

barbican season review

2010/11

Forewords



Catherine McGuinness

Chairman, Barbican Centre Board

It has been a great privilege to succeed Jeremy Mayhew as Chairman of the Barbican's Board, and to be confident that the Centre is flourishing both artistically and organisationally in times of economic challenge. During the past year many changes have been made to ensure the Centre's business model is robust, while the range of outstanding arts events is maintained and enhanced. The rapid development of Creative Learning and its links with East London have been particularly close to my heart, as has the Alliance for Creative Excellence with the Guildhall School and the London Symphony Orchestra (LSO). As we look towards 2012 we have a rich programme on offer at the heart of London's Olympic celebrations: enjoy the year to come!



Sir Nicholas Kenyon

Managing Director, Barbican Centre

This has been a year of rapid and exciting change for the Barbican. In this Review you can see just some of the brilliant arts events we have offered audiences. We have also clarified our vision and objectives, refreshed our visual identity and made radical efficiencies and savings across the organisation, making us fit for purpose for the future. None of this would have been possible without the collaborative commitment of the entire staff and management working together, and the positive support of our Board. Our founder and principal funder the City of London Corporation underpins our economy, while increasingly other private and public sources help us to diversify our funding. We extend our thanks to all our donors and supporters. Here's to 2012, a special year for London – and for the Barbican.

Our vision

world-class arts and learning

Our audiences



Swarm at the Barbican Weekender: Extraordinary Voices, July 2011 © Jim Banks

The Barbican exists to serve its wide and diverse audiences. We engage with many arts lovers through our programme at the Centre. Our work across East London (including Creative Learning activity and free events) introduces new audiences to great arts experiences. In the past year we were chosen to be one of Arts Council England's new National Portfolio Organisations from 2012. This recognises our innovation and achievement in working in productive partnership with local organisations, from Wilton's Music Hall to the Hackney Empire, and Gillett Square to Shoreditch Festival. Inspiring a new generation of audiences is a key aim, hence our freeB membership programme offering free tickets to 16 – 25-year olds.

Over 1.5 million people come to the Barbican each year – for our wide-ranging artistic programme, our successful commercial events, and for our spaces where you can enjoy a bite to eat away from the traffic, meet friends, use wi-fi, or simply relax. Your first points of contact are often our box office staff and customer experience team, highly praised for their friendliness and efficiency. Our increasing focus on digital media means that we can gather feedback more easily and respond, better inform and entertain visitors, and reach out to international audiences.



Julian Opie's *Tina walking 2* and *Jeremy in stripy jumper 2*, 2011 on the Barbican lakeside, Summer 2011. © Lyndon Douglas

'Institutions second, audiences first: in the end we don't matter, they do'

Sir Nicholas Kenyon, *Independent*, September 2010



ScreenTalk: Jan Svankmajer + Alice © India Roper-Evans

Commissioned by CREATE, *Folly for a Flyover* stands out from last year's programme as an innovative way of reaching new audiences in partnership with others. A group of volunteers created a fantastical handbuilt structure from local, reclaimed and donated material underneath the A12 road in Hackney Wick. Twenty thousand people enjoyed an eight-week programme of waterside cinema, plays and events, visited the café and took boat trips. This public art commission was conceived, designed and built by Assemble CIC, recipients of the Bank of America Merrill Lynch CREATE Art Award, and produced in collaboration with the Barbican Art Gallery's *Watch Me Move: The Animation Show*.



A great arts programme

A world-class arts organisation, the Barbican pushes the boundaries of all major art forms including dance, film, music, theatre and visual arts. 2010/11 was an unforgettable year in which we welcomed artists from across the globe to create a programme of unique and inspiring artistic events.



Toneelgroep Amsterdam – Antonioni Project, February 2011 © Jan Versweyeld

Theatre and dance successes included the second sold-out run of *Black Watch*, *Antonioni Project* from the groundbreaking Toneelgroep Amsterdam, Merce Cunningham's *Nearly Ninety*, Peter Brook's *A Magic Flute* and Artistic Associate Cheek by Jowl's mesmerising production of *The Tempest*.



