

barbican

Season Review 2009/10

barbican
centre

chairman's foreword

The Barbican's strength is our artistic programme: we bring world-class national and international artists to London and continue to take risks and to innovate, delighting and challenging diverse audiences. This year, one leading commentator called us "the best arts centre in Britain" – who are we to argue?!

We want to be recognised for the strength of our partnerships – including with the Guildhall School and the London Symphony Orchestra. With our new dedicated division, Creative Learning now underpins every aspect of our programme. Increasingly, we are looking beyond our walls, playing a key role in the artistic life of East London.

The Barbican's proposition would not be possible without the City of London Corporation, our founder and principal funder. We are immensely fortunate to have such a committed core funder, but the City's support comes with the proper expectation that we will do more to 'help ourselves'. For all sorts of reasons – financial and creative – a more plural funding model would be healthier, providing a more sustainable foundation for the Centre.

This year, we bade farewell to one of the main architects of the Barbican's recent international success: after 15 years, our Artistic Director, Graham Sheffield, left us to run the immense West Kowloon Cultural District in Hong Kong. We thank him for all he did for the Centre.

Nicholas Kenyon and his team have kept the Barbican at the forefront of the world's arts centres; for their hard work and imagination, the entire Board is extremely grateful.

PHOTOGRAPH: MORLEY VON STERNBERG

Jeremy Mayhew
Chairman of the Barbican Centre Board



The Barbican's proposition would not be possible without the City of London Corporation, our founder and principal funder

managing director's introduction

Over the last year the range of exciting and innovative artistic experiences offered by the Barbican Centre –some displayed on the centre spread of this Review—has been truly outstanding.

A brilliant team of programmers and managers, with the support of committed staff throughout the Centre, has led audiences on a journey: to create the model of tomorrow's international arts and learning centre. Our world-class arts offering, underpinned by our distinctive Creative Learning programme, will excite a new generation of arts lovers, transform lives and create great experiences for all.

Increasingly we achieve this aim through partnership. Our 'Alliance for Creative Excellence' with the Guildhall School and the London Symphony Orchestra is moving towards an international arts and learning quarter in the City. Our artistic associates and partners contribute hugely to our programme, and through our thriving relationships with many organisations in the East of London we are working beyond our walls, extending our reach to new audiences, and benefiting greatly from new knowledge and experience.

We are deeply grateful to the City of London Corporation, and our ever-widening network of funders, including Arts Council England, trusts and foundations, donors and supporters who make this work possible. Following the important external appointments of Graham Sheffield and Mark Taylor, I will be working closely with the management team, Louise Jeffreys as Director of Programming and Sandeep Dwesar as Chief Operating & Financial Officer, to create the exciting future of a great institution. Join us on the journey!



Sir Nicholas Kenyon
Managing Director, Barbican Centre

Our world-class arts offering, underpinned by our distinctive Creative Learning programme, will excite a new generation of arts lovers

vision & strategic objectives

The Barbican Centre's vision is to create the model of tomorrow's international arts and learning centre. We will work together to offer world-class arts which inspire, challenge and amaze.

Our aim is to:

- **transform lives**
- **excite a new generation**
- **offer great experiences to all**

We will do this by:

Creating and developing an arts programme that is recognised as a model of excellence

We will bring world-class national and international artists to the Centre, commission distinctive new work, and nurture emerging artists. We will present innovative programming and offer great experiences for our many diverse audiences.

Ensuring creative learning for all underpins every aspect of our arts programme

Our Creative Learning division will shape inspiring approaches to engagement with the arts, involving people of all ages across all styles and genres. We will reach out to new audiences and demonstrate the power creative learning has to add value to our experience of all the arts.

PHOTOGRAPH: LINDON DOUGLAS





PHOTOGRAPH: ROYSTEN ABEL

We will reach out to new audiences and demonstrate the power creative learning has to add value to our experience of all the arts

Roysten Abel – The Manganiyar Seduction
March 2010

Developing international, local and national partnerships beyond our walls

We will build strong and sustainable collaborations and partnerships with a range of outstanding associate artists and companies, funders and donors. We will reach out beyond our walls to work with local partners within communities across East London and beyond.

Embracing new technologies and the digital agenda

We will harness new technologies as an integral part of our arts events, enabling unrivalled access to our work and increasing our impact and profile. Our website will introduce audiences to the new, encourage them to cross artistic boundaries, and make their experience of the Barbican richer.

Making the most of our iconic building and superb spaces

We will develop imaginative ways to welcome people to the commercial and arts activity of the Barbican, enlivening our foyers and making it a place to feel at home. We will earn income and make the most of our great spaces, establishing a new benchmark of sustainability.

Creating an unrivalled arts and learning quarter in the City of London

Our new strategic Alliance for Creative Excellence with the Guildhall School of Music & Drama and the London Symphony Orchestra will enable us to create an international arts and learning quarter without rival, building an offer for participants and audiences, young and old.

artistic excellence

Presenting leading international artists, championing distinctive and innovative new work, and nurturing emerging artists are hallmarks of our programme.

Barbican Art Gallery's two self-produced exhibitions showcased firstly the work of the maverick genius Ron Arad, whilst *The Surreal House* brought together Surrealist art and architecture to critical acclaim. *The Surreal House* secured breathtaking artworks, loaned through our ongoing partnerships with international lenders across the world. Our cinema programme continued to attract some of the top names of the day for *Screentalks* – including Colin Firth, Terry Gilliam, Peter Brook and Sir Christopher Frayling – and further established Barbican Film's role as the home of silent film and live music. This season saw the return of some of the top names in international theatre and dance – Peter Brook with the thought-provoking *11 and 12*, *Musashi* from the legendary Ninagawa and Complicite's beautiful and disturbing *Shun-kin* – whilst the hotly debated play *Trilogy*, by Nic Green, and *The Manganiyar Seduction* were amongst the inspirational newcomers.



Céleste Boursier-Mougenot's guitar-playing zebra finches became the most popular installation The Curve has known

PHOTOGRAPH: LYNDON DOUGLAS



Céleste Boursier-Mougenot
February-May 2010



The London Symphony Orchestra, led by its Principal Conductor Valery Gergiev, continues to lead the classical programme, and these performances are framed by international artists of the very highest quality. William Christie and Les Arts Florissants celebrated their 30th anniversary with a residency of several concerts. The Centre's new model for visiting international orchestras began to form with pre-residency performances from the Royal Concertgebouw Orchestra gaining ecstatic reviews, and the New York Philharmonic introducing its new Music Director, Alan Gilbert, to London audiences.

