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The City of London and the Barbican

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

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Barbican Centre Annual Review 2006/07

Barbican Annual Review 2006/07



The City of London and the Barbican

The Barbican Centre is provided by the City of London Corporation as part of its contribution to the cultural life of London and the nation. This contribution also includes the Guildhall School of Music & Drama, Tower Bridge and the Guildhall Art Gallery as well as sponsorship of numerous organisations, festivals and events.

While providing local government services for an area not much larger than a square mile, the City Corporation commits more resources to arts and culture than any local authority, making it one of the most significant arts sponsors in the UK. This crucial leadership and vision is something it shares with its Barbican Centre

Unafraid to experiment and bringing talents from around the world, the Barbican Centre has transformed itself into a cutting-edge, world-famous resource with a global perspective. The Barbican's 25th birthday year has provided a perfect opportunity to discover the wonderful diversity of its international arts programme.

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The Barbican's vision and mission

Driving the arts by leading, challenging and entertaining 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 Centre, offering education and outreach, expanding our audiences and exceeding our visitors' expectations.

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

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

www.barbican.org.uk



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Michael Rosen, Poet

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Cover: New Barbican Front Door on Silk Street
© Morley von Sternberg

Inside back cover: The Barbican within The City
© Morley von Sternberg

Opposite: The Barbican within the City of London,
taken from Lauderdale Tower, Barbican Estate
© Morley von Sternberg

'Under the directorship of Sir John Tusa the Centre's output has been far from bunker-like. Generous funding from the City of London helps, but so does the mixing of sure-fire sell-outs with eclectic work. Nicholas Kenyon, the Controller of the BBC Proms who is now set to be the Barbican's next Director, inherits a building where there is always something rich and strange going on.'

The Guardian, 'In praise of the Barbican', 3 March 2007



Chairman's foreword



John Barker, Chairman

This year has been a momentous one for the Barbican in so many ways. Gaining a front door, in time for the 25th birthday celebrations, was symbolic. The Barbican's strengthened sense of identity is now proudly emblazoned on its threshold – 'art, theatre, music, dance, film, education, conferences, library, restaurants and bars'. Over 25 years, the Barbican has matured into a national icon. It is now embedded in London's cultural map as the largest arts centre in Europe with one of the freshest, most vibrant programmes. In the City of London Corporation, we are proud that it has become an international symbol of creative innovation at the heart of a thriving financial metropolis.

The completion of the 7-year, £35 million refurbishment has been a catalyst for a wider appreciation of the Barbican's architecture. Architectural firm Allford Hall Monaghan Morris has sensitively brought out so many of the original features revealing the merits of the original design. Their redesign was recognised by a RIBA Regional Award this year. This is an impressive achievement.

Sir John Tusa's dozen years at the helm as Managing Director, which ends this summer, has contributed hugely to the transformation of the Barbican and to making it a beacon of excellence. This is what Tusa has stood for and fought for, with exceptional results. With Graham Sheffield as Artistic Director, Tusa set about modernising the Centre, both artistically and organisationally. He has surrounded himself with a committed, passionate team who marry strong business sense with artistic flair. Together they consolidated the artistic programme under one management and created the Barbican's template for unique programming, multi-arts festivals and cross-genre events.

The 25th Birthday celebrations gave everyone – the public, artists and media alike – a chance to look back at how the Centre came into existence and to evaluate its achievements. Hundreds of patrons wrote in to the 25th website. Many of their comments are printed throughout this report and can be viewed at www.barbican.org.uk/25. The City's initial post-war dream of creating a residential community in the heart of the City with its own international arts centre, was a sharp reminder that no one would ever build on such a scale again in this country. This unique vision of a utopian world has not lost its edge.

This year saw a strong financial performance alongside an artistically outstanding programme. For several years, Barbican has generated 80% of the programme in-house, in sharp contrast to the 10% when Tusa started, and this year the Centre took even greater artistic risks. Its first panto, Dick Whittington and his Cat, was a resounding success, drawing thousands of families to the Centre, many for the first time. We are proud that the Barbican now earns 45% of its annual revenue through its own efforts at the box office and in its vigorous commercial activity.

However, the biggest highlight was the birthday itself, with HM The Queen's return to the Centre, 25 years after she opened it, the City's Lunch for the Arts at Mansion House and the Do Something Different weekend, when the foyers were overrun with families.

Above all, the recent customer services awards testify to how well this organisation is run and what a huge asset the helpful front-of-house staff have been in making the Barbican such a welcoming environment and the foyers a vibrant meeting place for all.

Though it is with great sadness that we have to say goodbye to Sir John Tusa, he leaves the Barbican in an excellent state for Nicholas Kenyon to take over on 1 October. There is tremendous excitement about the Barbican's future direction, not least with the visualisation of the Barbican's new cultural quarter – the Guildhall School of Music & Drama, its new development in Milton Court and LSO St Luke's at the end of Whitecross Street.

So congratulations to all the staff at the Barbican for making this year such a resounding success. Finally, I would like to thank my fellow Committee members who give generously of their time and commitment in supporting the Barbican and in working to ensure that it continues to thrive. Here's to the next 25 years!

John Barker OBE
Chairman
Barbican Committee

Managing Director's introduction

Sir John Tusa
Managing Director



Sir John Tusa © Warley von Sternberg

Barbican Annual Review 06/07

When they complete their term serving in a foreign capital, British ambassadors traditionally write a final despatch to the Foreign Secretary summing up their time in post. Traditionally, they are allowed a good deal of latitude in expressing their opinions about the country with which they have been involved.

At the end of almost 12 years as Managing Director of the Barbican Centre, I feel in a very similar position to a departing ambassador. Yet I do not need to pull my punches, because a great deal has been completed and successfully so.

The Barbican's 25th Birthday celebrations in March highlighted the way years of work in every area had indeed reached very gratifying conclusions. They were examined in detail in the birthday book *Barbican at 25*. Seven years of capital investment in renewing all the major Barbican venues culminated in the renovation of the foyers and public spaces, including a brilliantly stylish new entrance in Silk Street, summed up in Alex Hartley's wonderful moving light wall, *Passage*. It was pleasing that this commission was made possible by significant support from our immediate neighbours and Barbican Arts Partner, Linklaters.

A decade of transformation in every art form, as well as hugely increased control in commissioning, promoting and curating the great majority of events at the Barbican, gave the programming a profile and coherence that audiences recognised and responded to. The key fortnight of "birthday events", with their string of premières, and Landmark events – which continued throughout the summer – demonstrated the distinctiveness of the arts programming.

Within the Barbican, a serious approach to management and budgetary control meant that arts budgeting could be maintained even as our revenue support from the City of London Corporation continued its steady decline; this at a time when all our competitors in London's major performance venues have enjoyed big increases in real-terms funding from the Arts Council.

Here, I must emphasise that the decline in revenue support does not reflect declining City of London Corporation commitment to and interest in the Barbican; rather it reflects the hard realities of the decline in funding that the City itself gets from the government. There is no point in pretending that such a decline, especially if not balanced by new sources of external funding, does not threaten to weaken the Barbican's present artistic strength and reputation.

In other respects, the City of London Corporation has been an enlightened stakeholder of the Barbican – trusting the managers, being very sparing with burdensome objectives, and increasingly taking the credit for the Barbican's perceived public success.

The high point of the City of London Corporation's very public and deserved "ownership" of its arts investment came in the first ever Lord Mayor's Lunch for the Arts at Mansion House. It celebrated the Barbican's birthday, but also drew attention to the City of London Corporation's vital role in supporting arts in London and – as one of the nation's most significant arts sponsors along with the BBC and the government – in the country as a whole.

That arts support, of course, reinforces the City of London Corporation's commitment to excellence and to internationalism. When the Barbican's resident orchestra, the London Symphony (co-funded by the City of London Corporation), plays abroad, that reflects on the City itself. When Barbican-commissioned exhibitions or theatre productions – such as Deborah Warner's fabulous *Julius Caesar* – travel abroad, they carry the City's reputation with them. That is as it should be. That is part of the pay-off the City of London Corporation gets for its generous investment in the arts.

I feel no sense of anti-climax in being able to put a tick by so many aspects of our activity. That is not to say there is nothing left to be done. I and my colleagues know how many inevitable loose ends await tying up by my successor, Nicholas Kenyon, currently Director of the BBC Proms. I also know how many opportunities exist for taking the Barbican forward. But that is tomorrow's business and it would be impertinent to anticipate it. Nick Kenyon has my very best wishes for the greatest success and personal fulfilment in what I know to be a challenging but ultimately very satisfying position.

While the activity of running a varied, dispersed, multi-faceted, multi-art-form organisation has taken up most of my time and energy, it has been more than compensated by the wonderful opportunity to enjoy an arts offering whenever I and my wife wanted. To say we have been spoiled for choice is a gross understatement. We have been overwhelmed by riches. In the past year alone, the festivals devoted to Steve Reich and Thomas Adès, and the *New Crowned Hope* series curated by Peter Sellars, have been pinnacles of artistic expression. More generally, we have revelled in anything directed by Yukio Ninagawa, Lev Dodin, Deborah Warner or Simon McBurney in the theatre; and simply everything created by Merce Cunningham. In the Barbican Hall, anything conducted by Sir Colin Davis, Bernard Haitink, Mstislav Rostropovich or Valery Gergiev has lifted the heart and opened ears and minds. It has been hugely enriching.

Over the past decade and more, the Barbican's evolution to its present position has, above all, been a collective effort. It has been driven by an idea, fuelled by debate, and realised through professionalism and determination.

I thank all the members, past and present, of the Barbican Centre Committee for the solid support they have given me during the past 12 years. They have been well led by a succession of Chairmen – Geoffrey Lawson, Barbara Newman, Joyce Nash, Michael Cassidy and now John Barker – who have understood and presented the Barbican's case strongly at Guildhall.

The Barbican has benefited from having had a very stable and able Directorate team for most of the past decade. Graham Sheffield has shaped and inspired the transformation of the arts programming; Sandeep Dwesar has directed the finances in unfailingly imaginative and constructive ways; Diane Lennan has been fertile in spotting when the structures of the Barbican needed to be reshaped in response to changing circumstances; Mark Taylor has driven the Barbican's commercial operations without damaging the artistic output; Michael Hoch has kept the closest of eyes on the capital programming fitting in with the needs of audiences, artists and clients. I am grateful to them all. They have been friends as well as colleagues.

In the past four years, my working life has been made immeasurably easier because of my Executive Assistant, Leah Nicholls. Apart from being responsible for all Barbican internal communications, she has run the office, managed Directorate events and been the first point of reference for contacts with the City of London Corporation. She is frighteningly efficient, absolutely dedicated, possessed of a caustic wit and has made daily life enjoyable even at its most trying.

My closing thanks are to my wife, Ann Tusa, who has been the most solid supporter of the Barbican, the uncomplaining recipient of emotional accounts of the trials of Barbican life and the most trenchant but appreciative critic of the hundreds of events at which she has been present. It would have been far less fun without her commitment; it probably would not have been worth doing.

Sir John Tusa
Managing Director
Barbican Centre

'Today, on the eve of the Barbican's 25th Birthday, and in his own final year, John Tusa has completed a £35 million refit that has remedied the acoustic, simplified the geography and created physical and intellectual cohesion... What can be stated with certainty is that the Barbican has overcome its physical debilities... of ugliness and incoherence by making a case for integrity and seriousness, a favourite Tusa word... It's a simple recipe and one he has made work.'

Norman Lebrecht, Evening Standard

Recent awards and nominations

Organisational

Platinum Award at the Clean City Awards 2006

2006 Best Venue Customer Service Award from the Association of Exhibition Organisers

The Silver Award for Best Business Venue at the Visit London Awards 2006

Website

Gold Award for Best Website at the Meetings Industry Marketing Awards 2006

Gold Award for Best Website at the Visit London Awards 2006

Webby Award for an education project linked to the Barbican site

Architectural

RIBA Regional Award for Allford Hall Monaghan Morris' re-design of the Centre's entrance, foyers and art gallery.

The Wayfinding and Environmental Graphics Award at the Design Week Awards 2007 for the Barbican's new signage designers Carlidge Levene and Studio Myerscough.