Sir Simon Rattle and the Berliner Philharmoniker in the Barbican Hall, February 2011 © Mark Allan

Highlights of our music programme included: *Reverberations: The Influence of Steve Reich* Marathon Weekend; John Malkovich starring in the staged baroque play *The Infernal Comedy*; a series of concerts and education events with the Los Angeles Philharmonic and their Music Director Gustavo Dudamel; and *Reggae Britannia*, presented with the BBC. Throughout 2010/11 the London Symphony Orchestra season included the completion of Principal Conductor Valery Gergiev's cycle of Mahler Symphonies, and the acclaimed UBS Soundscapes: LSO Artist Portrait with violinist Viktoria Mullova. Meanwhile, the BBC Symphony Orchestra's *Total Immersion* days focused on the work of Brian Ferneyhough, Unsuk Chin and Peter Eötvös.



Silent Film & Live Music Series – *Metropolis*, September 2010 © Germany 1927 Dir. Fritz Lang

In the Cinema we continued to screen our ever-popular Silent Film & Live Music series and Met Opera Live, held a rip-roaring Bicycle Film Festival, and hosted many international film festivals.

In the Art Gallery, *Future Beauty: 30 Years of Japanese Fashion* was the first exhibition in Europe to survey avant-garde Japanese fashion. It set the tone for a Japanese theme across the Centre, with highlights including Complicites production *Shun-Kin*, Japanese animation in the Cinema and the Creative Learning project *Disruption: A Fashion Performance*.

Other exhibitions were *Laurie Anderson, Trisha Brown, Gordon Matta-Clark: Pioneers of the Downtown Scene, New York 1970s*; *Watch Me Move: The Animation Show*; and new commissions in *The Curve* by Damián Ortega, Cory Arcangel and Junya Ishigami - all hits with both visitors and critics.



Cory Arcangel – *Beat the Champ*, February – May 2011 © Eliot Wyman

A week in February

One of the Barbican's key strengths is the sheer range of artistic activity audiences can experience in a short period of time. In one week Robert Lepage starred in the UK premiere of *The Blue Dragon* in the Theatre; meanwhile the hot ticket for music was Sir Simon Rattle and the Berlin Philharmoniker, a collaboration between us and the Southbank Centre. And in *The Curve* that week, we presented artist Cory Arcangel's acclaimed beeping, blinking video game-inspired installation *Beat the Champ*.

Creative learning

Our Creative Learning division aims to inspire and enable our audiences and local communities to have a lifelong relationship with the arts. Now in its second year, this joint division of the Barbican and Guildhall School has already laid the foundations necessary to ensure that creative learning is integral to every aspect of our arts programme. During the year we have reached over 40,000 people through our inspirational work.

Our work in East London schools and communities, and through our groups and ensembles, is a central part of our programme – presented during major events and residencies across the artforms. We continue to develop talks and events, masterclasses, leadership and professional development programmes, all of which offer behind-the-scenes insights and collaboration with other practitioners and enthusiasts.

Free events such as the Barbican Weekenders give visitors the opportunity to immerse themselves in a creative environment with hands-on experiences and dynamic performances across our spaces.

An inspiring start to 2011

In the week of 24–30 January 2011, Barbican International Associate the Los Angeles Philharmonic delivered two outstanding concerts to standing ovations. Their acclaimed Music Director Gustavo Dudamel inspired an orchestra of young people drawn from across London (including from Barbican Young Orchestra, LSO On Track, Centre for Young Musicians and Junior Guildhall) in an exhilarating open rehearsal.

That same week saw the culmination of our ambitious project *Disruption: A Fashion Performance*, inspired by our exhibition *Future Beauty: 30 Years of Japanese Fashion*.

Students from East London schools attended workshops on fashion design, performance and production skills, working with professionals and tutors from the London College of Fashion and the Guildhall School. Participants created a spectacular ‘fashion in motion’ performance in the Barbican Foyers and contributed to the vibrant atmosphere of our LATES programme taking place that evening.



Disruption: A Fashion Performance, January 2011 © India Rapier-Evans

‘...a kind of object lesson in joy’

Charlotte Higgins, *Guardian* on Gustavo Dudamel’s open rehearsal during a visit by the Los Angeles Philharmonic.



Our iconic building



We are delighted that over the last year our unique arts centre has played an integral part in shaping the City of London's cultural and architectural landscape. We are more than ever committed to ensuring that our spaces are used creatively and imaginatively as part of both our arts programming and our commercial events, developing new links between them.