The season culminated in the first International Associates Residency with Wynton Marsalis and the Jazz at Lincoln Center Orchestra (JALC); they flew in for a week, giving concerts at the Barbican and in venues across East London, including the Hackney Empire and Victoria Park, and working with young people in jazz ensembles, who will continue to develop in time for JALC's return in the Olympic year.



PHOTOGRAPH PASCAL VICTOR ARTCOMART

Peter Brook 11 and 12
February 2010

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artistic excellence

New work is an important part of our artistic offering and featured heavily in our 2009/10 season.

John Adams, one of the greatest living composers, came to the Barbican to conduct the European premiere of *City Noir*, a co-commission by the LSO and the Los Angeles Philharmonic. The new production of his music theatre piece *I was looking at the ceiling and then I saw the sky* became a major feature of our summer programme. This was co-produced by and held at Theatre Royal Stratford East – the latest project in the fruitful partnership between the two organisations.

Our *Only Connect* new commissions and premieres with emerging artists also form an important part of the music offering. Highlights include the LSO performing with Grizzly Bear and Nitin Sawhney in European and world premieres respectively and another European premiere from the Dirty Projectors with Alarm Will Sound.

Great Performers featured new works from Thomas Adès, Peter Lieberson, Nico Muhly, Craig Armstrong, John Tavener and Magnus Lindberg, to name a few, further cementing the position of new music from the leading composers of our day at the heart of this hallmark series. *Present Voices* featured UK premieres of operas by contemporary European composers Hans Werner Henze – who was also the focus of the BBC Symphony Orchestra's composer day – Peter Eötvös and Michel van der Aa.



We know that to achieve artistic work of excellence we have to push the boundaries of art forms whilst also aiming for new audiences

Michael Clark's new piece, *come, been and gone*, set to music by David Bowie and Lou Reed amongst others, wowed audiences at the beginning of the season and with additional new material made a welcome return in the summer. Among new works in the theatre, the Toneelgroep Amsterdam's cutting edge *Roman Tragedies* stood out, as did TR Warszawa's production of Sarah Kane's play *4.48 Psychosis*. In *The Curve*, Robert Kusmirowski's painstaking recreation of a World War Two-era bunker transformed the space, whilst later in the season Céleste Boursier-Mougenot's guitar-playing zebra finches became a sensation and the most popular installation the space has known, with queues stretching around the Centre.

Below
New York Philharmonic, conducted by Alan Gilbert
February 2010

Right
Toneelgroep Amsterdam – *Roman Tragedies*
November 2009



PHOTOGRAPH: CURIEL LEE NEW YORK PHILHARMONIC



PHOTOGRAPH: JAKE WAITERS



PHOTOGRAPH: JAN VERSWEYVELD



Working to find and support younger and emerging artists is one of the most important parts of our work.

By commissioning new installations by artists such as Céleste Boursier-Mougenot and Clemens von Wedemeyer, the Barbican provides a springboard for careers. Our bite programme champions the work of young international artists and companies across the year. Taking risks on new work forms part of the day-to-day judgement of our artistic programmers. We know that to achieve artistic work of excellence we have to push the boundaries of art forms whilst also aiming for new audiences. This means that not everything will be for everyone, but we aim to maintain and enhance our reputation for cutting edge, innovative programming.

Director of Programming

In July 2010 our Artistic Director, Graham Sheffield, left the Barbican to take up the role of Chief Executive of the West Kowloon Cultural District, an enormous new cultural centre on 16 hectares of a regeneration site in Hong Kong. Graham made a huge contribution to the Barbican over the 15 years that he was here, forging the Centre's reputation as the home of artistic excellence and innovation. We are indebted to him for his work, and we welcome Louise Jeffreys, formerly our Head of Theatre and Arts Projects, to her new role of Director of Programming.

Michael Clark Company – (new work) / come, been and gone
October – November 2009 / June 2010

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creative learning

As we move towards our long-term goal of creating a new model of an internationally excellent arts and learning centre, the newly formed Barbican / Guildhall School Creative Learning division is collaborating with many other organisations in the City and beyond to offer everyone a way into the arts.

For someone new to the arts, this way in might be through a Barbican Weekender event; for young emerging talent, through the opportunity to develop skills over an extended period in the context of our ongoing projects; for professional arts practitioners, through our programmes for leadership and continuing professional development; and for emerging artists, through access to our time, space and resources in a collaborative laboratory environment. At all these levels the aim is to inspire a deep and life-long relationship with the arts whether as an artist or enthusiast, practitioner or audience member.

Inspiring events

Our inspiring talks and debates take in Cinema's *Screentalks* and *Directorspectives*, high-profile one-off events such as the keynote speech by Wynton Marsalis as part of the International Residency, and the much acclaimed Barbican Art Gallery's event programme and Open University Study Days inspired by the exhibitions. Another highlight was this year's MAP-Making project, inspired by *The Surreal House*, which gave Guildhall School and Royal College of Art students the opportunity to collaborate and produce new work spanning music, film, visual and performing arts, and present it in the Pit as part of the programme.



PHOTOGRAPH: ROSE REED GOLD



Left
Blue Boy Entertainment – A Nite With Da Bratz
July 2010

PHOTOGRAPH: JONNIE MALACHI

Young people

Our collaborations enable us to offer a new generation a range of interactions with high-quality performers. This can be seen through our ensembles; our newest, the East London Creative Jazz Orchestra was established in connection with the Jazz at Lincoln Center's (JALC) residency this year. JALC's players worked with the group, which will now continue to develop and work with Barbican artists until the JALC is back here in 2012.

The *Hear the Future* concert brought some of the ensembles together and featured the Barbican Young Orchestra – working with LSO President Sir Colin Davis – and folk, jazz and fusion contemporary groups comprising young people from across the ten East London boroughs. The World in Motion drumming group had a strong year, performing not only at some of our East London events including Shoreditch Festival, but also in New York and Trafalgar Square and collaborating with musicians Ms Dynamite and Lazy Habits. In addition, Boy Blue Entertainment's youth group Da Bratz took to the Barbican stage this summer.

Looking forward

The SHM Foundation has given its support towards two ambitious projects. The hugely successful *Come and Play* weekend (November 2010) offered free vocal and instrumental workshops for all, and was attended by 3,000 people. *Disruption* (taking place in January 2011) will give young people from East London the opportunity to produce a high-profile fashion show inspired by the exhibition *Future Beauty: 30 years of Japanese Fashion*.

The SHM Foundation is a founding supporter of the Creative Learning programme, and shares our passionate belief that projects such as these can provide life-changing opportunities for people of all ages and communities.

"Everyone should have the opportunity to aspire, to create and to get involved with excellence in the arts". The SHM Foundation.