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Artistic

Laurence Olivier Award
Fabulous Beast Dance Theatre's *Giselle*
Nomination for Best New Dance Production

What's on Stage Award – Ex Machina's *The Andersen Project*
Nomination for Robert Lepage for Best Solo Performance

What's on Stage Award – Cheek by Jowl's *The Changeling*
Nomination for Declan Donnellan for Best Director

What's on Stage Award – *Tintin*
Nomination for Rufus Norris for Best Director

What's on Stage Award –
Maly Theatre of St Petersburg – *King Lear*
Nomination for Shakespeare 4kidz Best Shakespeare Production

TMA Theatre Award – Bristol Old Vic – *Tamburlaine*
Nomination for Greg Hicks for Best Performance in a Play

Laurence Olivier Award – Festival d'Aix en Provence – *Hercules*
Nomination for Joyce DiDonato for Outstanding Achievement in an Opera

Royal Philharmonic Society Music Awards –
Festival d'Aix-en-Provence – *Hercules*
Nomination in Opera and Music Theatre

King Lear Maly Theatre of St. Petersburg



The Changeling Cheek by Jowl



AHMM 3rd-floor signage © Matt Chisnall



Graham Sheffield © Morley von Sternberg

From Rio to Dublin via New York and Russia

Graham Sheffield
Artistic Director

'Literally hundreds of audiences, young and old, have been able to see work otherwise only available to them in Europe and beyond, but because it is passionately committed to intense dialogues with performance-makers across the fields of theatre, dance and opera in the hope of finding the new.'

Deborah Warner, Theatre Director

I think Samuel Beckett would have approved: his centenary being celebrated in an intense festival at the Barbican, held simultaneously and enfolded with a colourful and highly provocative reappraisal of Tropicália, the arts and political movement of late 1960s Brazil. Ireland and Brazil – what a potent international mix of intellect, radical thought, innovation and artistic excitement! Exactly, we all earnestly hope, what you expect from the Barbican these days, and especially in the lead-up to our 25th anniversary.

Tropicália was in many ways an archetypal Barbican multi-disciplinary festival: a movement founded in the arts, political and social ideals given expression in music, theatre, visual arts and cinema. This is how we reflected Tropicália in London, complete with the eponymous environmental art piece by Hélio Oiticica, involving plants, parrots, sand and muslin tents. We brought the ideals implicit in the movement up to date through a wonderful project (*From the Favela to the World*) with AfroReggae, one of Brazil's most powerful live acts, who performed alongside UK singing, rapping and drumming stars. AfroReggae are devoted to providing young people with alternatives to violence and gun crime through music, dance and performance. This is social idealism for the 21st century, but it is also artistic expression of the highest international quality, which is of paramount importance in its success. We are continuing our association with AfroReggae at least until 2012, in partnership with People's Palace Productions and a wonderful group of other linked organisations, many of them located to the east of us here in London.

The artistic slate was studded with stars such as Caetano Veloso, Gal Costa and the wild Tom Zé, not to mention the reconstitution of the seminal 1968 rock group Os Mutantes. We also enjoyed a visit from the charismatic singer/politician Gilberto Gil, appearing in both roles, together with the Brazilian president, Lula da Silva.

If Brazil provided the music and the art, then Beckett provided the text. The Barbican collaborated with the Gate Theatre, Dublin, for the second time since the sell-out Beckett festival in 1999, in order to celebrate the 100th anniversary of the writer's birth through plays, poetry, prose and film – the complete canon of his dramatic work, which had been specially commissioned for the screen since 1999.



Ed van der Elsken, *Untitled*, Switzerland, 1969. From the exhibition *In the Face of History*. Copyright Ed van der Elsken / Nederlands fotomuseum, courtesy Annet Gelink Gallery

We were also breaking boundaries outside the Barbican's walls, as the American artist Jenny Holzer spectacularly covered the façades of several London landmarks with poetic texts – moving in both senses of the word. Holzer included some Beckett text in her installation for the Barbican façade.

In many ways, it was a transformational year for visual arts at the Barbican. We began a new series of dramatic, specially commissioned installations for The Curve, using that quirky but epic space to its best advantage (Kate Bush, Head of Art Galleries, writes in detail about this initiative). We also enjoyed a year of beautifully realised shows in the main gallery, which have enhanced immeasurably our reputation in the visual arts: *Future City: Experiment and Utopia in Architecture 1956–2006* – entirely appropriate for the Barbican itself; *In the Face of History*, a splendidly curated panorama of European photographers in the 20th century; and a stimulating retrospective of the iconic Finnish modernist Alvar Aalto, seen through the eyes of the young Japanese architect Shigeru Ban. Each of these was a hit with the public as well as the critics. Also successful – yet again – has been our gallery touring operation, with several shows travelling the world and spreading the arts reputation of both the Barbican and the City of London.

I have been particularly pleased this year with the strengthening of our position, profile and programming in cinema. More specialist seasons have seized the public's imagination (see Robert Rider, Head of Cinema, for details), and our festivals have grown in stature, too: for example, the London Children's Film Festival, the London Australian Film Festival and Animate the World. As always, the cinema programme has admirably complemented other arts programming, whether at the City of London Festival (*Japan on Film* and *Japanimation*) or with Barbican and London Symphony Orchestra seasons. We also continued with our popular *Silent Film and Live Music Series*.

Shostakovich featured high on the classical music menu in his centenary year. We were privileged to present the symphonic canon through a broad range of world-class orchestras and a rare *Shostakovich on Film* series, the Royal Concertgebouw returning with Mariss Jansons to bring a particular flavour to the repertoire. Valery Gergiev completed his marathon Shostakovich symphonic cycle with the LSO, Mariinsky Theatre Orchestra, Rotterdam Philharmonic and Vienna Philharmonic in December.

In January, Gergiev was back to take up his role as the LSO's Principal Conductor, and there are already signs of an intense rapport between maestro and orchestra.

The BBC Symphony Orchestra has been much in evidence, mainly through its work as Associate Orchestra, and in September we were delighted to welcome Jiri Belohlávek as the orchestra's new Principal Conductor. He brings class and distinction to much more than his native Czech repertoire. The Contemporary Composer Weekend this year featured Russia's Sofia Gubaidulina in a sequence of revelatory and largely unfamiliar work. We also worked closely with the BBC on a spirited weekend of British soul music – *Soul Britannia*.

So many highlights, so little space, but *Phases*, our multi-disciplinary celebration of Steve Reich's 70th birthday, must take pride of place (see Robert van Leer, Head of Music, for more). So, too, must *Ramadan Nights* and some brilliant *Only Connect* evenings, including Antony and the Johnsons with Charles Atlas, and Nitin Sawhney's new score for Franz Osten's classic Indian silent film *A Throw of Dice* (1929), which he wrote for his band and the LSO. Mostly Mozart expanded substantially in scale and ambition to celebrate the 250th anniversary of the composer's birth. And our Associate Producers, Serious, built on our fruitful partnership developing the contemporary, jazz and world music dimensions of our programme.

Partnerships grew in theatre, too, with the first year of our association with Cheek by Jowl – producing a dark and brooding *The Changeling*, juxtaposed with a brilliant all-male Russian *Twelfth Night*. It was the second year of our work with Michael Clark, whose Stravinsky triptych is now eagerly awaited in autumn 2007. Both these relationships are supported by Arts Council England, to which we are grateful.

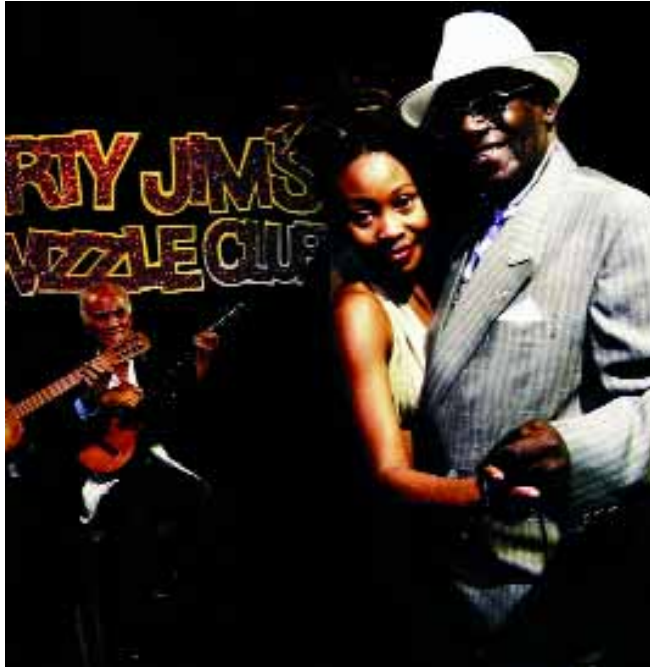
Our exciting new venture into quality panto, aided and abetted by Mark Ravenhill and Ed Hall, is recorded in detail by Louise Jeffreys, Head of Theatre, but its popularity is set to make panto a regular Barbican feature for future Christmases – just like the season with Raymond Gubbay, one of our most loyal friends, who also mounted an unusually stellar (even for him!) gala for our 25th Birthday. Christmas also featured *Duckie's Class Club*, one of our more outrageous and anarchic offerings, which satirised that old English institution, the class system.

Bite pushed further into unknown territory this year with two productions from Korea, as well as one from Uzbekistan and one from Kuwait. We also welcomed back several old friends, among them the Maly Theatre with *King Lear* and Richard Maxwell with *The End of Reality*, another co-commission from the Barbican. However, it was during our 25th Birthday fortnight that the internationalism and diversity of the Barbican's programme was most evident.

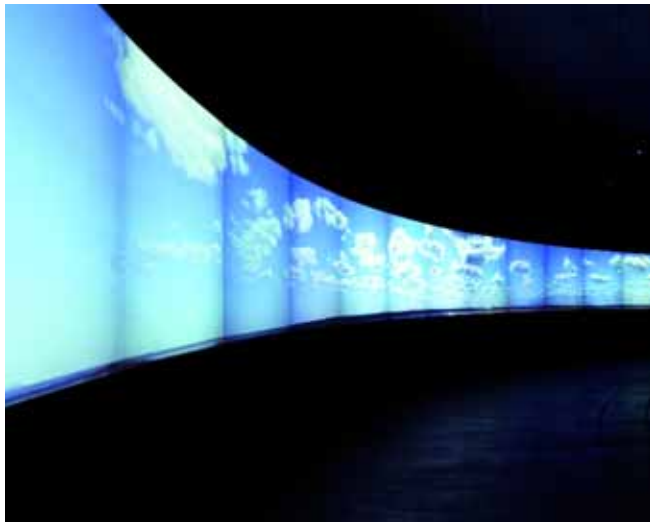
Graham Sheffield

Artistic Director
Barbican Centre

Dirty Jim's Swizzle Club featuring Calypso Rose, Mighty Sparrow, Mighty Bomber, Lord Superior & Relator



Tomas Saraceno in The Curve © Stephen White



A Midsummer Night's Dream, Yohongza Theatre Company © Patrick Anderson



The Lord Mayor, John Sutthard and Sir John Tusa accompany HM The Queen through the Barbican foyers on the 25th Birthday © Clive Tomlin

Barbican's 25th Birthday

Graham Sheffield

'Today, the Barbican must rank as the world's top arts centre – easily outclassing the Lincoln Centre in New York for adventurous programming and sustained quality.'

Richard Morrison, The Times



To mark the Barbican's 25th Birthday, we decided to punctuate the whole of 2007 with a series of 25 designated Landmark events, epitomising the spirit, internationalism and diversity of the Barbican's programme, and including our resident orchestra and partners.

Surrounding the actual birthday on 3 March, we mounted more than 100 events in a fortnight, a highlight of which was a return visit from HM The Queen and HRH The Duke of Edinburgh to hear a magnificent concert by the LSO conducted by its President, Sir Colin Davis, with pianist Mitsuko Uchida. The Guildhall School of Music & Drama commissioned a "birthday present", a colourful pièce d'occasion by James MacMillan, which referenced in original fashion the two musical pillars of the concert, Tchaikovsky's 4th Symphony and Mozart's Concerto K467. In the newly renovated foyers beforehand, the Guildhall School brass players also presented a special arrangement of Thomas Tallis's 40-part motet *Spem in Alium*. It was a particularly memorable evening, especially for the children from Adopt-the-Barbican schools, who presented HM The Queen with examples of their work as she passed through the foyers. The Phoenix Project, an education initiative with local schools, had engaged the children in the history of the Barbican and the City of London, inspiring them to create imaginative works of art that were displayed throughout the foyers.