Performance played a vital role in the Art Gallery exhibition *Laurie Anderson, Trisha Brown, Gordon Matta Clark: Pioneers of the Downtown Scene, New York 1970s* where Trisha Brown's *Walking on the Wall* was a regular part of the show. LATES and Weekender events stretch from the foyers out into the lakeside area and audiences who want to discover more can take an Explore Barbican or Hidden Barbican tour.



© Tim Gutt / courtesy of Wallpaper*

The Barbican has been the location of choice for numerous high profile film and photography crews, hosting shoots for *Vogue*, BBC Television, and a front cover for *Wallpaper** magazine. We offer areas for commercial activities including conferences, graduation ceremonies and private receptions.

As we approach our 30th anniversary next year, we are looking after our iconic building and making some improvements. We recently completed the first phase of a much-needed refurbishment to the backstage areas of our Concert Hall, through the generous support of the Wolfson Foundation, UBS and Vitra.

We continue to reduce our environmental impact by incorporating sustainable practices wherever possible. We are proud to have been awarded the top sustainability prize at the City of London Clean City Awards in March 2011, named International Green Heroes 2011 in the Green Apple Awards, and we have just been shortlisted in the International Green Awards.



Josephine de la Baume, in the Barbican Conservatory © Eric Fridelem / courtesy of ES Magazine



© Pete Dadds

Channel 4's Concrete Circus

In June 2011, the Barbican was used as a location for *Concrete Circus*, a Channel 4 Arts documentary directed by Mike Christie. Our striking combination of distinctive architecture, varied terrain, and artistic reputation proved ideal. The crew shot four extreme sports practitioners in action across the Centre, and the show attracted over one million Channel 4 viewers and amassed three million views on YouTube within ten days of broadcast.

‘We have had a Corporate Membership for over 10 years and the Barbican provides wonderful opportunities for our clients and staff to enjoy a truly enriching arts programme’

Slaughter and May

A more plural funding model is essential for the future sustainability of the Barbican. Key income streams include our box office, development income, and business events in addition to our principal public funding from the City of London Corporation. Retail will become an increasingly important revenue over the next year.



Barbican Art Gallery Shop © Leon Yearwood

Business Events

Our newly created Business Events department – which comprises sales, event and technical management for all commercial events – will emphasise the ways in which our commercial and artistic activity can complement each other, and will bring together an exciting creative offer for potential commercial clients.

A Corporate Member recently held a dinner for guests on the stage of the Barbican Theatre – a great example of this new approach.

One iconic building – three superb places to eat

In September 2010 we opened the Barbican Foodhall and Barbican Lounge to provide two new culinary experiences for our visitors. The Foodhall café provides a choice of international food in a casual environment enhanced by a striking contemporary light installation.

The Barbican Lounge offers inside and outdoor dining spaces and a small-plate menu in a contemporary space designed to complement the rest of the building.

Designed by SHH, both spaces were award winners at the Restaurant & Bar Design Awards 2011.

Searcys continues to provide modern British cuisine with spectacular views across the Barbican lakeside.



Uncanny: Surrealism and Graphic Design. Kunsthal Rotterdam, The Netherlands.

Barbican International Enterprises

Barbican International Enterprises (BIE) conceives, curates, manages and promotes an international programme of travelling exhibitions, in some cases developing them from Barbican Art Gallery shows. BIE currently has exhibitions showing at the Museum of Sound and Image, Sao Paolo; Kunsthal, Rotterdam; and Glenbow Art Museum, Calgary.



Barbican Lounge © Gareth Gardner

What they say

From the TweetDeck

@BarbicanCentre is buzzing! Such a vibrant place to visit on a Friday night #soupandtart

I was crying before it even started. Mesmeric. Book now for Glorious @rajni_shah at the Barbican. Breathe deeply. Relax embrace the work

Outstanding concert tonight @BarbicanCentre - Sir Simon Rattle and @londonsymphony. (And the loudest and largest gong I've ever heard!)

The people at the @BarbicanCentre are brilliant. Best customer service I've received in a long time!