At all levels our aim is to inspire a deep and life-long relationship with the arts whether as an artist or enthusiast, practitioner or audience member

partnerships & collaborations

Partnership working is vital to the Barbican. Our collaborations and relationships enable us to create, present and support our vibrant artistic programme.

Artistic Associates

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

With our relationship with the LSO heading towards its fourth decade, we are proud to have one of the world's most renowned orchestras making its home at the Barbican. Our relationships with the BBC Symphony Orchestra, Serious and our International Associates contribute enormously to the creation of our cutting edge, diverse and high-quality music output.

Having renewed its three-year term, our relationship with the Michael Clark Company continues to grow. Boy Blue Entertainment, our newest Associate, were a big part of our summer, bringing hip-hop inspired dance to Barbican Theatre, the Pit and East London spaces in a residency that also presented work by its youth company. Cheek by Jowl's hard-hitting *Macbeth* took over the Silk Street Theatre in March, and we look forward to a new production of *School for Scandal* from Deborah Warner in 2011.

East London partnerships

Our ambition to go beyond our walls and take our programme into venues and spaces with collaborators in East London reaches new levels, really coming to the fore during our East-facing summer months. Our consultation group, now called the Connect Partnership, is a crucial part of this and brings together all our local partners in East London. The group has provided thoughtful feedback on our activities and given the organisations the chance to meet and inspire each other.

We are also proud to continue our *SoundEast* collaboration with the ten East London music services. This provides opportunities for young people to attend and perform at the Barbican in workshops, projects and concerts.

Highlights from our numerous collaborations include our part in the CREATE10 festival, a major component of which was our Arts Council England-supported festival of music and dance, *Blaze*, and the much acclaimed participative theatre show *You Me Bum Bum Train* that involved over 200 local volunteer performers with one audience member at a time.

Barbican International Enterprises (BIE)

BIE works with global partners, including Barbican Art Gallery, to develop and tour a broad range of major international art exhibitions. Highlights include the re-curation of the *Game On* exhibition, which surveys the history and culture of video games, launched at Queen Victoria Museum, Australia. And after four years, 1.7 million visitors and four continents, the hugely popular *Pixar: 20 Years of Animation* exhibition finally ended its celebrated world-wide tour. BIE is embarking on a series of exciting new ventures in the coming year, with an extensive tour programme set for Asia and Latin America.

PHOTOGRAPH: JAKE WALTERS



PHOTOGRAPH: GAUTIER DEBIONDE

Left
**The London Sym-
phony Orchestra,**
conducted by
Sir Colin Davis

Far left
**Michael Clark
Company – (new
work) / come,**
been and gone
October – November
2009 / June 2010



PHOTOGRAPH: ROSE RED GOLD

Jazz at Lincoln Center Orchestra with Wynton Marsalis
June 2010

“”
**Our Artistic Associates reflect
our artistic aspirations**

Resident Orchestra

London Symphony Orchestra

Our 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

Jazz at Lincoln Center

Leipzig Gewandhaus Orchestra

Los Angeles Philharmonic

New York Philharmonic

**Royal Concertgebouw Orchestra
of Amsterdam**

what they say

"The hottest art event in London... Céleste Boursier-Mougenot's bird installation in The Curve gallery of the Barbican, is a sensation... Best of all it's free."

The Independent, Janet Street Porter
Céleste Boursier-Mougenot

"Theatre Royal Stratford East is thrilled with its partnership with the Barbican. We look forward to future collaborations to strengthen East London's cultural offer."

Kerry Michael, Artistic Director
Theatre Royal Stratford East

"I just wanted to say how lovely the staff there were that I encountered on my visit... So whoever hires the staff there – thanks for hiring some truly nice people."

Visitor
Barbican Centre

"...astonishing and brilliantly staged modern-dress Shakespeare... I'm sorry if you missed it."

The Independent, Michael Coveney
Roman Tragedies, Toneelgroep Amsterdam

"...I cannot recommend this brilliant and unique event too highly."

The Daily Telegraph, Charles Spencer
You Me Bum Bum Train

"Arad is, without a doubt, a design pioneer... this show is animated and enjoyable."

Financial Times, Edwin Heathcote
Ron Arad, Restless

"The Barbican bristles with adventurous music-making."

The Sunday Times, Paul Driver
Michel van der Aa's After Life as part of Present Voices and the LSO programme

'Wonderful, wonderful exhibition'

Radio 4 Saturday Review, Maria Delgado
The Surreal House

"The house is a site for discoveries and secrets..." Jane Alison's curating is a very rich and inventive piece of work. Each individual chamber has its own spell, and throughout the show strong genealogies can be picked up."

The Independent, Tom Lubbock
The Surreal House

"Tonight's concert... was an example of how a total integration of orchestral, electronic and rock elements can bring rewards."

Will Hodgkinson, The Guardian
Efterklang & Britten Sinfonia

"There's certainly an air of holiday spirit to the Barbican's Blaze series, which ignites this weekend, stretches over July and extends to other East London venues."

Metro, Arwa Haider
Blaze

"I'm writing this about two weeks before the end of the show, and we enjoyed every part of the process. We met with generosity and curatorial intelligence. It was a pleasure to work with everyone involved, from Technical to Development. It has been a real delight. It also gave us a chance to enjoy and experience the rest of the Barbican. What a great place! Call us back in 10 years' time."

Ron Arad
Artist, architect and designer

"The Barbican has announced that Jansons and the Concertgebouw will be returning to London for regular residencies. Just as well, otherwise I might have to emigrate to Amsterdam."

The Times, Richard Morrison
Royal Concertgebouw Orchestra of Amsterdam and Mariss Jansons

"I really enjoyed Saturday's Lates Event at the Barbican 20.2.10... A great way to explore alternative arts without feeling intimidated! The evening often feels like being invited to a large house party full of creative people... especially when concluded with a DJ set! Keep these events going!!"

Audience member
LATES

"Please thank the person who gave our group the most excellent Architecture Tour of the Barbican... Our group enjoyed it and will see the Barbican in a new light from now on."