The stellar birthday fortnight had begun with the opening of the exhibition *Alvar Aalto: Through the Eyes of Shigeru Ban*, and a wild new work, *The Bull* by Fabulous Beast Dance Theatre under Michael Keegan-Dolan. (We had just announced that the company would be joining our roster of Artistic Associates, alongside Deborah Warner.) We also welcomed back the Maly Theatre with its 1999 'hit', Chekhov's early *Platonov*, spectacularly set in and around a full-sized swimming pool. We began a major festival devoted to Thomas Adès with a concert by the Berlin Philharmonic under Sir Simon Rattle. They performed Adès's latest orchestral work, *Tevot*. This was one of 4 premières on consecutive nights by 4 British composers: James MacMillan, Michael Nyman, Jonathan Dove and Adès. In addition to recitals by Evgeny Kissin and David Daniels, the BBC Symphony Orchestra under Jiri Belohlávek gave a powerful revival of Janáček's operatic rarity *The Excursions of Mr Broucek*. Our cinema audiences voted Orson Welles's classic *The Third Man* (1949) as the very best out of 25 top films screened at the Barbican over the past 25 years: it was duly shown again to a packed house!

During the celebrations, there were several broadcasts on radio and television, including BBC Radio 4's *Any Questions* live from the Barbican's Cinema 1, and many concerts on BBC Radio 3 and BBC 4. We also published a free book, *Barbican at 25*, and created a special website – www.barbican.org.uk/25 – to document the history of the building and to stimulate debate among our audiences.

Perhaps the most invigorating part of the birthday fortnight was the Do Something Different Weekend, which involved a wide array of participatory events for children and families across the foyers and public spaces, many of them free. The Bellboys (Les Grooms) did a hilarious take on *Les Ballets Russes*, which, coupled with the dancing schoolchildren from neighbouring boroughs, was an unalloyed delight.

All of this, together with other major Barbican Education initiatives such as *Book Me!* and *Can I Have a Word?*, amply demonstrates our wholehearted commitment to access and involvement at the highest artistic level throughout our programme. We enjoy doing it, and we love the added life and vibrancy that the presence and involvement of so many families and young people bring to the Barbican. It has been a festive and successful birthday year and, as I write, there are still more than six months of it to go!

'Why shouldn't I love the Barbican? I'm in heaven at a concert or play. Going is a privilege, a treat, an occasion. I love the space. Outside, getting there is a mini-adventure of anticipation; and inside, during intervals, the open space is cosy because there is so much going on and you can see everyone and you feel you're protected in this large complex by the pleasure of it all.'

Vivienne Westwood, Fashion Designer

The Lord Mayor's Lunch for the Arts at Mansion House

The culmination of a month of celebrations was the Lord Mayor's magnificent Lunch for the Arts held at Mansion House on 28 March.

Here is an extract from the Lord Mayor's address:

The City's contribution to the arts

Overarching the dynamism in encouraging the arts is the City of London Corporation's absolute determination to make the City of London a vibrant and culturally attractive city – in short, a city which harnesses all that it is capable of capturing and harnessing of mankind's creative energies. It is the arts, in all their forms, which add that almost indefinable quality of life.

Even the most ethereal arts need a physical base. And while we are the smallest local authority in the UK, we commit more resources to ensuring we meet our commitment to the arts and culture than any other: £62 million this year alone, some 43% of the City's total service expenditure. And when you add to that sponsorship from City firms and the Lord Mayor's Appeal, the sum grows dramatically.

But what do we get from it? A great deal, tangibly and in the quality of life. Not only do the festivals and institutions that make up the City arts cluster contribute an estimated £325 million a year to UK GDP, but they support some 8,000 jobs. And even two years ago, over 10.5 million people visited our festivals or institutions: that is a quarter of all visitors to London.

Money is not everything. After all, the arts need support not for their own sake, but so that they can reach even wider audiences, engaging, challenging, charming, invigorating – making life worth living. Put simply, we see our role as creating the conditions for the creative spark not only to ignite, but to spread.

We want to nurture young talent, widen access and, of course, reach new audiences. There is, in our make-up, something very un-British about celebrating achievement, but today we can allow ourselves a modest pat on the back in the knowledge that we need to continue with our work in the arts. We will continue. We must continue to commit ourselves to ensuring that the City of London will always be the most vibrant and the most culturally attractive city. That makes us, with our other skills, the leading city in the world.

Art has the power to stop time, to transcend the trivial, to open up the richest, deepest and truest layers of our being – the inner world where our most human and most vital experiences occur. So we celebrate our involvement.

Long may it continue!

Alderman Sir Robert Finch
The Lord Mayor Locum Tenens of London





View of the Barbican from Shakespeare Tower © Morley von Sternberg.

Theseus Writes Home From The Barbican

By John Agard

From a series of poems
commissioned by Barbican Education
for the Barbican's 25th Birthday

I who had dared the challenging pathways of Crete
Kept a look-out for beech trees in Beech Street
And hoped for signs of silk in Silk Street.
Arrows pointing were my Ariadne's thread,
Yet I found myself going back on myself
Lost among the ever-rising gestures of concrete
While my footsteps stayed faithful to my quest.
I called on Hecate, goddess of the crossroads,
She who with one glance embraces all directions,
To guide me to the place they call the Barbican.
But it was a traffic warden who pointed the path
'You can't miss it. It's staring you in the face, mate.'
There before me stood a many-towered estate
With clusters of leaves longer than laurel wreaths
Draping their green fingers round grey balconies.
And in the coolness of a springtime sun
Fountains gushed their water-lipped orations.
And all this in a world of concrete and glass
That led me deeper into a maze of what's called the Arts.
Yes, the Minotaur's hide-out was a piece of cake
Compared to this labyrinth of the mind's making.
This bull-leaping arena for imagination's play
Where Goya's ghosts meet a Japanese Coriolanus.
How I long for Ariadne's winding compass
In this maze that amazes Theseus.
So writing these few lines by the Waterside Café
I ponder a place where they say bombs once fell
And how dust has surrendered to a lone laurel.

© John Agard

Voyage of discovery A creative year for Barbican Education

Jillian Barker
Head of Education

*'My children are having a whale of a time.
And do you know what? So am I!'*
Parent at the London Children's Film Festival



Jillian Barker © Morley von Sternberg

Making a song and dance of our birthday

25 years ago, the Barbican Centre rose – quite literally – from a hole in the ground to become the cultural and architectural landmark it is today. To mark the occasion, Barbican Education put on the *Do Something Different* Weekend, in conjunction with bite, giving people of all ages the chance to capture the creativity of this international centre through dancing and singing, designing and making, animating and listening to stories surrounded by the jungle plants of the conservatory. More than 4,000 people took part, working with leading artists from around the world.

This festival was only one of the many events in Barbican Education's calendar. Alongside the extraordinary diversity of the arts programme, our work reflects the creative spirit of the Barbican, encouraging schools, youth groups, families and audiences to take part in critical and creative learning. Designed for the very young through to older audiences, for those new to the arts through to the cognoscenti, Barbican Education events give people the chance to learn more about the arts, to debate the issues inherent in those arts and, most importantly, to create art themselves. From exploring the impact of Jewish traditions on the music of Shostakovich in his anniversary year through to the *Sing-along-a-Jungle Book* with families at the *London Children's Film Festival*, our programme is central to the artistic life of the Barbican.

Barbican Education's work is differentiated from other arts education programmes by the international focus – so important in our culturally diverse city – the unique cross-art-form mix of the programme and the commitment to long-term partnerships with schools, community groups and others.

Phoenix Project celebrates our history and future

The 25th Birthday was also a focus of our schools' programme. What better way to commemorate this anniversary than to take a peek into the past? So we invited 300 children from our Adopt-the-Barbican primary schools to produce artworks inspired by the fascinating history of this site – from prehistory to the present day. Working over a period of weeks with archaeologists from the Museum of London and professional artists, the children captured this rich history and the Barbican's current role as a world-class

'I felt so, so proud to have our work in the Barbican Centre. Happy birthday Barbican!'

Pupil from John Scurr Primary School

'We were working in a cocoon of creativity. When they got back to school, the children were desperate to keep writing poetry.'

Teacher participating in *Can I Have a Word?*

'Now I really want to be an architect!'

A Pupil at a *Ready, Steady, Build* workshop

'Very enjoyable event, well organised and fun – enjoyed by the whole family. Thanks.'

Parent at a London Children's Film Festival animation workshop



Bellboys (Les Grooms) performing at the Do Something Different Weekend © Matt Stuart



Phoenix Project © Matt Stuart



Families enjoy the Do Something Different Weekend © Matt Stuart

arts centre. From a metal clock to a paper theatre, these installations were exhibited across the Centre throughout the birthday celebrations and brought the new foyer spaces to life. The crowning glory of the project was the opportunity for the schoolchildren to greet HM The Queen on her return visit for the Barbican's birthday concert on 6 March, and to present her with a specially created example of their artwork.

Connecting the Barbican to communities across London

With a commitment to access driving our strategy, Barbican Education works in particular with young people who would not otherwise have contact with the Centre. Through the long-term partnerships with 15 Adopt-the-Barbican schools and the neighbourhood youth groups in EC1, as well as new partnerships with refugee groups, the past year's programme offered young people a diverse range of artistic opportunities through which they could develop imaginative expression. From the year-round *Can I Have a Word?* literacy project to an interactive visit to the *In the Face of History* photography exhibition, these opportunities encouraged creative learning both in and out of school. More than 1,000 children and young people participated in film-making projects during the *London Children's Film Festival*. As part of this initiative, Barbican Education worked for the first time with young refugees, including a group of unaccompanied new arrivals. Making an animated film proved to be an ideal vehicle for these young people, who came from as far afield as Iran and Zaire. All these films were screened at the Barbican, giving young people a strong voice within this prestigious film festival.

Enriching the programme for audiences

Throughout the year, the department organised talks, debates and seminars across the art forms, giving audiences the chance to deepen their understanding of the arts and their context. One of the most successful strands has been *Performance Storytelling* for adults, which reached its 10th series in May with a week-long celebration featuring the best storytellers from around the world.

From a debate on the impact of photography on history to a deconstruction of *Beowulf*, from the Tall Towers architecture debate to a discussion on music and migration with *Serious*, these events brought into the Barbican some of the greatest artists, commentators and thinkers of our time.

Jillian Barker
Head of Education
Barbican Centre

'I've been wonderfully lucky to have been part of this Can I Have a Word? project at the Barbican from the beginning, and it's been stunning to see hundreds of children gobbling up the poems they hear and getting their heads down to make their own. Sometimes, we've been given the treat of seeing them call out, sing, chant and whisper what they've composed.'

Michael Rosen, Children's Laureate

Key partnerships

So much of Barbican Education's work relies on partnerships with schools and community groups, with artistic partners, especially the Crick Crack Club, *Serious International Music Producers* and *Cumberland Lodge*, and with funders.

Thanks are due to all the trusts, foundations and livery companies whose generous support has made the programme possible.

Esmée Fairbairn Foundation
Garfield Weston Foundation
City Parochial Foundation
The Robert Gavron Charitable Trust
The Ove Arup Foundation
Wates Foundation
Harold Hyam Wingate Foundation
Kohn Foundation
The Great Britain Sasakawa Foundation
The Carpenters' Company
The Saddlers' Company
The Worshipful Company of Tobacco Pipe Makers and Tobacco Blenders
The Worshipful Company of Gold & Silver Wyre Drawers
The Vintners' Company

New arts initiatives

The Barbican arts programme is constantly evolving, expanding and developing new initiatives. The restless quest to discover new trends and to create pioneering collaborations keeps the arts alive, fresh and relevant. Above all, the sensitive relationship between artist and the Barbican as producer enables the companies, composers, writers, artists and performers to realise some of their most creative projects and mount them in London, one of the world's great cultural centres. The sheer breadth of the programme continues to stimulate and inspire the Barbican's growing loyal audience.

'The Barbican remains the only venue that consistently innovates, inspires and entertains, be it in music, theatre, exhibitions or film. In its championing of artists, both established and new, it is the cultural torchbearer for London.'

Ian, London

Dick Whittington panto

Louise Jeffreys, Head of Theatre

2006 saw the advent of the first Barbican pantomime. The Barbican's bite programme is known for being the London home of international theatre and we wanted to create a 'Christmas' identity by making the Barbican the home of 'London's family pantomime'. *Dick Whittington & His Cat* ran from 29 November to 20 January, with 62 performances and a total audience of 36,000. We did exceptionally well for a first pantomime, taking more than £500,000 at the box office. We were also able to donate a number of free tickets to local children and members of the community. There were more than 150 mentions of *Dick Whittington* in the press – far exceeding coverage of any previous bite show. The success of an undertaking as huge as *Dick Whittington* is dependent on the entire Centre working to create and produce it together, drawing on resources across the various art forms, and in the marketing, press, finance and HR departments, as well as the front-of-house and box-office teams. We are now looking forward to our next pantomime – *Jack and the Beanstalk*, opening in December 2007 – which will build on the success of *Dick Whittington* and further establish the Barbican Christmas pantomime brand.