Press quotes

'The Barbican is pulling out all the stops for the cultural celebrations of next year – and it's well worth checking out the whole programme'

Time Out, July 2011

'an astounding weekend marking the iconic – and never ironic – American composer's 75th birthday. Some 5,000 people attended, spanning all generations and with artists, including Reich notching up 24 hours of music (being something of a slouch I only heard 10 hours); 16,000 people listened to the Barbican's Reverberations podcast on iTunes. These figures are sufficiently extraordinary to itemise'

Observer, May 2011, on
Reverberations: The Influence of Steve Reich

'Anyone doubting the impact that Japanese fashion has on what we choose every day to wear should pay a visit to the excellent Future Beauty show at the Barbican'

Independent, October 2010, on
Future Beauty: 30 Years of Japanese Fashion

'The Barbican's Transcender weekend draws in spiritual and ecstatic sounds from all around the world – performances that somehow go deeper than musical entertainment'

Evening Standard, September 2010

'Go and get educated, lifted, inspired'

Time Out, March 2011, on *Laurie Anderson, Trisha Brown, Gordon Matta-Clark: Pioneers of the Downtown Scene, New York 1970s*

'The opportunity to see this early Mizoguchi in London is rare enough. But this weekend's screening offers an even rarer chance to see a Japanese silent film with live spoken narration, as was customary in the 1920s and 1930s'

Sight and Sound online, October 2010, on
The Directorspective: Kenji Mizoguchi

'Toneelgroep delivers flawless performances in an unforgettable experience. Unmissable'

Metro, February 2011, on
Toneelgroep Amsterdam - Antonioni Project

'Declan Donnellan's surtitled, Cheek by Jowl production of Shakespeare's most enigmatic play is one of the wittiest and inventive seen for some time'

Metro, April 2011, on
Cheek by Jowl – The Tempest

Creative Learning participant quotes

'It was one of the best things of my life'

Disruption: A Fashion Performance, Boy Blue
Entertainment participant

'My daughter was absolutely enthralled by the experience and when I met her later I have never seen her so radiant. I know she will look back on the day as one of the defining points of her life'

Parent of young participant in *Gustavo Dudamel's* open rehearsal during a visit by the Los Angeles Philharmonic

Development



The Barbican's family of supporters is growing, and we thank you for your continued generosity which enhances the breadth and depth of our world-class arts and learning programmes. In the financial year 2010–11 funding raised directly or through the Barbican Centre Trust for this year and future years was £1,704,056.

The Barbican Patrons programme celebrated its first anniversary. Founder Patrons enjoyed the full breadth of our offer and a closer relationship with us. Individuals donated more than £150,000, much of it unrestricted in order to support our highest priorities.

We are now launching giving circles for the residencies of our International Associate orchestras; our unprecedented joint season with Sadler's Wells presenting Tanztheater Wuppertal Pina Bausch: *World Cities 2012*; the revival of the epic, contemporary opera *Einstein on the Beach*; and the much anticipated *Bauhaus: Art as Life* exhibition.

Corporate partnerships included social responsibility elements as companies recognised the value of creative learning. Linklaters supported the launch of Barbican Box in twelve Hackney schools. Through this imaginative arts education initiative young people gain confidence and skills while their teachers benefit from continuous professional development. In the future, Linklaters will start introducing students from its partner schools to the Barbican.

Trusts and foundations supported capital improvements as well as arts and learning projects. The Wolfson Foundation made a lead grant to refurbish the Concert Hall backstage which leveraged further support from UBS, Vitra and the City of London Corporation. Artists now enjoy light, spacious areas to relax between rehearsals and mingle with patrons around performances, while the technical crew has up-to-date equipment and working spaces.

Major supporters City Bridge Trust and the Paul Hamlyn Foundation are helping us to advance our creative learning work and disseminate the results. We look forward to reporting on the impact of these significant partnerships.

From April 2012 the Barbican will be an Arts Council National Portfolio Organisation, receiving a total grant of £1.75 million over three years for work in East London.

All of this support ensures that the investment of the City of London Corporation reaches the widest possible audience with the greatest impact.

To join us in developing world-class arts and learning, please contact Lynette Brooks, Head of Development, on 020 7382 2397 or lynette.brooks@barbican.org.uk, or visit barbican.org.uk/support-us.