Participant
Barbican Architecture Tour

the year in pictures

Photography credits, from left to right:

Eliot Wyman / Virgin Classics-Julien Mignot / Liu Chen-hsiang / UK 2009 / Belgium 2009 / Philip Tottenham / Elliott Franks / Paul Hampartsumian / Kevin Leighton / Marc Ribes & Albert Vo Van Too - Virgin Classics / Julian Silva - Handle With Care Productions Inc. / Mario del Carlo / Colin Hattenley / Chris Lee - New York Philharmonic / Henry Fair / US 1937 / Lyndon Douglas / Lyndon Douglas / Laszlo Szabo / Margaretha Mitchell / Clara Molden Shunt / Eric Larrayadeu / non zero one / Australia 2009 / Lou Reed / Takahiro Watanabe / Decca & Trevor Leighton / Rosie Reed Gold / Manuel Harlan / Jake Walters / Lyndon Douglas / Flavio Coliker / Rosie Reed Gold / Ian Routledge / Robert Day / France 1960 / Bella Kiroise / France/Italy 1965 / Elliott Franks / Richard Eaton / Lyndon Douglas



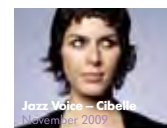
Neko Case
September 2009

Grizzly Bear & LSO

October 2009



Cloud Gate Dance Theatre of Taiwan – Wind Shadow
October 2009



Jazz Voices – Cibella
November 2009

London Jazz Festival – Sonny Rollins

November 2009



Robert Kusmirowski – Bunker

September 2009



September 2009

Transcender Weekender – Shah Ja Raag Fakirs

September 2009



Les Arts Florissants 30th Anniversary Celebration – William Christie

October 2009



October 2009



Cinema of Brazil – Only When I Dance
October 2009

The London Children's Film Festival – The Secret of Kells

November 2009



November 2009

London Jazz Festival – Natalie Williams

November 2009



Slung Low - They Only Come at Night: Visions

November 2009





Blue Entertainment – Pied Piper
December 2009



Hugh Masekela 70th Birthday Concert
–Hugh Masekela
December 2009



Philippe Jaroussky
December 2009

December 2009



Latin Music USA – La Excelencia Band
January 2010



Zimmermann & de Perrot – Ôper Ôpis
January 2010

January 2010



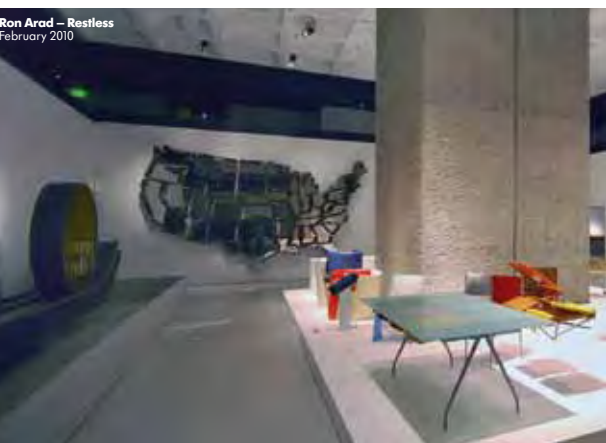
Nic Green – Trilogy
January 2010



Way To Blue – The Songs of Nick Drake
January 2010



New York Philharmonic, conducted by Alan Gilbert
February 2010



Ron Arad – Restless
February 2010

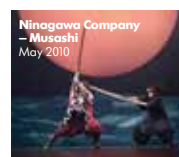


Disney By Hand – Snow White and The Seven Dwarfs
February 2010



Céleste Boursier-Mougenot
February 2010

February 2010



March 2010

April 2010

May 2010

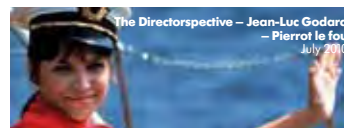
June 2010



Clark Company – (new work)
November 2009 / June 2010



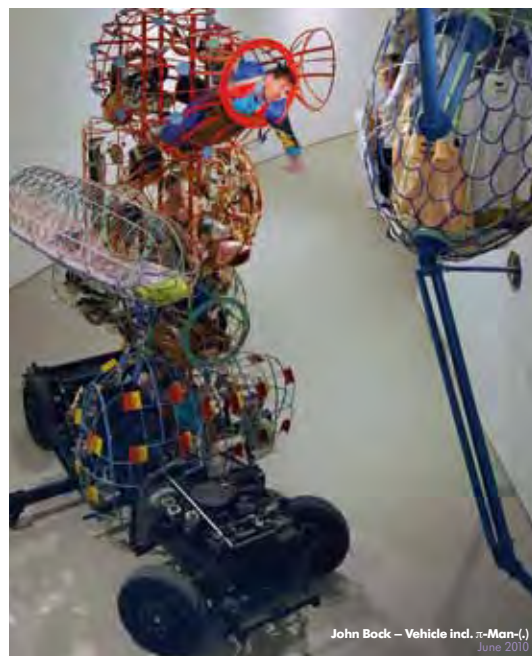
Jazz at Lincoln Center Orchestra with Wynton Marsalis
June 2010



The Directorspective – Jean-Luc Godard
– Pierrot le fou
July 2010



101 things to do this summer
August 2010



John Bock – Vehicle incl. π-Man(-)
June 2010



Dance Nations Dalston
– Benin City
July 2010



Coetane Veloso
July 2010



Convulsive Architecture
– Barbican Art Gallery
August 2010



John Adams
– Ceiling/Sky
July 2010



The Directorspective – Jean-Luc Godard – Breathless
July 2010



Kate Bond and Morgan Lloyd – You Me Bum Dum Train



Deborah Colker – Cruel
June 2010



Staff Benda Bilili
July 2010



The Surreal House
August 2010

July 2010

August 2010

"...the Barbican, the best arts centre in Britain."

Richard Brooks
The Sunday Times

"Extraordinary exhibition really captures the essence of surrealism. One of the best contemporary shows in London for a long while."

Visitor
The Surreal House, Barbican Art Gallery

"Big indie film festivals, world cinema, leftfield director Q&As, obscure arthouse seasons – we've come to expect them as standard from the Centre."

The Guardian online
Nosheen Iqbal

"Amazing, I love it in here, it is my fifth time"

Visitor
Céleste Boursier-Mougenot, The Curve

"The LSO is the jewel in the crown of the music programme"

Audience member
LSO

"The impact World in Motion has had within the school is immense. Students have a real sense of purpose and pride in the work they do with the drumming and a clear sense of enjoyment. Seeing students engaged in this type of learning, working together in teams across year groups, is a shining example of what is possible when expectations are set at a high level and students are surrounded by excellence. One of the most rewarding projects I've been involved in, in my 17 years at Morpeth."

Peter Romhany
HOD Music, Morpeth School

And from the TweetDeck:

@BarbicanCentre
Both the Whitecross festival and the surreal art at the Barbican were fantastic, I really enjoyed them (and the cup cake!)

Going to my fave place in london tonight
@barbicancentre
to see Blue Boy Ent. Worth checking out if you can get tix.