Louise Jeffreys © Morley von Sternberg

'Bite has given the Barbican Centre a distinctive theatrical identity.'

City AM

'A belter of a Christmas family show ... great fun.'

The Daily Mail

'This is that rare thing, a panto that works on every level and one that will delight all who see it.'

The Daily Telegraph

'One reason why the British arts scene is booming is the increasing internationalism and cross-cultural collaboration. Take bite (Barbican International Theatre Events), an eclectic mix of live theatre, music and dance performance.'

The Guardian



Roger Lloyd Pack as Scratch the Cook in Dick Whittington © Manuel Harden



Kate Bush © Marley von Sternberg



Jeppe Hein in 'The Curve' © Jasmine Bilson

Curve Art

Kate Bush, Head of Art Galleries

Last year saw the launch of Curve Art, a new programme of site-sensitive commissions in the Barbican's Curve gallery. In April, you could have walked the 100-metre length of the gallery and, simultaneously, through a day in time. Sun rose at one end of The Curve, on the breathtaking salt lakes of southern Bolivia, and set at the other end. In September, you could have discovered yourself on the abandoned set of some weird disaster movie, littered with a crashed cab, a crushed burger van and a caravan rotating disconcertingly on its axis. And in February, you could have found yourself chasing a ball looping and spinning in mesmerising perpetual motion, atop an absurdly convoluted labyrinth running the length of the space.

Curve Art gives the Barbican the opportunity to pair some of the world's leading contemporary artists with one of its most distinctive gallery spaces. This year, Argentine Tomas Saraceno, Brit Richard Wilson and Dane Jeppe Hein have responded to the remarkable length and curvature of the gallery with ingenious, unpredictable works. Each has carefully considered the Barbican Centre as a context for a new piece, as well as exploring the physical relationship between viewer and artwork. An exhibition programme comprised of 100% new work is always both a risky and an exhilarating undertaking – watch this space for the next set of Curve commissions!

'It's time for The Curve again – the space given to artists to fill with suitable exhibitions. This time it's Danish artist Jeppe Hein... The most fun you'll have all year.'

Ten+

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Barbican Art Galleries would like to thank the following funders and supporters of exhibitions:

Future City: Experiment and Utopia in Architecture 1956–2006
Clifford Chance
AFAA (Paris Calling)

In the Face of History:
European Photographers in the 20th Century
Polish Cultural Institute
Czech Centre, London

Alvar Aalto: Through the Eyes of Shigeru Ban
Finnish Tourist Board
Finlandia Vodka
Artek
Embassy of Finland
Japan Foundation
Japan Airlines

Tomas Saraceno
Arts Council England

Richard Wilson
Arts Council England
The Henry Moore Foundation

Jeppe Hein
Arts Council England
Kunstradet Danish Arts Council
Embassy of Denmark

Howard Hodgkin
Arts Council England

Enhancing the cinema arts programme

Robert Rider, Head of Cinema

Over the past 2 years, Barbican Film, which comprises Cinemas 1, 2 and 3, has significantly increased its cinema arts programming to 20%, creating a wide range of distinctive film seasons, festivals, screen talks and special events alongside first-run features. This is part of a 5-year plan to develop the cinema arts programming to 35%. The eclectic and stimulating mix gives Barbican Film a distinctive look and feel that appeals to a broad range of new and regular audiences.

Foremost among these events was the *Silent Film and Live Music Series*, which has gone from strength to strength. There is a handful of cinemas in London that screen silent films, but they do so only on an occasional basis. Over the past 4 years, Barbican Film has established itself as 'the home of silent cinema in London', staging frequent presentations of silent films with live accompanying music. Among the highlights of 2006/07 were the sell-out performance of Fritz Lang's *Metropolis* in the Barbican Hall accompanied by the Deutsches Filmorchester Babelsberg, and the series *Warning Shadows: German Expressionism in Silent Cinema*, which included *The Cabinet of Dr Caligari* with live accompaniment by Geoff Smith on hammered dulcimer, *Destiny* accompanied by Paul Robinson's quartet Entourage, and *Nosferatu* with live piano accompaniment by Stephen Horne.

This series formed only part of the wider cinema offering. As well as the 4 annual festivals – the *13th London Australian Film Festival*, the *3rd London Palestine Film Festival*, the *5th Animate the World*,

in conjunction with Barbican Education, and the *2nd London Children's Film Festival* – there were special seasons to complement programming across the Centre, including *Tropicália on Film* and *Shostakovich on Film*. The latter celebrated the centenary of the composer's birth with the largest season of his music for cinema ever presented.

In all, it was a year buzzing with new and classic films from around the world, reflecting the diversity of our film programme and the interests of our audiences.

'The Barbican, along with the NFT, is our city's leading cinema dedicated to the history and exploration of films beyond the easy catch of new releases.'

Dave Calhoun, Time Out

'If Jamie Oliver can wean some of our children off the processed stodge of school dinners, why can't the same be done in the cinema? ... The London Children's Film Festival is a step in the right direction. Let's hope it becomes part of a wider movement to open our kids' eyes to the true wonders of the world of film.'

Mark Kermode, The Observer



Robert Rider © Marley von Sternberg



Richard E Grant at the Barbican Screen Talk for Wah-Wah © Alistair Ramsay



Robert van Leer © Marley von Sternberg

Composer portraits

Phases: The Music of Steve Reich

Robert van Leer, Head of Music

For me, *Phases* – the Barbican’s celebration of American composer Steve Reich’s 70th birthday – was a major highlight of 2006. The festival not only allowed audiences to immerse themselves in the sound world of a great musical innovator, but also demonstrated the full potential of this unique building. Reich’s music, along with that of his collaborators and admirers, was showcased in spaces throughout the Barbican – in the foyers, theatres, concert hall, as well as off-site at LSO St Luke’s.

The centrepiece of the festival was a music marathon weekend, 24 hours of music over 2 days. It took audiences from his earliest tape piece, *Come Out*, to the world première of his latest composition, *Daniel Variations*, a work commissioned by the Barbican and written in memory of Daniel Pearl, the murdered Wall Street journalist. Not surprisingly, the festival generated huge media attention, from TV news coverage on BBC World to reviews in the national newspapers, and attracted sell-out audiences.

Artists in many fields were invited to respond to Reich and his work – 3 evenings of dance, a video installation in The Pit, premières from Glenn Branca and Gavin Bryars, students from local schools and the late-night Reich remixed sessions all provided different

Steve Reich © Jeffrey Herman



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perspectives on and interpretations of his music. The festival brought together an outstanding line-up of performers and artists, including the Kronos Quartet, Akram Khan and Brian Eno, as well as our resident and associate orchestras, the London Symphony Orchestra and BBC Symphony Orchestra. A real celebration of the extraordinary achievements of a great musician!

It is a typical example of the composer and artist portraits that have become such a distinctive part of the Barbican’s programming – utilising existing partnerships, creating new collaborations across art forms, developing new multimedia projects and enabling original work.

‘Steve Reich is being celebrated worldwide. But nowhere are the celebrations as lavish as they have been at the Barbican Centre, which has truly done them proud... the audiences just kept growing, and the storm of applause and foot-stamping and whistling kept getting louder... the entire hall rose to its feet and cheered.’

Ivan Hewett, The Daily Telegraph

Os Mutantes in the Barbican Hall © Robin Little, Redferns



Sir Simon Rattle conducting the Berliner Philharmoniker.
© Peter Adamik, EMI



Janine Jansen © DECCA

Barbican Promotions and commissions

*'The Barbican has exposed me
to new perspectives and
enriched my cultural experiences.'*
Slade, London

*'You could feel a special tremor of excitement in the foyers
of the Barbican Hall on Wednesday night. As we filed in,
there ready on the platform was one reason for the buzz
– the great Berlin Philharmonic Orchestra, on a rare
London visit . . . Then came the third cause for excitement:
a new orchestral piece from Thomas Adès.'*

Ivan Hewett, The Daily Telegraph,
about *Traced Overhead: The Musical World of Thomas Adès*

Theatre

AfroReggae – Brazil

From the Favela to the World

Presented in association with People's Palace Productions.
With support from Queen Mary, University of London.
Co-produced by barbicanbite06. Presented with the support of
Arts Council England, LCACE and Ogilvy Group

**Beckett Centenary Festival – Theatre/Ireland
Barbican Theatre and The Pit**

Co-produced by barbicanbite06 and The Gate Theatre, Dublin

**Sulayman Al-Bassam Theatre Company –
Theatre/Kuwait**

*Kalila Wa Dimna (The Mirror for Princes)
The Pit*

Co-produced by Dar Al-Athar Al-Islamiyyah, Kuwait,
Tokyo International Arts Festival and barbicanbite06

Cheek by Jowl – Theatre/UK

The Changeling by Middleton and Rowley
Barbican Theatre

Produced by Cheek by Jowl in a co-production with
barbicanbite06, Les Gêmeaux/Scène Nationale Sceaux
and Grand Théâtre de Luxembourg

Fabulous Beast Dance Theatre – Dance/Ireland

*The Flowerbed
The Pit*

Co-produced by Fabulous Beast Dance Theatre and
barbicanbite06

City Theatre Reykjavik – Theatre/Iceland

Woyzeck

Barbican Theatre

Co-produced by Reykjavik City Theatre, the Young Vic and
barbicanbite05 as part of Young Genius with additional
commissioning support from Het Muziektheater, Amsterdam

Bobby Baker – Theatre/UK

How to Live
Barbican Theatre

Supported by barbicanbite06 in association with Artsadmin.
Funded by the Wellcome Trust and Arts Council England

Rosas/Alston/Khan –

Dance to Music by Steve Reich
A Triple Bill

Part Two: Richard Alston Dance Company –
Dance/UK

Perotin Viderunt Omnes

Reich Proverb

Barbican Theatre

Commissioned by barbicanbite06

Michael Clark Company – Dance/UK

Stravinsky Project Part 2: Mmm...

Barbican Theatre

Commissioned by barbicanbite06

Co-produced by Michael Clark Company and barbicanbite06
as part of Dance Umbrella with Festival de Marseille and
Danceworks UK. Supported by Arts Council England

**Richard Maxwell/The New York City Players –
Theatre/USA**

The End of Reality

The Pit

Co-commissioned by barbicanbite06; The Kitchen, New York;
Wexner Centre for the Arts at the Ohio State University; Steirischer
Herbst Festival 2006; The Walker Arts Centre and Judith and
Richard Greer. Additional support provided by the New York State
Council on the Arts, a state agency.

Dick Whittington – Theatre/UK

Written by Mark Ravenhill

Barbican Theatre

Produced by barbicanbite06

Duckie – Theatre/UK

The Class Club

Barbican Theatre

Commissioned by barbicanbite06.