'Partnership with the Barbican brings many opportunities to our doorstep. Our employees and clients love the Barbican and the incredible breadth of culture on offer.'

Lord Tim Clement-Jones, London Managing Partner, DLA Piper (Barbican Corporate Member since 2001)

Cultural quarter



© Image courtesy of AHMM

One of the most exciting aspects of the Barbican's remit is our ambition to play a significant role in the development of the area. Our aim is to create a vibrant cultural quarter in the heart of the City of London. The catalyst for this is the Guildhall School's superb new emerging building at Milton Court, which will open in September 2013 and give greatly enhanced facilities to students and audiences alike. The Barbican's new cinema development (see below) is another key initiative. The quarter will stretch from Milton Court on Silk Street, past the Guildhall School and the Barbican, up to the new cinemas and northwards to LSO St Luke's on Old Street, offering a richly varied range of venues and performance spaces.

New Barbican Cinemas

From autumn 2012 the cultural quarter will benefit from the opening of our first new venue since the main Barbican Centre opened in 1982. The new Barbican cinemas will comprise two screens (each seating 150 people), a café and a restaurant, and sit in the heart of the quarter on a redeveloped site on the corner of Beech Street and Whitecross Street.

With the exterior designed by Allford Hall Monaghan Morris Architects, who were responsible for the recent redevelopment of the Barbican's foyers, the venue will provide a local cinema for the City, and an art house cinema for our international arts centre.

There has already been increased sharing of the Barbican and Guildhall School's buildings. LSO St Luke's hosted the remarkable creative learning project of the Los Angeles Philharmonic. The work of Centre for Orchestra, developing skills through masterclasses, and the range of young ensembles from the East London Creative Jazz Orchestra to the Barbican Young Orchestra, highlight the achievements of the Alliance for Creative Excellence between the Barbican, Guildhall School and LSO.



Chick by Jowl - The Tempest in the Silk Street Theatre, April 2011 © Johan Persson

Towards 2012

'The [Barbican's] dazzling programme for 2012, with artists from across the globe, was announced today'

Louise Jury, *Evening Standard*, 24 May 2011

In 2012 the eyes of the world will be on London for the Olympic and Paralympic Games. The Barbican will be at the heart of cultural celebrations, and many of our world-class events will form part of the London 2012 Festival, bringing together leading artists from around the world to provide a demonstration of the ability of London's arts scene to thrill and inspire audiences.

The world's great artists will be at the Barbican in 2012: Wynton Marsalis and Simon Rattle join forces with the LSO for *Swing Symphony*; Cate Blanchett stars in *Gross und Klein*; and Juliette Binoche plays the title role in *Mademoiselle Julie*. Toni Morrison, Peter Sellars and Rokia Traoré create their new work *Desdemona* (part of the World Shakespeare Festival, as is Yukio Ninagawa's take on *Cymbeline*). Simon McBurney brings *The Master and Margarita* with *Complicite*; Antony Gormley and Hofesh Shechter join forces for *Survivor*, a major new piece. A large-scale collaboration with Sadler's Wells sees a huge retrospective of Pina Bausch's work, while the modern classic opera, *Einstein on the Beach* by Robert Wilson and Philip Glass, receives its long-awaited UK premiere.



Einstein on the Beach, May 2012 © T Charles Erickson



Wynton Marsalis, July 2012 © Clay McBride

There will be stunning music programmes, from the LSO appearing under Valery Gergiev, Sir Colin Davis, and Pierre Boulez to our International Associates the New York Philharmonic under Alan Gilbert with Lang Lang and Joyce DiDonato, and the Royal Concertgebouw Orchestra with Mariss Jansons, Bernard Haitink and Nikolaus Harnoncourt. A continuing focus on new music features commissions from Nico Muhly and Owen Pallett, and the Kronos Quartet residency *Awakenings*.

In the Art Gallery, we present an exhibition devoted to the Bauhaus school – the biggest show of its kind in 40 years. The influence of this famous cross-disciplinary modernist art school is reflected in the Barbican's own architecture and the Centre's many cross-artform collaborations and creative learning work.