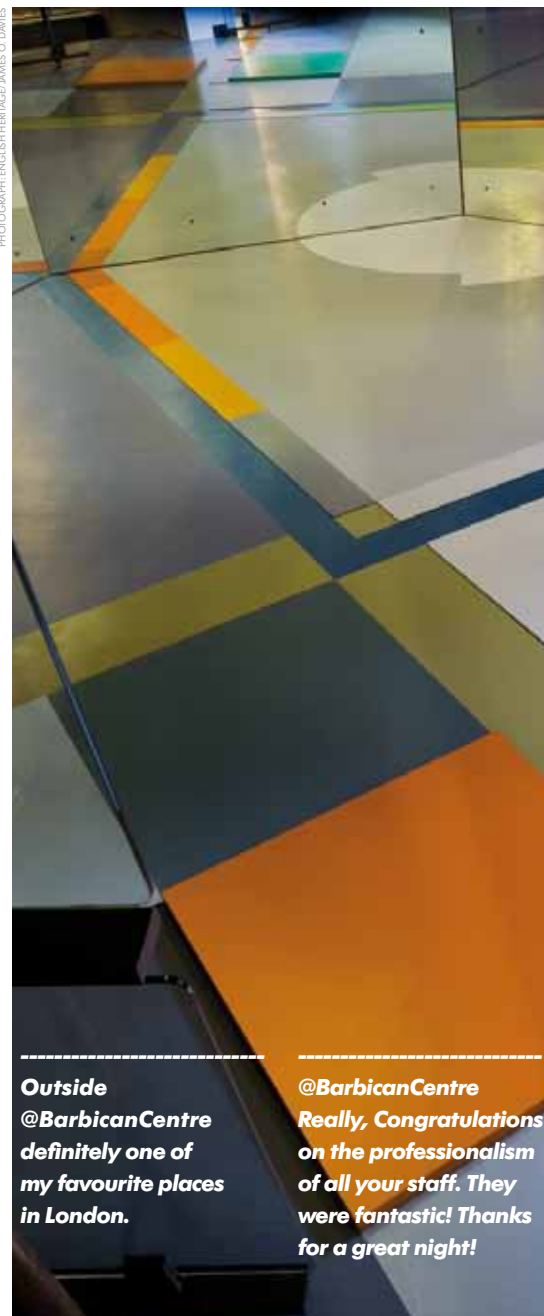
@BarbicanCentre
Barbican Library is one of my favourite, favourite places.

Oh. My. God.
@BarbicanCentre
*will be showing Black Watch at Christmas. *breathes deeply* YEEAAAAHHH*

Outside
@BarbicanCentre
definitely one of my favourite places in London.

@BarbicanCentre
Really, Congratulations on the professionalism of all your staff. They were fantastic! Thanks for a great night!

PHOTOGRAPH: ENGLISH HERITAGE/JAMES O. DAVIES



Gillian Wise's
The Alice Walls

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iconic spaces

Enterprise

Our enterprising nature is demonstrated in our business relationships, the worldwide touring of exhibitions, our banqueting and delivery of high end commercial events and the creative use of all of our spaces.

Our Barbican International Enterprise programme (BIE) takes the Barbican brand around the world and in the process provides a vital income stream to the Centre. We not only tour Art Gallery exhibitions but create and manage new content and opportunities for dynamic partnerships and collaborations globally. Our commercial activities are another crucial element of our funding model. We pride ourselves on the quality of the spaces and service for conferences, banqueting, graduations and other commercial and corporate events throughout the Centre and our two Exhibition Halls. For further details, contact corporatesales@barbican.org.uk

An exciting development this year has been the highly successful re-launch of two of our three dining spaces: the Barbican Foodhall and Barbican Lounge have been refurbished to be more in line with the architecture of the Centre and are proving a hit with our audiences. The sophisticated Searcy restaurant remains our fine dining option.

Location

The iconic, Grade II-Listed Barbican Centre has been the location for a number of high-profile film and photoshoots. Vogue's fashion shoot with Rachel Weisz – the cover of the January 2010 issue – spanned the Conservatory to the highwalks, BBC's Culture Show used the Barbican as a base for broadcasting one of their programmes, the popular drama series Luther filmed scenes here and Wallpaper* magazine used the *The Surreal House* exhibition as the backdrop for a surreal fashion spread.

Our own programme extends to creatively using the whole of the Centre's spaces. The theatre production *They Only Come at Night: Visions* by Slung Low played in one of the underground car parks, and our acclaimed LATES events regularly take over the Foyers and public areas with an array of events ranging from aerial acrobats and bicycle stunts to free stage gigs and artist interventions. And the guided Architecture Tours run by our Customer Experience team continue to increase in popularity as interest and passion for the building goes from strength to strength.

PHOTOGRAPH: TOM CRAIG/VOGUE/© THE CONDE NAST PUBLICATIONS LTD





Undoubtedly iconic, the Grade II-Listed Barbican Centre has been the location of a number of high-profile film and fashion shoots



Green Barbican

Our commitment to making all our activities more sustainable is of great importance to the Barbican. We recognise that our day-to-day operations and our business impact on the environment, local community and economy and we strive to integrate sound environmental and sustainable values, principles and practices in everything we do. We are committed to seeking continuous improvement in all aspects of our environmental performance and to the prevention of pollution on our site, including working towards getting our ISO 14001 – the world's most recognised environmental management system.

Our commercial event operations are already fully compliant with the British Standard for a Sustainable Events Management System – the BS8901 – and we have taken great strides towards achieving our accreditation including ensuring we compost 100% of food waste from events.

This year our Engineering team have retrofitted in excess of 1000 lights with LED high-efficiency luminaries – these use 80% less energy and have a life of up to 7 years – saving money and reducing maintenance. And the Barbican's own Sustainables group ensures we are working to the most up-to-date vision of energy and resource use, and promotes sustainability and environmental awareness throughout the Centre. We are also very proud to have won a Platinum award for the third time at the City of London's Clean City Awards.

new technology

The arts are embracing new technology like never before, and the Barbican is no exception.

Whether forming an intrinsic element of a production or exhibition, communicating through social networks or sharing an experience through live streaming from other venues, the Barbican continues to use technology to engage with its audiences in new ways.

The six-hour extravaganza *Roman Tragedies* brought three Shakespeare plays to Barbican Theatre. The performance played out not just conventionally, but also through screens surrounding the actors, and outside the auditorium. The audience could mingle on stage, go online, buy drinks and watch the action from numerous perspectives.

Cinema 1 regularly streams performances of the acclaimed *Met Opera Live* from New York and in October 2009 installed the latest 3D technology. Ron Arad created floor-to-ceiling LED screens transmitting displays of information, a dramatic installation in the Art Gallery and the first anywhere of its kind.