Supported by the National Lottery through Arts Council England

Emio Greco/Pieter C. Scholten –

Dance/Netherlands

Hell

Barbican Theatre

Co-produced by barbicanbite07, Théâtre de la Ville, Festival
Montpellier Danse 2006, Maison de la Culture Amiens,
Cankarjev Dom and Julidans 2006

Fabulous Beast Dance Theatre – Dance/Ireland

The Bull

Barbican Theatre

Co-produced by Fabulous Beast Dance Theatre, barbicanbite07
and Dublin Theatre Festival

Originally commissioned by barbicanbite07
and Dublin Theatre Festival

David Greig – Theatre/UK

Europe

The Pit

Co-produced by Dundee Rep and barbicanbite07
in association with Transport

Daphne Strohmann & Rachel Potrier in *The Changeling*, Fabulous Beast Company
© Robert Workman



Derek Eroy and Summer Strallen in *Dick Whittington and his Cat*
© Manuel Harlan

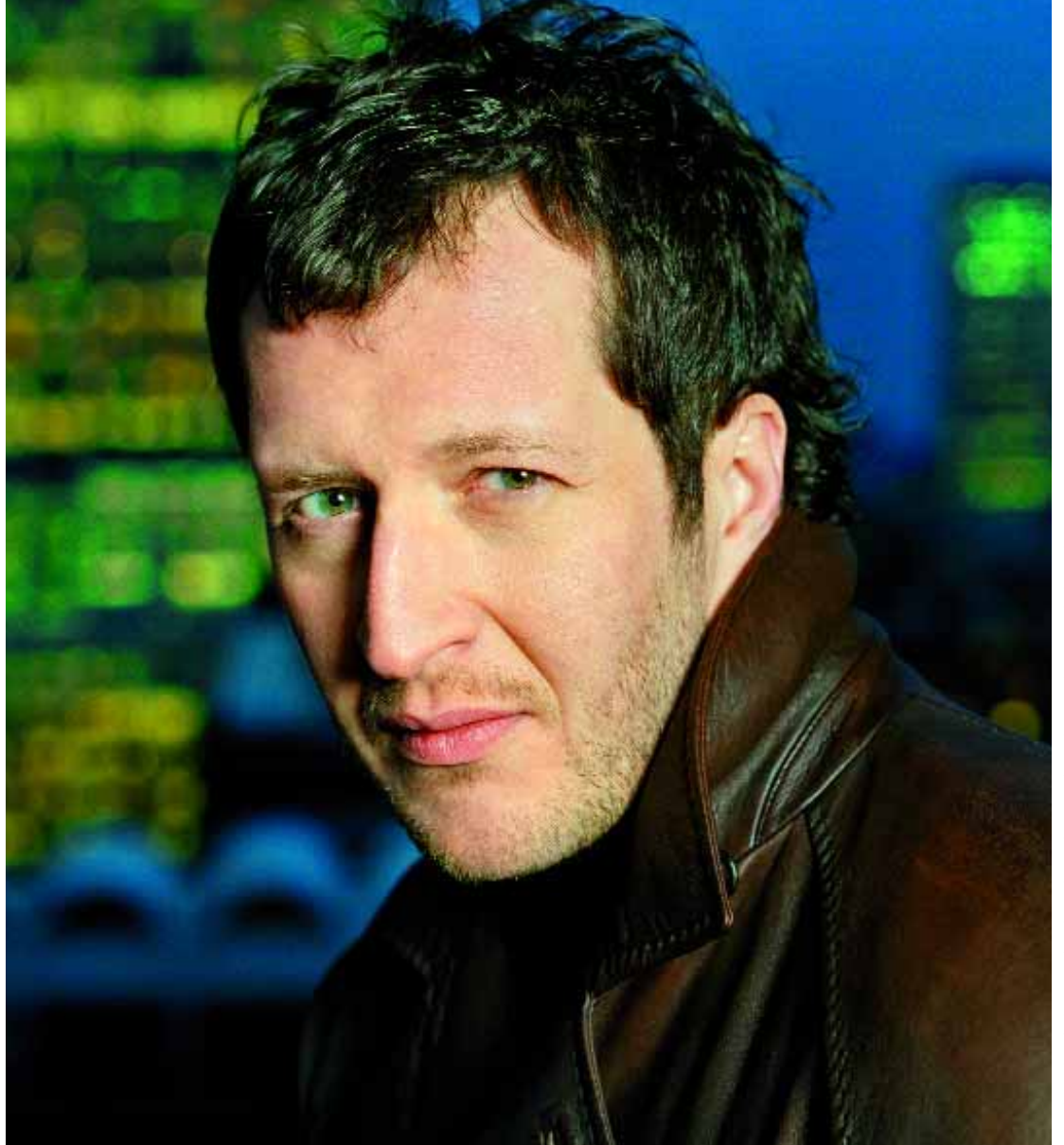


Ingvar E Sigurdsson in *Woyzeck*, City Theatre Reykjavik © Eddi

Future City: Experiment and Utopia in Architecture 1956-2006,
Barbican Art Gallery © Morley Von Sternberg



Le Jardin des Voix with William Christie's Les Arts Florissants



Traced Overhead, Thomas Adès above the Barbican and St Giles Cripplegate © Sheila Rock

Music

Great Performers

Mitsuko Uchida
 Orchestra of the Age of Enlightenment
 with René Jacobs
 London Symphony Orchestra with Valery Gergiev
 Maxim Vengerov
 Grigory Sokolov
 Bach Collegium Japan with Masaaki Suzuki
 London Symphony Orchestra with Thomas Adès
 Mikhail Pletnev
 Rotterdam Philharmonic Orchestra
 with Valery Gergiev
 Karita Mattila
 Vienna Philharmonic Orchestra
 with Bernard Haitink
 Alfred Brendel
 Vienna Philharmonic Orchestra
 with Valery Gergiev
 Le Concert d'Astrée Orchestra and Chorus
 with Emmanuelle Haïm
 Gabrieli Consort and Players with Paul McCreesh
 Magdalena Kozená and Il Giardino Armonico
 with Giovanni Antonini
 Anna Netrebko, Rolando Villazon and Royal
 Philharmonic Orchestra with Marco Armiliato
 Andreas Scholl and Accademia Bizantina with
 Ottavio Dantone
 Maxim Vengerov, Alisa Weilerstein
 and Liliya Zilberstein
 Renée Fleming and Royal Philharmonic Orchestra
 with Patrick Summers
 Mariinsky Theatre Orchestra and Chorus
 with Valery Gergiev
 Juan Diego Flórez
 Les Arts Florissants with William Christie

Dresden Staatskapelle with Daniel Harding
 Royal Concertgebouw Orchestra
 with Mariss Jansons
 David Daniels
 Evgeny Kissin
 Monteverdi Choir and English Baroque Soloists
 with Sir John Elliot Gardiner
 Bryn Terfel and Sarah Connolly
 Les Talens Lyriques with Christophe Rousset

Barbican Jazz

San Francisco Jazz Collective USA (in association
 with Serious)
 John Zorn USA
 Trio Beyond USA
 Punk-Funk All Stars USA
 Sergio Mendes Brazil
 Wayne Shorter Quartet USA
 Michael Camilo
 Dave Holland Quintet and Jim Hall UK
 Joe Lovano USA
 McCoy Tyner Septet USA

Only Connect

The Devil and Daniel Johnston USA
 Nitin Sawhney India
 L'Histoire de Melody Nelson UK
 Antony and the Johnsons with Charles Atlas USA
 Puerto Muerto USA
 Joanna Newsom UK

World Roots

Radio Tarifa Spain
 Silvio Rodriguez Cuba
 Marisa Monte Brazil

Madredeus Portugal
 Femi Kuti Nigeria
 Akli D Algeria
 Ba Cissoko Guinea

Soul Britannia

Soul Britannia All-Stars UK

Ramadan Nights

Mercan Dede and Natasha Atlas Turkey
 Toumani Diabate's Symmetric Orchestra Mali
 Qawwali Flamenco Pakistan
 El Tanbura Egypt

One-off music events

BCMG with Dave Douglas UK
 Christy Moore and Declan Sinnott Ireland
 Gilberto Gil Brazil (in association with Serious)

Music Festivals

Mostly Mozart

Europa Galante with Fabio Biondi
 Les Arts Florissants Orchestra and Chorus
 with William Christie
 Gabrieli Consort with Paul McCreesh
 Classical Opera Company with Ian Page
 Mozart Don Giovanni
 London Symphony Orchestra with Roland Böer
 Mozart Zaide (semi-staged)
 Academy of St Martin in the Fields with Carlo Rizzi,
 David Stern, Grant Llewellyn and Douglas Boyd
 English Chamber Orchestra with Roy Goodman
 Prague Philharmonia with Jakub Hrusa

The Sixteen with Harry Christophers
 Academy of Ancient Music with Paul Daniel

Phases – The Music of Steve Reich

London Symphony Orchestra and Synergy Vocals
 with Xian Zhang
 David Cossin
 Bang On a Can All-Stars
 Icebreaker
 Theatre of Voices with Paul Hillier
 BBC Symphony Orchestra, Synergy Vocals and
 Stefan Asbury
 BBC Symphony Orchestra and Alexander Rumpf
 Steve Reich Ensemble and Synergy Vocals
 Britten Sinfonia with Tim Weiss
 Kronos Quartet
 Britten Sinfonia with Stefan Asbury
 Evan Ziporyn
 Theatre of Voices and Philip Jeck with Paul Hillier
 Glenn Branca
 Dominic Frasca
 Maya Beiser
 Brian Eno: *77 Million Paintings*
 Steve Reich Ensemble and Synergy Vocals –
 World premiere of *Daniel Variations*

Traced Overhead – The Musical World of Thomas Adès

Berliner Philharmoniker with Sir Simon Rattle UK
 premiere of *Tevot*
 Pokrovsky Ensemble with Thomas Adès
 Ian Bostridge

Tropicália

Gal Costa Brazil

Art

Barbican Art Gallery

Tropicália: A Revolution in Brazilian Culture
 Future City: Experiment and Utopia in Architecture from 1956–2006
 In the Face of History: European Photographers in the 20th Century
 Alvar Aalto: Through the Eyes of Shigeru Ban

The Curve

Tomas Saraceno
 Richard Wilson
 Jeppe Hein

Outdoor projects

Jenny Holzer: For London

Touring exhibitions

Howard Hodgkin
 Laing Art Gallery, Newcastle-upon-Tyne

Game On

Museum of Science and Industry, Chicago
 Pacific Science Center, Seattle
 Science Museum, London

Communicate

Museum for Gestaltung, Zurich
 Tina Barney: The Europeans
 Museum der Moderne, Salzburg
 Araki: Self.Life.Death
 Musée de la Photographie, Belgium
 Pixar: 20 Years of Animation
 Science Museum, London

Film

Barbican Screen Talks

Timothy Spall for *Pierrepoint*
 Richard E Grant for *Wah-Wah*
 Ken Loach for the *Wind that Shakes the Barley*
 Atom Egoyan for *Citadel*
 Anthony Horowitz and Geoffrey Sax for *Stormbreaker*
 Andrea Arnold for *Red Road*
 Paul Andrew Williams for *London to Brighton*

Film seasons

Beckett on Film
 Tropicália on Film
 Six Days to Saturday: The Football Season curated by Saint Etienne
 Shostakovich on Film
 Future City – London, Architecture and Film
 Mozart on Film
 Jeremy Thomas, 30 Years a Maverick
 Remembering Hungary '56: The Voice of Freedom
 Reich on Film
 Max Brooks' Festival of the (Living) Dead
 Finnish Film Week
 John Adams on Film
 Fellini's World
 War in Iranian Cinema
 The Barbican 25th Birthday Film Season

Film festivals

London Palestine Film Festival
 Animate the World
 City of London Festival – Japan on Film

John Pilger Film Festival
 London Children's Film Festival
 13th London Australian Film Festival

Silent Film and Live Music Series

Warning Shadows with Stephen Horne
The Cabinet of Dr Caligari with Geoff Smith
Destiny with Robinson's Entourage
Nosferatu with Stephen Horne
Finis Terrae with the Curt Collective
Metropolis with German Film Orchestra
 Babelsberg
Blood of a Poet with Sound Affairs
Sherlock Jr with Andrew Youdell
Sunrise with Neil Brand
The Story of the Kelly Gang with John Sweeney
The Smiling Madame Beaudet with the Camberwell Composers Collective

Education

Family events

Animate the World 2006
 Book Me! the half term literature event for families
 Family Film Club workshops (every Saturday)
 London Children's Film Festival 2006 workshops
 Mostly Mozart Big Sing
 Ready Steady Build workshops
 Do Something Different Weekend – 25th Birthday Weekend
 Weyreap's Battle workshops
 Dick Whittington and his Cat panto workshop

Schools Programme – Adopt the Barbican

Can I Have a Word?
 Continuous Professional Development evenings for teachers
 Ready Steady Build workshops
 In the Face of History gallery tours, online resources and teachers evenings
 London Children's Film Festival schools programme
 Dick Whittington schools project
 Phoenix Project – 25th Birthday project
 Weyreap's Battle workshops
 Steve Reich music and dance project

Literature

Three Storytelling series:
 Feasting in the House of Stories
 Beast and Beauties
 Journeys of the Heart
 25 poetry commissions – Barbican 25th Birthday
 George Szirtes' Commission for *In the Face of History*

Neighbourhood programme

Tropicália
 In the Face of History
 London Children's Film Festival – neighbourhood and refugee filmmaking project

Sam Neill talking at the London Australian Film Festival
© Alistair Ramsay



Barbican Big Dance, Barbican Education



Into Ruka, Ineta and Airgars Macs, 1981 - present, courtesy of Baukunst Galerie, Cologne

A new era for the LSO

Kathryn McDowell
Managing Director, LSO



Kathryn McDowell © Camilla Panufnik

Barbican Annual Review 06/07

The Barbican's 25th Birthday has made this a year to remember. The LSO celebrated with a new triumvirate of conductors, as Sir Colin Davis took on the role of President, Valery Gergiev arrived as Principal Conductor and Daniel Harding became Principal Guest Conductor – a thrilling mix of youthful vitality, charisma and wisdom, heralding a heady new era in the LSO's music-making.

