulted on access to the Theatre, Cinema and trade Exhibition Halls and provided feedback on design proposals for external furniture and the development of the Barbican Access Membership Scheme.

In January 2004 the UK Film Council awarded a grant (with matching funding from the Corporation of London) to establish a regular programme of audio described and captioned film screenings.

Customer Services

A year of praise for Customer Services staff was crowned by the presentation of the National Customer Service Award for Customer Service Professional of the Year - Leisure and Tourism to a long-standing member of the team.

Guildhall School of Music & Drama

On 1st December 2003 the services division assumed responsibility for the operation of engineering and project management at the neighbouring Guildhall School of Music & Drama, providing the School with access to the Barbican's infrastructure for engineering services, twenty-four hour shift operations and project management skills. This new partnership enables the GSMD to achieve high quality service with the least possible outlay, introduces greater efficiency in the use of Corporation of London resources and develops the relationship between these two complementary CoL funded organisations.

Michael Hoch
Services Director

"I am disabled and the performance was about to start. A very efficient and pleasant young man whisked us down in a lift and took us to our seats. A brilliant piece of organisation."

Customer comment

"Listeners also responded by nominating the most comfortable venues, with the Barbican Centre in London the clear favourite..."

Louise Jury, The Independent 25.10.03
(reporting on BBC Radio 4 Front Row poll on theatre and cinema seats)



photo © Leon Chew

human resources

“Genuinely staff stand out compared to other comparable venues in terms of the friendliness, helpfulness and overall demeanour. Well done!”

Customer comment

This has been a year composed largely of research and planning for a number of new initiatives alongside a major collaborative project with our neighbours, the Guildhall School of Music & Drama.

The research and planning is vital if we are to continue to meet the ongoing challenge of maintaining the balance between creativity - the driving force of our existence - and the business skills so necessary for survival.

The United States has proved to be an area of inspiration for signposting the way to achieve this balance for some time. We have established, and continue to build, strong links with a number of similar institutions for the mutual exchange of ideas, information and people. The move to globalisation is so influential in developing the organisational working culture that it is vital our staff are exposed as much as possible to these different ways of working.

We have also begun to undertake personal coaching and mentoring programs for our key senior executives. Through this, we hope to ensure that both organisational and individual experience, knowledge and vision remains at the forefront of driving the change needed to survive in this increasingly competitive market. We hope also to assist senior staff to develop into the leaders of the future, helping to ensure that the arts remain in strong and capable hands.

We are amongst the organisations engaged in a pioneering pan-European cross-business development scheme for senior executives, the Circle of Innovation. Representatives from diverse businesses including the Barbican, Coca Cola, Nike and Blockbusters are engaging in six two-day seminars, to discuss their varied approaches to a range of topics including vision, concepts, development, and marketing. For the mid-career, high-ranking participants, the exchange of ideas and learning is proving an invaluable experience, whilst the companies benefit by providing live case studies for group brainstorm and resolution.

Nearer home, we have been sharing skills with our neighbour, the Guildhall School of Music & Drama, and identifying ways in which we can both exchange ideas and share resources, be they people, space, knowledge or finances. It has proved to be an insightful experience for both parties, requiring a lot of hard work and co-operation, but strongly emphasising the benefits of collaboration and, hopefully, establishing a blueprint for future working.

We have also begun new collaborations with a number of academic institutes who have provided us with excellent interns for projects throughout the organisation. The benefits have been two-fold, meeting our belief in social responsibility as a large institution, and providing tangible experiences of work for today's students. It also helps us to retain a high degree of energy in our approach and reinforces our insight into current trends and ideas in the fast moving arts environment.

I believe the coming year will see increased emphasis on establishing even greater flexibility of working whilst maximising use of our resources. Implementing our own trainee schemes and developing working methods based on team achievements, and results rather than individual tasks, will be vital. Continuing to develop the ways in which we can collaborate with neighbours and other arts institutions will be a key factor in continuing to develop as an institution.

Diane Lennan

Director of Human Resources

finance



Within a few short years the Barbican's artistic output has altered radically as it has changed from being a receiving house, almost entirely dependent on the work of others, to a producer and promoter of arts programming. The Centre is now overwhelmingly the major originator of programming in the Hall and entirely responsible for exhibitions in its galleries. 2003/04 saw further development of this evolution, with a full year of the Barbican's own programming in its theatres.

This is a step change in the Centre's way of working. Whereas previously others took the risk - they were mainly responsible for investing and planning arts activity and consequently owned the bulk of income generated at the Centre - the Barbican is now almost entirely responsible. This is a fundamental shift in the organisation's business model and transfers its associated risks to the Barbican's management.

The rewards of taking on this risk have been a re-vitalisation of the Centre as its artistic programming and direction reaches new heights, delivering its current reputation. All of this has been done without any increase in the Barbican's funding base, in sharp contrast to every other major arts organisation whose funding, in real terms, has increased greatly in comparison. And the Barbican has completed this change without a financial deficit.

The tightness in the market experienced in the last financial year continued in the first few months of this year, with box office income underachieving set targets despite some notable successes. Together with an increasingly competitive conference and exhibitions market, the Barbican was exposed to significant financial pressures. Through tight budget management and market improvement in the latter half of the year we close with a surplus of £454k.

Despite these financial pressures, the Barbican was able to present an ambitious artistic programme. A full year of the theatre programme achieved income of £1,331k, exceeding its overall budget by £424k. Financial highlights included *The Elephant Vanishes*, *Cirque Eloize*, *The far side of the moon*, Mikhail Baryshnikov's *Solos with Piano or not...* and the award winning *C'est Barbican!* from Duckie.