In the Hall we presented *After Life* by Michel van der Aa, combining staged action and film with live music and electronics in the UK premiere of this multi-media opera. And, creatively using social media to directly speak to our audiences – comprising more than 11,000 Facebook friends and over 18,000 followers on Twitter – we can give insights and updates and answer questions with an immediacy that was never previously possible.

The Barbican continues to use technology to engage with its audiences in new ways

PHOTOGRAPH: MARK ALLAN



Michel van der Aa – *After Life*
May 2010

alliance for creative excellence

PHOTOGRAPH: KEVIN LEIGHTON



Barbican Young Orchestra, conducted by Andrew Gourlay
July 2010

**Centre for Orchestra continues
to be the most impactful of our
audience-facing Alliance initiatives**

The Barbican, London Symphony Orchestra and Guildhall School have joined forces to form the world's leading cultural quarter for performance, training and education in the arts.

In its second year the LINK 'Alliance for Creative Excellence' is flourishing. Over the coming years the Alliance aims to be the heartbeat of an active and radical cultural quarter. By enhancing each organisation's strengths we will generate a strong, clearly-defined artistic and educational impulse across genres, disciplines and influences. This will set agendas which lead the way nationally and internationally.

Centre for Orchestra was the Alliance's first innovation. Students at Guildhall School are offered unparalleled access to the LSO and the Barbican – a world-class orchestra and an international arts centre – to ensure they have the opportunity to become the great orchestral musicians of tomorrow. Also bringing together the expertise of the three partners is the successful 'Guildhall Artists at the Barbican' series.

Operationally, many support services including Finance, Engineering, Projects and IT, are shared between the Guildhall School and Barbican under the leadership of Chief Operating & Financial Officer, Sandeep Dwesar. Sean Gregory, our new Director of Creative Learning has over the last year led the formation of a new joint Creative Learning division for Barbican and Guildhall School, and Barbican Theatre and the Guildhall School's Acting and Technical Theatre departments are now working closely together.

In the longer term, we are working closely with Guildhall School as the School's new building, Milton Court on Silk Street, rises from the ground. Planning for the use of the concert hall, theatre, rehearsal spaces and other facilities is advancing, and once opened in 2013 the new building will provide a visible symbol of our desire to create an international arts and cultural quarter in the heart of the City.

**LSO
GUILDHALL
SCHOOL**
BARBICAN
An alliance for
creative excellence

development

We would like to thank all our donors, supporters and members for the generosity they have shown us this year, which has enhanced the breadth and depth of our artistic and Creative Learning programme.

Philanthropy, partnerships and other forms of support are vital investments in the Barbican and help to advance our aim of building a stronger, more diverse funding model. This year brought important groundwork for the creation of a strategic fundraising programme that engages and inspires support. In financial year 2009-2010 total funding, raised directly or through the Barbican Centre Trust, was £1,161,829.

Support from City of London Corporation, our founder and principal funder, provides a robust platform for the Barbican's core activity and is especially appreciated in these challenging economic times. 2009-2010 was also the second year of our developing relationship with Arts Council England as the recipient of a Grant and as a Regularly Funded Organisation. The ACE support targeted aspects of our programme in the visual arts and contemporary music, as well as the learning and leadership underpinning this vital work.

One of the most significant developments this year was the creation of our Individual Giving programme. Barbican Patrons was launched in May 2010 and is an important foundation for individual giving. Our Patrons give generously, support important initiatives, and, through their enthusiasm, encourage others to join the scheme. Patrons enjoy special opportunities to explore our rich arts offering and become directly involved through events and learning programmes.



PHOTOGRAPH: LINDON DOUGLAS



PHOTOGRAPH: FLAVIO COLKER

PHOTOGRAPH: DAVID JONES



Ron Arad plays ping pong during the private view of his exhibition *Restless*
February – May 2010



The staff of City and City-fringe businesses have the amazing good fortune to have as a neighbour the most innovative and daring arts centre in the UK

Richard Hardie, UBS



PHOTOGRAPH: PETE SCHIAZZA

Left
**Do Something
Different Weekend**
– Akademi's Bells
March 2010

Far left top
The Surreal House
June – September 2010

Far left bottom
Deborah Colker
– *Cruel*
June – July 2010

Our Corporate Development work is moving towards strategic partnerships with companies which value the Barbican and are seeking to make an impact through the arts and Creative Learning. Importantly, Corporate Members remain loyal to the Barbican and value the exceptional offering we provide to their employees. We aim to grow this programme across the City and provide many more tailored programmes that meet the ever-changing needs of the corporate sector.

Trusts, Foundations and Livery Companies continue to provide generous grants of all sizes for our arts and Creative Learning programmes, as well as for capital works to improve the experience for artists and visitors. The Barbican / Guildhall School Creative Learning strategy offers many opportunities for the grant-giving community to meet its objectives.

None of this would be possible without the work of the Barbican Centre Trust under the strong leadership of its Chairman Christopher Purvis. We are extremely grateful to the Chairman and Trustees for their leadership in giving and for the time they are investing to develop our programme. This leadership, a more focused strategic approach to all sectors of funding, and our new Individual Giving programme all put us in a much stronger position to achieve steady, sustained growth, which will help us deliver our vision.

We hope you will join us as we shape the Barbican's future. If you would like to get involved, learn more and support us, please contact: Lynette Brooks, Head of Development, Barbican, Silk Street, London EC2Y 8DS, telephone 0207 382 2397 or email lynette.brooks@barbican.org.uk

Barbican Centre Trust registered charity number 294282. A full set of accounts is available on request.

development

Barbican Young Orchestra Giving Circle

Annually a group of young people from across Greater London are selected to participate in the Barbican Young Orchestra (BYO), which has been led by Sir Colin Davis since its inception in 2008. This year, Graham Nicholson, Barbican Centre Trustee, led a fundraising effort to encourage individuals to support the exceptional offer of 50+ hours of tuition, training and mentoring by experts including LSO conductors and players. This programme is provided free to students, their families and their schools and offers a unique experience. After the BYO performance at the *Hear the Future* concert in July, a parent commented: 'This is exactly the kind of environment that allows them to grow in their love of music and in responsibility towards other members of the orchestra'.

We are most grateful to Graham Nicholson and the individual supporters who helped make this project possible. Young people's ensembles across art forms and genres are central to our plans and we invite more people to support this work and make a difference.

Deutsche Bank Do Something Different Schools Programme

Deutsche Bank became a major partner in 2009 by supporting the *Do Something Different Schools Programme* with City of London Academy Islington (CoLA-I). We are now in our third year of providing year-round arts and cultural provision to increase community cohesion amongst pupils at CoLA-I and its feeder primary schools. The Barbican / Guildhall School Creative Learning division and our partners deliver workshops in dance, music, theatre and the visual arts throughout the academic year, with the project culminating in a week-long festival of activities and a showcase of performances by students and teachers. This year, the Barbican is engaging students in our range of young people's ensembles to encourage ongoing participation, and is providing opportunities for teachers to work with arts and education professionals.