Their individual approach to programmes formed the artistic backbone of the LSO's year. Gergiev proudly showcased the LSO on tour at his own *Stars of the White Nights Festival* in St Petersburg, then introduced Barbican audiences to six rarely heard Stravinsky, Debussy and Prokofiev programmes, which promptly sold out and attracted all the right sort of critical attention. At LSO St Luke's, the UBS and LSO Music Education Centre, 17 complementary BBC Radio 3 chamber concerts, Discovery Friday Lunchtimes, open rehearsals, video conferences, Discovery Days and education projects were based on the series.

Few musicians are better equipped to stir the blood with the magnificence of the vocal and orchestral sound world than Sir Colin Davis, who conducted performances of Handel's *Messiah* and Berlioz's *L'Enfance du Christ*, as well as concerts with Evgeny Kissin, Emanuel Ax and Mitsuko Uchida in the LSO's Mozart Piano Concertos series. In March Sir Colin conducted the official Barbican 25th Birthday Concert, and in September he will celebrate a special birthday of his own when he reaches 80. Almost all of Sir Colin's concerts were recorded by LSO Live. His recording of Beethoven's *Fidelio* was *Opera* magazine's Disc of the Month, and Sibelius's *Kullervo* was selected as Choral Disc of the Year in the 2007 BBC Music Magazine Awards.

Daniel Harding has been in the conducting business for just a decade, but at 31 he already has a distinguished career. In December he was the first Brit to open the new season at La Scala in Milan, and in the spring his first four LSO concerts showed his sense of adventure. How many conductors would start their formal relationship with the LSO with a suite of dances by the French baroque composer Rameau, then follow that with one of Mahler's most complex symphonies, notoriously difficult to bring off? Twentieth-century works by Wolfgang Rihm and Pierre Boulez in subsequent concerts also indicated a reluctance to play safe, while the presence of well-known symphonies such as Dvořák's *New World* showed that he is not afraid to be measured against the greats. In between Barbican concerts, Harding undertook a huge

15-concert tour with the LSO – sponsored by Rolls-Royce and UBS – visiting China, Japan, Taiwan and Malaysia.

Even though LSO audiences have been growing steadily over the past four seasons, this year they reached new heights, averaging 91% attendance at Barbican concerts, and we are beginning to see the results of cross-marketing the Barbican and LSO St Luke's. Last year we aimed to deepen and extend LSO Discovery and to bring the community work into the Orchestra's concerts – for example, involving the LSO St Luke's Community Choir in LSO programming at the Barbican. Discovery Family Concerts have been a great success, with sell-out events; and Key Stage Concerts for Schools are oversubscribed. LSO Discovery Young Talent work has also been extremely successful, especially in commissioning new work from 18 young composers in the LSO and UBS Sound Adventures scheme.

Partnerships have been especially rewarding. Apart from the support of the City of London Corporation and Arts Council England (without which none of this would be possible), there has been the relationship with UBS, the depth and breadth of which was recognised when it won Arts & Business Champion of the Year as well as the Sustainability Award. Takeda Pharmaceutical Company Limited supported the launch of a new residency for the LSO at the Salle Pleyel in Paris, which we will be visiting three times a year. LSO won Radio 3's Listen Up! award for a live VJ performance of Reich's *The Desert Music* in the Barbican's Reich festival, *Phases: The Music of Steve Reich*. The American composer John Adams called LSO Discovery 'the world's leading education programme' after his personal experiences of LSO St Luke's events related to his 60th birthday concerts in November, and promptly asked the LSO to premiere his new opera, *A Flowering Tree*, for Peter Sellars' *New Crowned Hope* festival at the Barbican. The link from local to international is complete.

'What the LSO and the Barbican bring to the outside world is very significant. The programming is wonderful – high quality and huge variety. For me, it will be not only enjoyment, but also a chance to learn and to build bridges between here and Russia.'

Valery Gergiev, LSO's Principal Conductor

'Doing Something Different' pays dividends

Chris Denton
Head of Marketing

'The impact of e-marketing on the way we communicate with customers has been immense. Our ability to target communications and be much more responsive to the needs of customers is a real asset, as is our ability to dramatically cut the costs of print-based communications.'

Chris Denton, Head of Marketing



Chris Denton © Marley von Sternberg

Barbican Annual Review 06/07

The Barbican Centre ended 2006 with some encouraging news about the loyalty of its audiences and results from its marketing strategy.

Four years ago, the Barbican's average monthly audience was made up of 70% new customers to 30% repeat attenders. After making significant improvements to data capture and coding, developing new tools to interpret and understand data and setting up new initiatives to ensure customers had improved communications from their first contact with the Centre, the Barbican's monthly mix has now shifted to 58% repeat attenders to 42% new customers for its core arts activity.

There has also been a 270% increase in subscription revenue earned via the membership scheme, with an uplift of 166% in patrons joining the membership scheme in the past 3 years, despite a 100% increase in joining fees – necessary to better reflect the administrative costs of the scheme. The importance of members cannot be overstated, both in terms of their loyalty to the arts programme shown by frequency of attendance and in terms of their impact on the finances of the Centre. Members account for around 25% of all ticket revenue each year, and represent an important and reliable source of income.

Historically, the originality and diversity of our programme meant that we were great at attracting new audiences, as we still are. Our Customer Relationship Management and brand development strategies have sought to clarify the Barbican proposition to new and existing audiences, and have enabled us to deliver our communications in a timely, efficient and highly effective way.

We also launched a New Audience Strategy, which laid out a clear "journey" for our new audiences by offering a tightly controlled sequence of marketing propositions, which encouraged them to start a lifelong relationship with us, including joining our membership scheme. I am delighted with the successes of that strategy, which are demonstrated by the latest results. Those targeted via this scheme were 20% more likely to re-attend the Barbican within just 4 weeks of their first visit.

New website

The marketing strategy also included the development of a new website which, since going live in 2005, has won a clutch of prestigious awards, including this year:

- Best Tourism Website of the Year 2006 (Visit London)
- Best UK Tourism Website of the Year 2006 (Visit Britain)
- A Webby for an education project linked to the site
- Best Website (Meetings Industry Marketing Awards)

The site has seen a 210% increase in hits over the past 12 months and online sales now average 54% of all business each month.

E-strategy yields strong results

Numbers joining the Barbican’s e-list topped 100,000 in 2006 – having grown from just 1,500 in 2001 – and we commenced work on testing a new programme of triggered e-mail marketing initiatives influenced by patron behaviour and response to a planned sequence of marketing activity.

The Centre’s ability to track revenue generated from e-mails sent to its lists has shown some record-breaking results recently, with more than £140,000 generated from a season launch e-shot to its classical music audience base.

Foyer plasma network kicks off new media strategy

The development of the Centre’s foyer plasma network, which went live in 2006, was a significant achievement given the complexity of the requirements for the marketing part of this system. The ability to target differing audiences across the building with bespoke messages, involving changes in emphasis depending on the time of day or event, was a core requirement for the system. In addition, the ability to screen sophisticated material that had far more impact than a simple information display was critical.

To help deliver this, we developed an in-house new media production team to exploit the potential of video and new media marketing for use across the plasmas, in our cinemas and on our website. Our video downloads programme has attracted significant interest from visitors to the website.

This material helps communicate information about more difficult or challenging work in ways that often help break down barriers imposed by the limitations of print.

Barbican shows it can Do Something Different

This year also saw the launch of our Do Something Different brand campaign, which was designed to:

- Establish a brand position
- Demonstrate the breadth of product offering
- Make the venue accessible to new audiences without “dumbing down”
- Encourage existing audiences to experiment with the product offering
- Reach an estimated audience of 2.2 million across a variety of channels

The campaign proved to be a huge success across all the key performance indicators set, including delivery of new audiences – focus events sold out; uplift in visitors to the website – a 26% increase in online revenue over the period; new membership – 1,500 new members; and brand awareness – high campaign recall. The success of the launch of this strapline has led to its ongoing adoption across marketing materials.

I congratulate and thank all the members of my team who continue to embrace new challenges and deliver impressive and well co-ordinated marketing campaigns at a time of fast-paced change in the communications landscape. I am proud of the ongoing achievements of the marketing team at the Barbican.

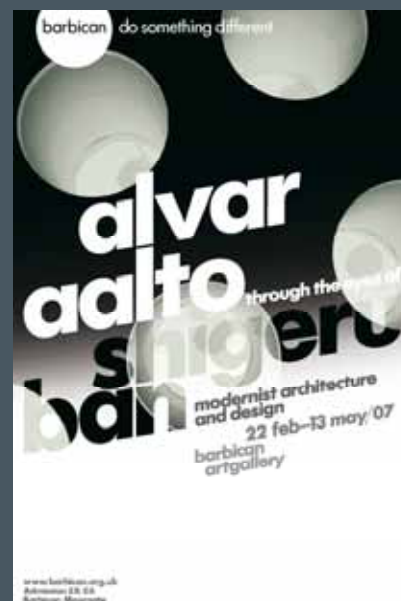


Barbican's new look reinforces its brand and identity

The major refurbishment of the Barbican's foyers and public spaces was completed in time for the Centre's 25th Birthday celebrations. The new signage and lighting in the foyers has given it a fresh, vibrant, contemporary look, as well as improving navigation. This was the culmination of 7 years of refurbishment all around the Centre, fully funded by the City of London Corporation.

This special anniversary year has fallen at a time of renewed interest in modern, utopian buildings and a re-evaluation of the Barbican's Grade II listed iconic architecture. The debate about its merits will continue, but its capacity to astound and inspire still remains.

The Barbican's distinctive new visual brand identity (developed by North) has now been successfully rolled out across all marketing materials, online and on site in the foyers and represents the culmination of a project to re-energise the look and feel of the Barbican and further strengthens the Centre's identity as a dynamic place to experience the best of the arts from around the world.



'I love the improvements to the Barbican – I went for the first time this weekend for almost 18 months and it looks so much brighter and fresher. Great improvement.'

Vicki, Guildford

'In the careful hands of architecture practice Allford Hall Monaghan Morris, the recent 7-year programme of upgrading at the Barbican is quite something to behold... They have pulled off the small miracle of ironing out the Centre's irritating wrinkles while keeping its quintessential style and pizzazz; for a start, the new signage is bold and clear, the acoustics in the hall are now well balanced, the main art gallery has been opened out and somehow made to feel more spacious, and for the first time, the Centre has been given a front door that is instantly recognisable. The Barbican wins all round... For fans, the place remains true to its original and exciting Brave New World vision. Meanwhile, for anyone who has had past reservations, now is the time to visit – and prepare yourself for a concrete conversion.'

Evening Standard, 28 February 2007

'The Barbican is one of the most iconic buildings in the city.'

Karen Hall, Patron





'There is nothing like the architecture and planning of the Barbican Estate in scale, intelligence, engineering, ingenuity, quality of construction, urban landscaping and sheer abstract artistry anywhere else in Britain, and perhaps not in the world. A massive and multivalent architectural project that took decades to design and build has taken an equally long time to win recognition and familiarity in Londoners' minds. Long dismissed as a concatenation of brutalist concrete by those who lived outside its heroic walls, the Barbican has always been admired and respected by those it was built for. Today, the estate is both fashionable and listed: Chamberlin, Powell and Bon can rest in peace.'

Jonathan Glancey, Architecture Critic

'As surreal as a De Chirico or Escher.'

Chris Petit, Film-maker

'What's clear is that the Barbican Centre is looking incredibly healthy and is fully prepared for what's to come... It has been an intriguing 25 years and we can be assured that for the next quarter of a century (and more) the Barbican Centre will continue to dazzle, delight and demystify parts of life that many of us wouldn't have had the chance to experience. To think it all started due to the Blitz...'

Angel Magazine, March 2007

Putting customers first and supporting the arts

Mark Taylor
Commercial and Venue Services Director

'For me, the Barbican means culture, open mind, diversity, everything one may need under one roof, friendly staff, great library. Thank you Barbican Centre.'

Roberta, London



Mark Taylor © Morley von Sternberg

Barbican Annual Review 06/07

An exceptional year – the best commercial result ever in a newly enhanced building

In 2006/07, the final phase of the £14.1 million entrance and public spaces project was completed in time for the Barbican's 25th Birthday celebrations. The redesign and refurbishment have had a tremendously positive reception from our audiences and clients. One of our patrons commented: "You have got it right. A wonderful physical transformation, and now your fantastic welcoming staff give it the soul it lacked."

The Barbican won a prestigious RIBA Regional Award for the clean redesign of the Centre's entrances, foyers and art gallery. This architectural award was another acknowledgement of our successful projects, which have been phased over the past 7 years at a cost of £35 million, all undertaken while the building remained open. Every venue has undergone major work, including considerable improvements to the acoustics in the Barbican Hall. The Grade II listed Barbican is now recognised as a major London landmark and an iconic emblem of the City of London Corporation's far-sighted vision.