Tanztheater Wuppertal/Pina Bausch, World Cities 2012, June – July 2012 © Angelos Giotopoulos

Barbican income and expenditure

Year ended 31 March 2011	Notes	09/10 £000s	10/11 £000s
Income	1	14,393	14,194
Funding from Corporation of London		19,610	19,484
Direct expenditure	2	(13,009)	(13,301)
Management, admin and other operational costs*	3	(16,630)	(16,185)
Building and maintenance costs		(4,135)	(4,190)
Trading surplus		229	1
Balances brought forward from previous year		(45)	184
Surplus after balances brought forward		184	185

*Prior period adjustment of £53k for 09/10

Notes to the accounts

	09/10 £000s	10/11 £000s
1 Analysis of Income		
Music	3,434	3,277
Theatre ^a	1,763	2,129
Cinema ^b	1,281	699
Visual arts	594	658
Barbican International Enterprises	699	646
Creative learning	81	48
Other arts-related income	1,640	2,046
Direct arts income	9,492	9,503
Development income	885	894

Venue Hire and Commercial Trading Income

Commercial events income	2,827	2,677
Audience & visitor driven income	1,188	1,119
Total	14,393	14,194

^a Theatre had an extended 3 month closure during 09/10 for essential maintenance

^b The Cinema operation reduced from three cinemas to one in 10/11

	09/10 £000s	10/11 £000s
2 Direct Expenditure		
Arts programming and marketing	12,589	12,890
Services and commercial costs	420	411
Total	13,009	13,301
3 Management, admin, other operational costs		
Salary costs	14,478	14,174
Overheads	2,152	2,012
Total	16,630	16,185

Events and attendance

		Events		Attendance	
		09/10	10/11	09/10	10/11
Music	Great Performers	34	28	52,879	39,135
	Barbican Jazz	10	8	14,659	12,761
	Summer Festival	9	11	11,310	12,397
	World and Roots	8	5	11,669	6,086
	Only Connect	7	6	12,210	7,611
	Festivals & Misc Events	22	16	28,284	19,751
	London Symphony Orchestra	74	69	102,635	99,227
	Other Rentals	97	103	117,571	122,061
		261	246	351,217	319,029

Theatre	Barbican Theatre	129	227	98,026	138,872
	The Pit	184	128	16,177	13,302
	Off Site (inc Silk Street)	137	117	20,093	13,675
		450	472	134,296	165,849

Art	Barbican Gallery	2	3	82,498	100,965
	The Curve	3	3	87,430	118,728
		5	6	169,928	219,693

Cinema¹	First Run	2,179	708	132,084	72,120
	Season	626	239	50,696	33,208
	Screen Talk	10	9	2,788	1,958
	Family Film Club	45	39	5,483	5,615
		2,860	995	191,051	112,901
Creative Learning		220	133	16,453	9,062

Total		3,796	1,852	862,945	826,534
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¹ The cinema operation was reduced from 3 screens to 1 in 2010/11

Barbican Centre Board

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(from May 2011, formerly Deputy Chairman)
Deputy Chairman: Jeremy Mayhew
(from May 2011, formerly Chairman)

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(from May 2011)
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(from October 2010)
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Head of Finance: Niki Cornwell
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(Robert van Leer until August 2011)
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Resident Orchestra

London Symphony Orchestra

Artistic Associates

Associate Orchestra:
BBC Symphony Orchestra

Associate Producer:
Serious

Artistic Associates:
Boy Blue Entertainment
Cheek by Jowl
Deborah Warner
Fabulous Beast Dance Theatre
Michael Clark Company

International Associates:
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Los Angeles Philharmonic
New York Philharmonic
Royal Concertgebouw Orchestra
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Home Live Art
Ideas Tap
Kyoto Costume Institute
Lewisham Music Service
LIFT 2010
London College of Fashion
London International Mime Festival
London Jazz Festival

Made in Scotland
National Theatre of Scotland
Newham Music Service
Paradise Gardens
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The Vortex Jazz Club
Tower Hamlets Council
Tower Hamlets Music Service
Union Chapel
University of the Arts London
Waltham Forest Music Service
Whitney Museum of American Art
Wilton's Music Hall

With thanks

The Barbican is very grateful for the continued support of our founder and principal funder the City of London Corporation.

We would also like to thank the following individuals and organisations (including those who wish to remain anonymous) who supported us during our financial year 2010-11.

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Arts Council England
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The SHM Foundation
The Wolfson Foundation
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