Deutsche Bank regards Corporate Social Responsibility as an investment in society and its own future. This *Do Something Different Schools Programme* is an initiative which enables young people to enhance their skills and the talents they possess while supporting teachers in their important work.

PHOTOGRAPH: KEVIN LEIGHTON



Top
Barbican Young Orchestra
July 2010

Above
Do Something Different Weekend
March 2010

PHOTOGRAPH BY ELOF WYMAN

The Barbican Centre is a consistently world-class partner. The way they work to bring people into their family is extraordinary. Working alongside them has enriched us as an organisation – and has been great fun
Maurice Biriotti, The SHM Foundation

The Henry Moore Foundation **Robert Kusmirowski: Bunker**

This year The Henry Moore Foundation supported Robert Kusmirowski's *Bunker*, a major new installation by the acclaimed Polish artist which transformed The Curve into a highly atmospheric World War Two-era bunker. The Curve has gained an international reputation as an experimental exhibition space presenting the work of both established and up-and-coming artists to a broad public. Through Curve Art we commission contemporary artists to respond to the distinctive architecture of the space.

The Henry Moore Foundation has been a key supporter of Curve Art since its launch in May 2006, awarding grants for Richard Wilson (2006), Marjetica Potrč *Forest Rising* (2007) and Rafael Lozano Hemmer *Frequency and Volume* (2008). The Foundation also supported the Barbican Art Gallery's exhibition *Martian Museum of Terrestrial Art* (2008). This support reflects the Foundation's objective of encouraging appreciation of the visual arts, especially sculpture.

"The Foundation is pleased to have supported these innovative commissions at The Curve, and to have contributed to the realisation of the Barbican's diverse and impressive visual arts programme."

Richard Calvocoressi, Director, The Henry Moore Foundation

Robert Kusmirowski: *Bunker*
 September 2009 – January 2010

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finance

Barbican Income and Expenditure

Year ended 31 March 2010

	Notes	08/09 £000s	09/10 £000s
Income	1	14,557	14,392
Funding from Corporation of London		19,506	19,610
		34,063	34,002
Direct expenditure	2	(13,807)	(13,010)
Management, admin and other operational costs	3	(16,226)	(16,683)
Building and maintenance costs		(4,127)	(4,135)
		(97)	174
Balances brought forward from previous year		55	42
Trading surplus for year ended 31.03.10		(42)	132

Notes to the accounts

	08/09 £000s	09/10 £000s
1 Analysis of income		
Music	3,490	3,434
Cinema	1,097	1,281
Theatre*	2,235	1,763
Visual arts	474	594
Barbican International Enterprises	410	699
Education (incl. London Children's Film Festival)	80	81
Other arts-related income	1,504	1,640
Direct arts income	9,290	9,492
Development departmental income	667	885
Venue hire and commercial trading income		
Commercial events income	3,390	2,827
Audience and visitor driven income	1,210	1,188
Total	14,557	14,392

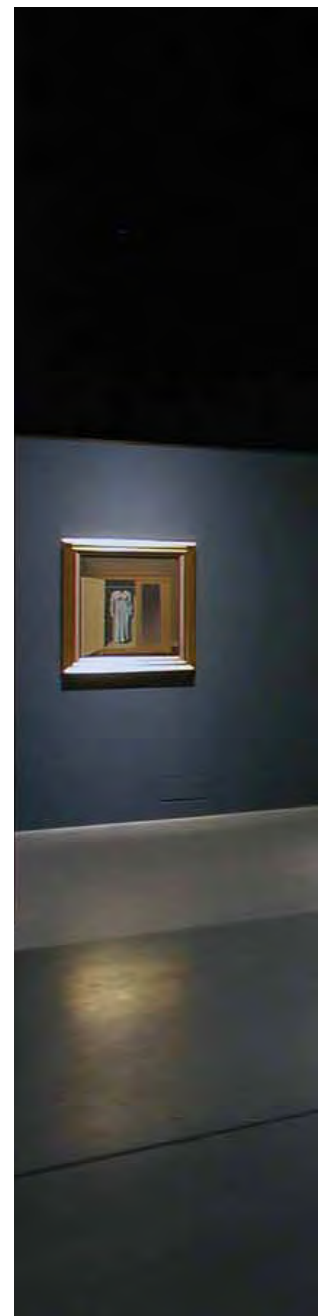
2 Direct expenditure

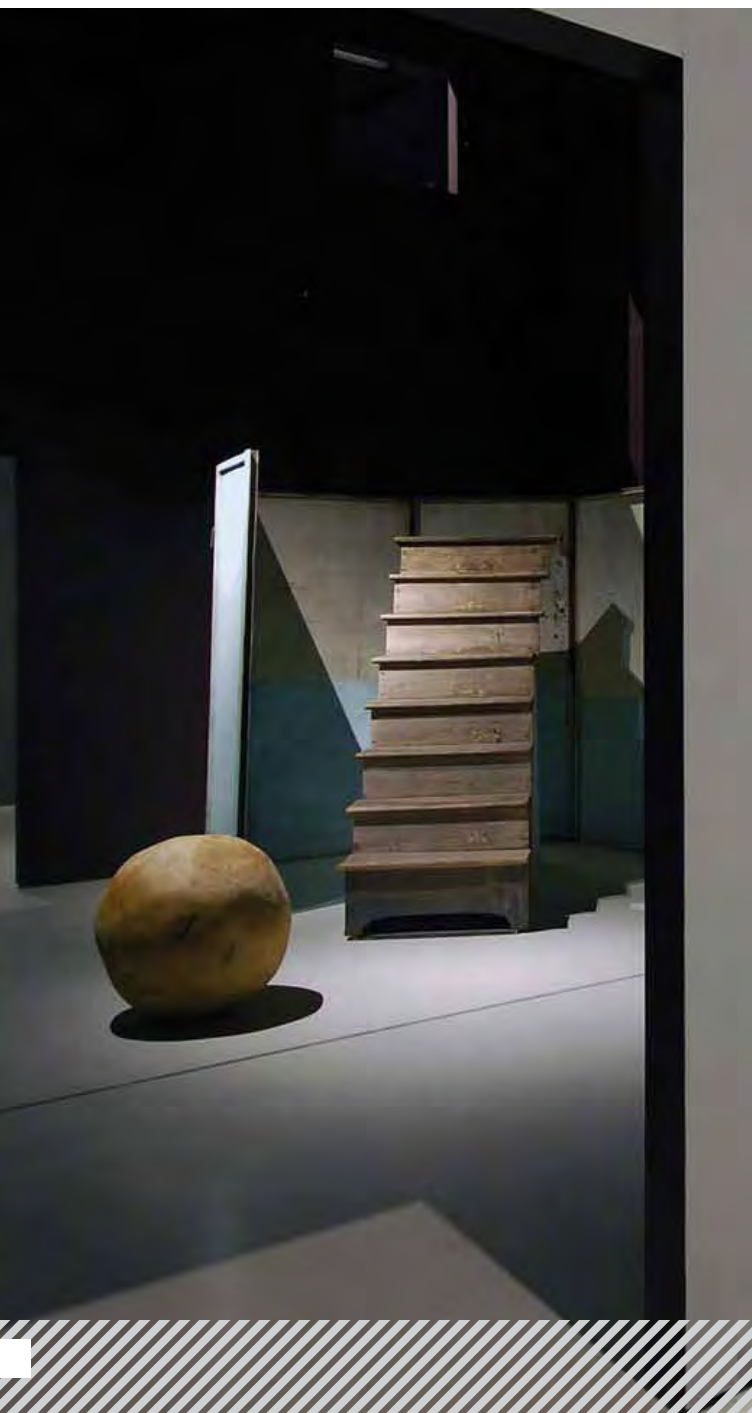
Arts programming and marketing	12,944	12,590
Services and commercial costs	864	421
Total	13,807	13,010