The Commercial and Venue Services Division had an excellent year, with a total income of more than £5 million, generating a net contribution of £3 million. This is the best result ever achieved by the division, and I would like to acknowledge the terrific contribution made by an exceptional team of real professionals, headed by Barbara Crabb, Lee Dobson, David Duncan, Anthony Hyde, Graz Kalenik and Chris Wheal.

Corporate Events

Corporate Events had another great year, generating room-hire income of £1.62 million, with all areas performing well. Our recent refurbishment, unrivalled customer service and total event and production support continue to attract an array of new clients, as well as increased numbers of repeat bookings.

Events this year have included RNLI, Starbucks, the Royal Television Society and The Prince's Trust, about which we have had very positive feedback. Clarence House particularly asked that we thank the whole team involved on behalf of HRH – "He really enjoyed the day."

Photography and filming are an increasing source of income. Corporate hospitality continues to thrive, based around private gallery views, exclusive screenings of films and corporate bookings of the Christmas pantomime.

Corporate clients also now have wireless internet access throughout the Barbican, linking with the City of London Corporation's network.

Recognition came with the Meetings Industry Gold Award for Best Website and the Visit London Silver Award for Best Business Venue.

Development

In 2006/07, the Development Department generated £606,000 in total income, an increase of just over £200,000 from that achieved in 2005/06.

Using our connections with the City of London Corporation to strengthen existing and generate new partnerships with business has been a defining feature of the department's activity in 2006/07.

A key achievement has been the establishment of a Development Board, which consists of prominent business leaders associated with either the Barbican or the City of London Corporation. The Board has provided invaluable support and played an important role in cementing new City relationships.

The Barbican's breakfast events for senior City figures, hosted by the Lord Mayor at Mansion House, have continued to prove to be an essential element of our cultivation activity. They helped to secure global law firm Clifford Chance's sponsorship of the Future City exhibition and Commonwealth Bank Australia's support of the 13th London Australian Film Festival, as well as a number of new Barbican Arts Partners.

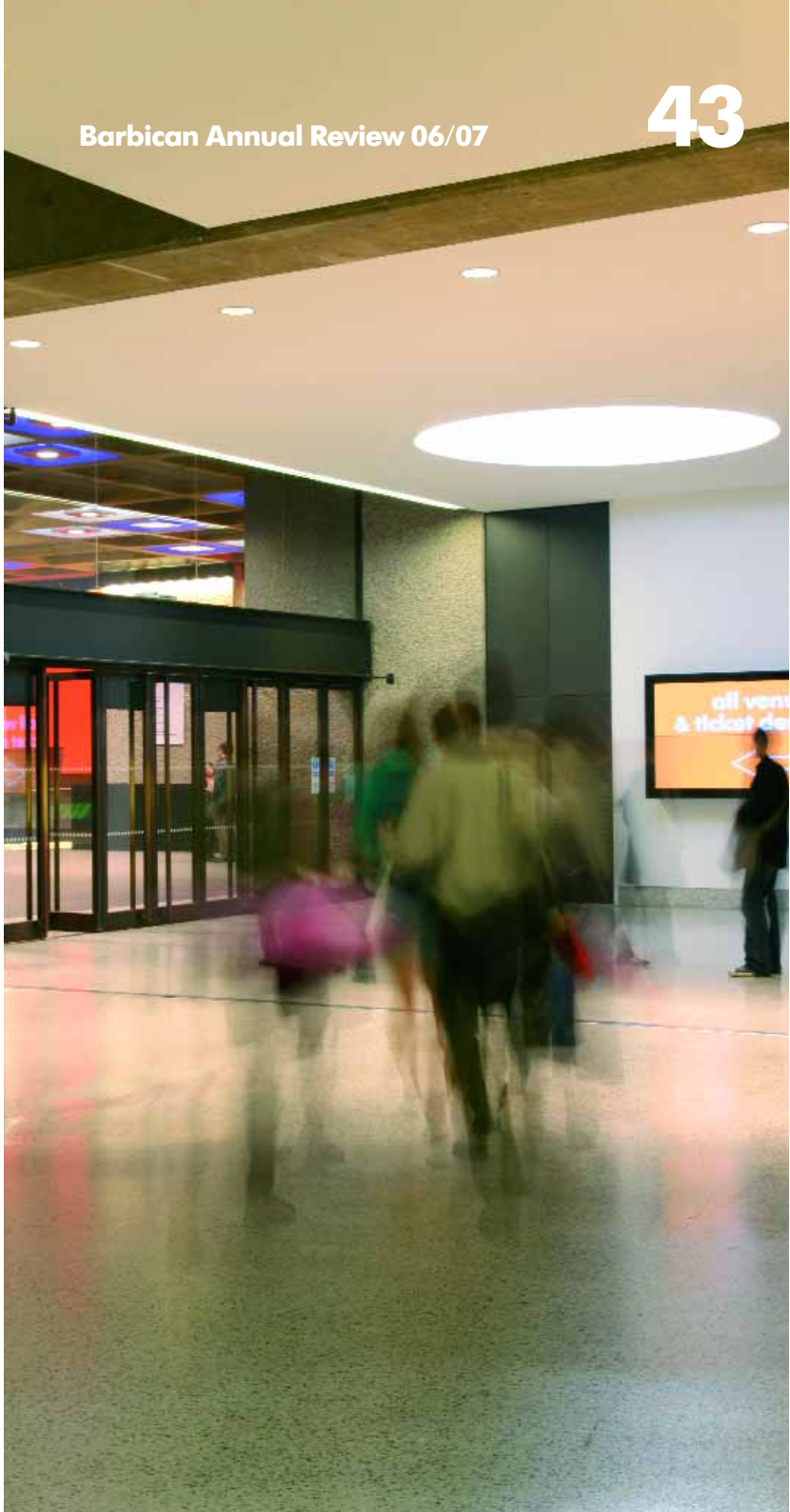
Barbican Arts Partners

- American Express
- BearingPoint
- Bloomberg
- The British Land Company PLC
- Canon
- Clifford Chance
- Linklaters
- Marsh
- Pinsent Masons
- SJ Berwin
- Slaughter and May
- UBS

Barbican Sponsors

- Brahma Beer
- Boesendorfer
- Canon
- Clifford Chance
- Clyde & Co
- Commonwealth Bank Australia
- Euronext.liffe
- Finlandia Vodka
- Finnish Tourist Board
- Linklaters

Barbican foyers level 0 © Andy Spain and Minds eye 3d Lighting Design



Barbican bar, level -1 © Andy Spain and Minds eye 3d Lighting Design



Barbican Advance Box Office, level -1 © Andy Spain and Minds eye 3d Lighting Design



Barbican foyers © AAndy Spain and Minds eye 3d Lighting Design

Exhibition Halls

After a hugely successful 2005/06, the Exhibition Halls continued to attract new business in 2006/07, and their net contribution for the year reached £432,000 – which was £102,000 over budget. The team were very proud to receive the 2006 Best Venue Customer Service Award from the Association of Exhibition Organisers.

Of the 40 events that took place during 2006/07, 24 were trade and consumer exhibitions, while 16 were examinations.

The trade and consumer events included the International Wine Challenge, which returned for its 4th year, 2 Nicole Farhi fashion sales, 2 recruitment fairs and 4 overseas property shows – a growing trend in the exhibition industry at the moment.

The Exhibition Halls have increased their examination client base and now stage exams for a number of wide-ranging organisations. Many of these examination bodies have already placed repeat bookings for 2007/08.

Banqueting, Catering, Bars and Retail

The Barbican's catering contracts continued to be run by two contractors. Searcy managed the banqueting operation, foyer bars and fine-dining Searcy's Restaurant, while Digby Trout Restaurants operated the Balcony Bistro, Waterside Café and foyer cafés.

Catering and banqueting turnover reached just under £5 million – a 6.6% increase on the previous year.

There was exceptional growth in banqueting during the year, due in part to an increase in graduation and wedding events, and a very strong performance over the Christmas party season. One of our clients commented: "In particular, I would like to say that the food was delicious and versatile. We felt very well looked after due to the efficiency and helpfulness of your staff on the evening."

All areas of public catering performed well, particularly the new foyer bars and cafés. These saw an increase in both spend per

head and the number of overall transactions, helped by the introduction of the EPoS (Electronic Point of Sale) system that facilitates the use of debit and credit cards. The Waterside Café achieved growth of 12.5% on the previous year. A recent patron remarked: "I attend a lot of concerts and, whenever I do, I always have dinner in the café. It is excellent."

The retail shop on Level G, run by contractor Farringdons, continued to be a great success with our audiences, who appreciate the depth of knowledge of the shop staff. The contract achieved a turnover of £300,000.

Customer Experience

In the past year, the box office and house management departments were integrated to create the Customer Experience Department, the aim of which is to provide a consolidated and consistent front-line service.

This commitment to ensuring that the Barbican continually focuses on the customer at the centre of the organisation has been supported by the introduction of a strategic objective in our business plan, which further enhances the Barbican experience: To be the international venue of choice by offering a leading and excellent customer experience, that is the embodiment of our brand, providing a long-term course of competitive advantage.

Many new initiatives have been introduced, including the appointment of Customer Experience Managers to provide one point of contact for front-of-house matters, greater visibility of Customer Service Assistants, and the introduction of Door Ambassadors to offer an enhanced welcome on arrival.

Strong artistic programming has enabled the department to capitalise on opportunities to increase income using innovative pricing techniques. Gross ticket revenue increased by 32% on the previous year to the highest ever level. Our online booking facility, a market leader, now generates 54% of box-office turnover reaching 68% in peak periods. The increased visibility of additional services online has also contributed to a 363% increase in car park advance sales and a 53% increase in the take-up of catering packages.

Facilities

During the year, the Facilities Department was expanded by amalgamating security, the fire team, gardeners, cleaners, car parks and waste management. The aim of this restructuring was to provide an effective and operationally flexible team to create a more dynamic and efficient environment to support our business needs. This in turn has led to improvements in the level of customer service we are able to offer.

There has been a focus on technology as well as the implementation of new systems, which has led to increased income from the car park, as well as cost savings and improved efficiencies in areas such as cleaning and security.

A greater focus on recycling won the Barbican a Platinum Clean City Award for the second year running.

The Barbican's Conservatory Team continues to impress our clients and visitors, now assisted by support from the Barbican Horticultural Society.

2006/07 has been an outstanding year for the Commercial and Venue Services Division. Restructuring has expanded the division greatly, and the fantastic efforts of the new integrated team have reaped results. The commitment, enthusiasm and energy of the division are remarkable. With the completion of the foyers and entrances project, the Barbican is looking at its absolute best, and we are looking forward to building on our success in the coming year.

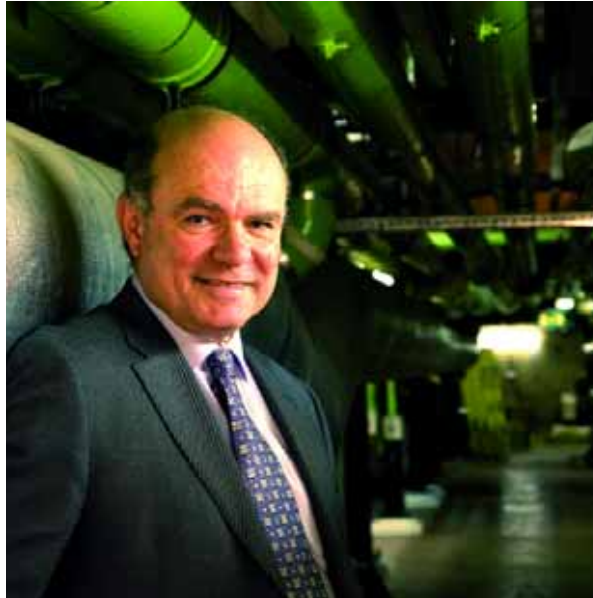
From the engine room at the Barbican

Michael Hoch

Projects and Building Services Director

'The Barbican represents for me an oasis in my hectic London life. It is a place to find peace, to get inspiration and to have fun. Its architecture makes it a place that seems otherworldly, while its cultural offering broadens my mind and makes me experience wonderful things.'

Petra, London



Michael Hoch © Morley von Sternberg

Barbican Annual Review 06/07

As the £14 million refurbishment of the Barbican's public spaces reached its final phase, the Projects and Building Services Division had to step up its operation to enable it to be completed on time and to budget. Significant demands were placed on the Projects and Engineering teams in their role of facilitating the work of, and providing the required professional support to, the external architects Allford Hall Monaghan Morris. The Centre had to remain open to audiences and the general public throughout the project, so the teams had to work around all the artistic and commercial events. No small demand.