In a difficult market, the music programme had a slow start in meeting individual concert income targets and although the market improved significantly in the latter half of the year, overall income of £2,263k was marginally below budget. Despite these difficulties the planned music programme was delivered in full, with financial highlights including The Royal Concertgebouw Orchestra of Amsterdam, Yuri Bashmet and Wintereisse.

The art gallery's only exhibition of the year, featuring the photography of Sebastião Salgado, was extremely successful, generating income of £187k against a budget of £72k. Cinema achieved total income of £707k and the education department raised £55k from external funds towards a varied programme around the Barbican's activities.

The last three years have been difficult for the conference and banqueting sector as it has lurched from crisis to crisis, beset by BSE, foot and mouth disease and general threats of terrorism and war. All of this has created swathes of underutilised spaces across London, resulting in a considerably more competitive market. Despite this the Barbican's commercial division has met its targets earning a contribution of £1,090k to assist the Centre in delivering its arts programme.

The advent of the congestion charge hurt both car parking and public catering income with estimated losses of around £300k. This policy has caused difficulties for the Barbican's audiences, clients and visitors who come by car. It also means that many come later, reducing secondary spend on catering and retail in the Centre.

Over time, the Barbican's physical spaces have deteriorated or have needed updating. During the last few years the capital development programme, fully funded by the Barbican's owner, the Corporation of London, has been incrementally addressing these needs – refurbishing the Hall and Theatre, filling the void in the Art Gallery and now addressing our foyers and entrances. These works are vital for the long-term development of the Centre and we are confident that the benefits will vastly outweigh the temporary inconveniences while they take place. We are also confident that we are right to remain open throughout the programme.

Tactical budget management in all areas, most especially in our services division with savings of £227k, has enabled us to ensure that the organisation is not faced with a sizeable deficit. For the Barbican's future success, it is essential to ensure that the organisation is not faced with such a predicament, as this would greatly inhibit business planning and the organisation's ability to take risk. The Barbican's current profile has been built on its ability to innovate and take risk – a change in strategy would be a backward step.

The Barbican is building its long-term artistic strategy for the next three years and, in order to deliver this, its financial strategy. In an increasingly competitive and difficult market this requires a sophisticated blend of continually improving internal resource management as well as fresh initiatives that allow the organisation to develop.

Over the years we have consistently delivered more for less and successfully changed our business model. We will continue to create opportunities to hold our place at the forefront of innovation.

Sandeep Dwesar
Finance Director

financial report

"...the Barbican's
international BITE season
remains invaluabley
adventurous..."

Kate Bassett, Independent on Sunday 30.05.04

Events and attendees (Barbican promotions only)

		Events		Attendees	
		02/03	03/04	02/03	03/04
BITE	Barbican Theatre	12	19	48,535	86,458 ¹
	The Pit	13	12	11,579	16,561
Music	Great Performers	27	36	53,349	54,964
	Barbican Jazz	14	15	28,493	20,259
	Festivals	5	4	66,777	33,482
	Other	1	2	4,712	16,995
Art	Barbican Gallery	4	1	107,200	21,500 ^{2*}
	The Curve	5	1	42,325	10,111 ^{3*}
Cinema	First run	65	57	129,063	96,868
	Seasons	19	39	15,889	20,872
	Screen talks	12	14	2,955	3,194
	Family Film Club	44	45	4,184	5,199
Education	(ticketed events only)	38	23	4,451	4,314

¹ 03/04 is first 12 month BITE season in the Theatre

² Period of Salgado exhibition in 03/04

³ Including period of Witness exhibition in 03/04

* Barbican Art Gallery and The Curve both closed from summer onwards

Barbican Income and Expenditure

Year ended 31 March 2004

	Notes	02/03 £000s	03/04 £000s
Income	1	11,095	9,588
Direct expenditure	2	(10,380)	(9,261)
Funding of partners			
RSC		(435)	0
LSO		(1,612)	(1,683)
Management, Administration and other Operational costs	3	(12,230)	(12,616)
Building costs		(5,520)	(5,280)
Central charges		(562)	(825)
Net trading deficit		(19,644)	(20,077)
Funding from Corporation of London (excluding Capital Charges)	4	19,479	20,531
Trading Deficit for Year ended 31 March 2004		(165)	454

Notes to the accounts	02/03 £000s	03/04 £000s
1 Analysis of Income		
Music	2,410	2,263
Cinema	770	707
Theatre	904	1,331
Art Gallery	1,102	429*
Education	92	76
Other Arts related income	127	182
Direct arts income	5,405	4,989
LSO Hall Rental charge	480	489
Development income	797	294*
Total Arts income	6,682	5,772
Income from Commercial and Service Operations	4,413	3,816*
Total	11,095	9,588
2 Direct Expenditure	02/03 £000s	03/04 £000s
Arts Programming, Marketing and Publicity	9,174	8,148
Commercial and Service	1,206	1,113
Total	10,380	9,261
3 Management Administration and Other Operational Costs	02/03 £000s	03/04 £000s
Salary costs	10,177	10,870
Other overheads	2,053	1,746
Total	12,230	12,616

* Closure of Barbican Art Gallery from June 03 to April 04 affected direct income, development income and commercial (secondary) income

4 Funding from the Corporation of London

The funding excludes capital charges of £8,921,000 (£10,257,000 in 2002/03)



Barbican **committee**

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

Barbican **directorate**

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

Leah Nicholls, Executive Assistant
to Managing Director