3 Management, admin, other operational costs

Salary costs	14,085	14,478
Overheads	2141	2205
Total	16,226	16,683

*Theatre had an extended three month closure during 2009/10 for essential maintenance.





PHOTOGRAPH: LONDON DOUGLAS

Events and attendance

		Events		Attendance	
		08/09	09/10	08/09	09/10
Music	Great Performers	40	34	64,611	52,879
	Barbican Jazz	8	10	11,559	14,659
	Mostly Mozart	10	–	13,745	–
	Summer Festival	–	9	–	11,310
	World and Roots	6	8	10,043	11,669
	Only Connect	9	7	14,111	12,210
	Ramadan Nights	3	–	5,324	–
	Festivals and misc events	15	22	22,457	28,284
	London Symphony Orchestra	75	74	94,571	102,635
	Other rentals	101	97	121,402	117,571
		267	261	357,823	351,217
Bite	Barbican Theatre	188	129	125,813	98,026
	The Pit	162	184	22,701	16,177
	Offsite	26	20	2,355	20,093
		376	333	150,869	134,296
Art	Barbican Gallery	3	2	111,441	82,498
	The Curve	3	3	83,897	87,430
		6	5	195,338	169,928
Cinema	First run	1,840	2,179	119,538	132,084
	Season	457	626	49,921	50,696
	Screen talk	12	10	2,073	2,788
	Family film club	39	45	3,965	5,483
		2,348	2,860	175,497	191,051
Creative Learning		375	220	17,598	16,453
Total		3,372	3,679	897,125	862,945

who's who

Barbican Centre Board

Chairman
Jeremy Mayhew
Deputy Chairman
Catherine McGuinness

Board Members:

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Christine Cohen OBE
Tom Hoffman
Roly Keating
Sir Brian McMaster
Wendy Mead
Joyce Nash OBE
Barbara Newman CBE
Guy Nicholson
John Owen-Ward MBE
Dr Andrew Parmley
Christopher Purvis CBE
Sue Robertson
Keith Salway
John Tomlinson

Barbican Centre Trust

Chair
Christopher Purvis CBE

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Foundation
Sir Laurie Magnus
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Chairman, Barbican Centre Board
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PLC (from Nov 2010)
Graham Nicholson
Chief Legal Adviser, Bank of England
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Senior Advisor, UBS
Sir Nicholas Kenyon
Managing Director, Barbican Centre

Directors

Managing Director
Sir Nicholas Kenyon
Chief Operating & Financial Officer
Sandeep Dwesar
Director of Programming
Louise Jeffreys
Director of Creative Learning
Sean Gregory
Interim Buildings Director
Shaun Kerfoot
Director of Audiences & Development
Leonora Thomson

Management Team

Deputy Head of Marketing
Rob Baker
Head of Development
Lynette Brooks
Head of Barbican Art Galleries
Kate Bush
Head of Finance
Niki Cornwell
Head of Commercial Contracts & Facilities
Barbara Grabb
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Heads of Department

Head of Event Management
Lee Dobson
Head of Engineering
Malcolm Johnson
General Manager Exhibition Halls
Graz Kalenik
Head of International Enterprises
Neil McConnon
Network Manager
Dominic Smith
Business Systems Manager
Nicholas Triantafyllou
Head of Projects
Jim Turner
Head of Technical
Chris Wheal

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
Jazz at Lincoln Center
Leipzig Gewandhaus Orchestra
Los Angeles Philharmonic
New York Philharmonic
Royal Concertgebouw Orchestra
of Amsterdam

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Bexley Music Service
Big Dance
City of London Festival
CREATE
Dance Umbrella
Discover
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Greenwich Music Service
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CIC
Hackney Council
Hackney Empire
Hackney Music Service
Havering Music Service
Kyoto Costume Institute
Lewisham Music Service
LIFT 2010
London International Mime Festival
London Jazz Festival
National Theatre of Scotland
Newham Music Service
Open University
Paradise Gardens
POLSKAI Year
Redbridge Music Service
Royal College of Art
Shoreditch Trust
The Architecture Foundation
Theatre Royal Stratford East
The Crick Crack Club
The Learning Trust Hackney
Thelma Holt
The Oxford Samuel Beckett Theatre Trust

The Vortex Jazz Club
Tower Hamlets Council
Tower Hamlets Music Service
University of the Arts London
Waltham Forest Music Service
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 2009-10.

Major supporters

Arts Council England
Deutsche Bank
DCSF
Linklaters

Founder Barbican Patrons

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Tim and Caroline Clark
Richard and Jenny Hardie
Sir Nicholas Kenyon
Lesley King-Lewis
Sir Laurie and Lady Magnus
Jeremy Mayhew
Graham Nicholson
George and Betsy Newell
Christopher and Phillida Purvis
John and Liz Robins
Ian and Emma Rosenblatt
Keith Salway
Sir David and Lady Scholey
The Surrey Square Charitable Trust
Torsten Thiele

Arts and Creative Learning programme supported by

Anonymous (4)
Gabiella Bassatne
Rona Fairhead
Hollick Family Charitable Trust
John Robins

Aldgate and Allhallows Foundation
Chairman Charitable Trust
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Fidelio Charitable Trust
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Stanley Thomas Johnson Foundation
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