Our knowledge of the Barbican's complex environment was paramount in supporting the architects and contractors on site. Another example of this indispensable expertise can be found in the current Frobisher Crescent residential redevelopment project, where our in-house professionals have collaborated with the City of London Corporation in planning the works. This project will also be carried out while the Centre remains open for business.

Capital cap

Our project management team are now concentrating their efforts on delivering the Capital Cap projects, as the programme progresses towards the end of its first 5-year term. At a cost of more than £10 million, fully funded by the City of London Corporation, this initial stage of the Capital Cap programme has addressed the following areas:

- Renewal of passenger and goods lifts throughout the Centre at a cost of £3.4 million
- Creation of a new art gallery at a cost of £1.1 million
Refurbishment of the catering-block ventilation at a cost of £2.4 million
- Replacement of air-handling units throughout the Centre at a cost of £3 million
- Lighting and small power replacement at a cost of £3.2 million
- Access and Disability Discrimination Act compliance at a cost of £400,000



We are now gearing our resources and planning cycle to the second round of the Capital Cap, from 2007/08 to 2012/13, for which the required funding has already been agreed by the City of London Corporation.

Building Services

In the past year, the Barbican’s infrastructure has undergone an unprecedented amount of both refurbishment work and asset replacement. This major increase in workload is a result of the extensive Capital Cap programme and meeting higher standards of customer service, as well as the Centre’s integration with the Guildhall School of Music & Drama.

Since December 2003, when we assumed responsibility for the engineering and capital project management at the Guildhall School of Music & Drama, our building services and 24-hour shift operations have extended next door. The Engineering Team has risen to the challenge of delivering the maintenance service for both organisations, at the same time as introducing a new maintenance management control system, called Agility.

This partnership, based on the Service Level Agreement, has enabled the Barbican’s Engineering Team to achieve a high-quality service and greater efficiency in the use of Corporation resources. It has also provided the foundation for the future development of the relationship between our two complementary Corporation-funded organisations – a relationship that has already extended into finance and HR.

Going Green

In line with the green agenda objectives outlined in the business plan, the Engineering Team has been leading the way over the past decade with award-winning innovative designs. We buy “green” whenever possible, and purchase around 55% of our electrical energy from green sources. As well as contributing generally to the Centre’s energy conservation and recycling drive, we also plan to undertake a specific “grey water” project, whereby rainwater is harvested, stored and used, where applicable, throughout the Centre.

Alex Hartley’s light wall installation in the new entrance to the Barbican © Morley Von Sternberg



Diane Lennan © Morley von Sternberg

Harnessing creativity

Diane Lennan
Director of HR

The 25th Birthday celebrations were the catalyst for so many things, including the closing stages of the operational review and the building refurbishment. The collaboration with the Guildhall School of Music & Drama became firmly established as the way forward, and added to the frenetic but energising activity of the last few months.

So much of this was made possible by the maturity of the organisation, which has evolved during the tenure of John Tusa – 12 stable but hardworking years, during which we have worked together to support the concept of an intelligent organisation and to establish a culture of creative business management. There have been many hoops, hurdles and high jumps along the way, all to be expected in developing an artistic hub at the heart of the City. The close proximity of diverse and professional neighbours has provided the perfect backdrop for cross-learning, helping us to embed a business-like approach in the venue.

The generous funding of our prime supporter, the City of London Corporation, has provided a solid basis upon which to programme and manage the venue, as well as develop our people. The Barbican's artistic partners provide a creative flair that also informs our management styles. These combined influences create an environment that allows many of our people to thrive and work to their full potential – hence our ability to take maximum advantage of the recommendations in the operational review.

That review coincided with our latest Investors in People assessment, which suggested a renewed look at our talent management strategy in order to increase the inclusion of senior managers in the overall management of the business. The senior management team has been stable for some years and is highly mature in its skills base – a fact that needed to be both acknowledged and more effectively utilised.

A flatter management structure was devised, which gave us leaders and teams for each of the venues and key services. These leaders now form the executive team for the management of the Centre, the emphasis being on self-managed teams with delegated responsibility and accountability, but also one that has a voice for the overall functioning of the organisation.

The results are highly noticeable and include a much quicker reaction to market-place changes, a more focused use of resources, as well as proactive relationships with partner companies to enable a seamless approach to customer service.

An open culture such as this creates the environment so vital for creativity and innovation – the key to the future success of many aspects of our work. The design and execution of our strategy is now driven by our leaders. The management team has become vital, relevant and refreshed.

In-house development and talent opportunities will continue to be provided, which has the added advantage of supplying the building blocks for future careers in the world at large. A small institution may have limited room for promotion, but it has many opportunities for growing rounded management skills, to build around the concept of being a lifelong learner.

The coalition with the Guildhall School of Music & Drama helps to offer new opportunities. Both institutions provide incredible potential for skills development, each being creative, but with different and diverse operating needs and delivery mechanisms. The energy, ideas and opportunities that are emerging will provide us both with an innovative blueprint for the future.

What are the external pressures and changes that face us in the near future?

John Tusa departs this summer after 12 years of progression and cultural stability. He leaves behind an excellent platform upon which the new Managing Director will be able to base his ideas and plans for the future. A new era will no doubt herald changes to the way we work. The team are, however, poised and eager to contribute to the new wave.

The gradual impact of the 2012 Olympics is also an area of consideration. Where do we recruit from, to add to our diverse pool of talent? How can we retain staff and how do we stand out as an international employer of choice? The need to be cost-effective, alongside the growing discernment of our clients as regards service, will demand innovative strategies and leadership to keep us moving forward. We need to consider ethical ways of working alongside the issues of governance. The big question: how do we manage this without damaging our performance?

Barbican Lakeside Terrace © Akin Fotoppe



Taking greater risks to reach new heights

Sandeep Dwesar
Finance Director



Barbican foyers level -1 © Andy Spain and Minds eye 3d Lighting Design



Sandeep Dwesari © Morley von Sternberg

With our 25th Birthday celebrations and the completion of our foyers and public spaces refurbishment programme this year, there was a burning desire to build on previous success. Despite enormous challenges, this has been achieved – the Barbican has had an exceptional year, both artistically and financially.

We presented a world-beating arts programme that is richer than ever; we attracted ever larger audiences, with 825,000 ticketed attendees (up from 770,000 in 2005/06); we increased our risk profile by investing in ever more ambitious artistic projects, such as the Barbican's first panto, *Dick Whittington & His Cat*, and the festival of the young British composer *Thomas Adès, Traced Overhead*. We still ended the year with a trading surplus of £210,000.

Arts organisations work to notoriously tight margins, and financial success is all-important. Without it, there is little room for risk-taking and innovation and for an arts organisation such as the Barbican, the ability to experiment and to continue pushing artistic boundaries is vital.

My life at the Barbican would certainly be easier if the organisation played it safe. But that is not the way we work. We let our programmers dream their dreams and come up with fresh ways of testing the Finance Director's nerves. And I wouldn't have it any other way.

The key to our success is the rare ability of the Barbican's arts managers to be visionary at the same time as being aware of the business environment within which they operate. For 2006/07, in all areas of arts activity – music, theatre, visual art, cinema and education – we have achieved our artistic objectives, beaten our income targets and remained within overall financial budgets. Here are some notable areas of success:

We increased our investment in music programming expenditure by £1 million, most particularly in enhancing the *Great Performers* series of concerts with major composer festivals, such as *Phases: The Music of Steve Reich*.

Last year's production of Deborah Warner's *Julius Caesar* accounted for half the total theatre income. This year, critical and financial success was achieved through a wider range of adventurous programming, notably *The Changeling*, *The Bull* and

Michael Clark's *Stravinsky Project*. Exceeding expectations, the first panto, *Dick Whittington & His Cat*, reached an audience of more than 36,000 and achieved a box-office income of £526,000. The exhibition *Alvar Aalto: Through the Eyes of Shigeru Ban* beat its box-office target by 64%, with an audience of nearly 30,000.

Vital to artistic success are the Barbican's commercial earnings and, importantly, our commercial managers understand the nature of the Centre and its values. Working in harmony with artistic activity, and despite the daunting task of selling spaces during building works, commercial and secondary income streams have performed strongly, resulting in a combined income of £4.39 million.

With an increasingly dynamic business model, where the Barbican creates, produces and promotes most of its own programming, alongside sophisticated and now mature management of art and risk, the Barbican's future seems assured. However, for some time now, maintaining and strengthening arts programming in an environment of reduced funding has been a constant challenge for the Centre.

In stark contrast to every other major arts organisation in the country, where the average grant from the Arts Council has gone up in the past ten years by 34% in real terms, the Barbican's funding has declined by 10%, again in real terms. Despite this, the Barbican has continued to do more for less – it has reduced non-arts expenditure through efficiencies, increased income and made more of its artistic investment. And it has delivered a riskier and richer arts programme.

Inevitably, increased funding pressures for the City of London Corporation are translated into continued tightening of funding for the Barbican. This places the Barbican at a disadvantage in comparison to other arts organisations, and although the ambition to develop arts programming remains as strong as ever, the room to manoeuvre and deliver this vision becomes increasingly difficult. This is the great challenge that faces the Barbican over the coming years.

Today, the Barbican is solvent, has succeeded in delivering a great arts programme in 2006/07, and is confident about the year ahead.

Financial report

Events and attendance

		Events		Attendance	
		05/06	06/07	05/06	06/07
Bite	Barbican Theatre	174	194	138,455	118,871
	The Pit	62	192	23,748	24,016
Music	Great Performers	40	38	55,565	63,160
	Barbican Jazz	10	9	18,158	12,874
	Mostly Mozart	12	18	15,979	23,814
	World and Roots	5	8	12,283	12,716
	Only Connect	7	6	9,309	11,181
	Festivals ¹	12	10	16,168	14,169
	Miscellaneous events	4	2	10,757	3,777
	London Symphony Orchestra	71	81	104,448	112,772
Other rentals	92	96	117,747	117,388	
Art	Barbican Gallery ²	3	3	60,921	78,795
	The Curve	4	3	41,773	64,624
Cinema	First run	2,080	2,221	105,874	108,148
	Season	221	325	23,309	41,804
	Screen Talk	11	15	2,406	3,692
	Family Film Club	43	41	4,878	2,848
Education (ticketed events only)	57	166	8,499	9,498	
Total	-	-	770,227	825,147	

¹ 05/06 festivals (*Memphis*, *Belle Nuits* and *All Tomorrow's Parties*)
06/07 festivals (*Soul Britannia* and *Tropicália*)

² Viewing days for the 05/06 and 06/07 years are 262 and 292 respectively.

Barbican income and expenditure

Year ended 31 March

	Notes	05/06 £000s	06/07 £000s
Income	1	14,213	13,780
Direct expenditure	2	(13,137)	(13,449)
Management, administration and other operational costs	3	(15,152)	(15,584)
Building costs		(4,044)	(3,799)
Net trading surplus/(deficit)		(18,120)	(19,053)
Funding from Corporation City of London *		18,215	18,013
Use of specific reserves for arts programmes	4	881	1,249
Trading surplus/(deficit) for year ended 31 March 2006		976	210

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

Notes to the accounts

	05/06 £000s	06/07 £000s
1 Analysis of income		
Music	3,219	3,744
Cinema	792	916
Theatre	3,050	1,991
Art Gallery	355	464
Education	82	196
Other arts-related income	937	1,050
Touring income		
Art Gallery	499	423
Theatre	364	0
Direct arts income	9,298	8,784
Development income	505	606
Commercial income	4,410	4,390
Total	14,213	13,780
2 Direct Expenditure		
Arts programming and marketing	12,505	12,799
Services and commercial costs	632	650
Total	13,137	13,449
3 Management administration and other operational costs		
Salary costs	12,908	13,465
Overheads	2,244	2,120
Total	15,152	15,584
4 Movement in balances		
Opening balances (c/f from previous financial year)	404	131
Trading surplus	976	338
Reserves ring-fenced for specific arts activities in the following year	(1,249)	(343)
Closing balances	131	126



Barbican Committee

John Barker OBE, Chairman
Jeremy Mayhew MBA, Deputy Chairman

Members

Mrs Mary Lou Carrington MBA
Christine Cohen OBE
Stuart John Fraser
Mrs Maureen Kellett
Lesley King Lewis
Deputy Joyce Nash OBE
Barbara Newman CBE
Deputy John Owen Ward
John Robins
John Tomlinson

Barbican Directorate

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

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