

barbican season review

2011/12

Forewords



Catherine McGuinness © Felix Clay

Catherine McGuinness

Chairman, Barbican Centre Board

There cannot have been a more exciting year to be in London, and the Barbican has played its part to the full – not only by presenting our rich and varied programme, but also in the wonderful and diverse audiences with whom we have been able to engage.

Partnerships have been at the heart of the year, whether with the Barbican's own resident and associate orchestras and ensembles, with other organisations involved in the Cultural Olympiad, or with our local communities.

Alongside our partner the Guildhall School of Music & Drama, we have been working with music and youth services in neighbouring boroughs for decades. The strong relationships we have fostered have helped us to develop new audiences and provide many people with opportunities to create and perform.

If we are to ensure a lasting artistic legacy from this Olympic year we need to keep momentum going despite a difficult funding climate in which all arts organisations need to do more with less. That's why the Barbican is making every effort to attract the private income needed to help us continue delivering our world-class arts and learning programme.



Sir Nicholas Kenyon © Felix Clay

Sir Nicholas Kenyon

Managing Director, Barbican Centre

'An almost impossible level of brilliant' is my favourite Twitter comment about the Barbican's arts programme in 2011/12. Our group of creative leaders, supported by our talented teams, have delivered something we believe is really distinctive in London's artistic life – a diverse and accessible offer for the City and the whole of London.

The Barbican Centre has felt vibrantly alive and exciting during a year when we have both celebrated our 30th anniversary and played a major role in the London 2012 Olympics. Audiences have thronged to the Barbican for a wide range of innovative and popular events, and we have expanded our mission to offer world-class arts and learning for all.

With the opening of the two new cinemas and the Guildhall School of Music & Drama's new Milton Court building opening in 2013, we now look forward to a period of rapid development, working with our neighbours and partners to create a cultural quarter at the heart of the City of London.

Join us on the journey that is putting the Barbican at the heart of the City's offer to London and the UK: become a supporter, a member, a patron, or part of our ever-widening audience. We look forward to welcoming you here.

Our vision

**world-class arts
and learning**

London 2012



'[The Barbican] is pulling out all the stops for the Olympic year'

Daily Telegraph, 8 March 2012

The Barbican presented an outstanding programme to celebrate the London Olympics, playing a major role in the Cultural Olympiad and London 2012 Festival. As the world focused its attention on London, the Barbican offered a dazzling array of international and local collaborations consisting of exceptional performances, star names and must-see events.

The enhanced 2012 funding awarded to the Barbican by LOCOG and Arts Council England allowed us to build on our long history of high-quality programming, as well as the partnerships we've forged in east London, to create a once-in-a-lifetime series of unforgettable experiences.

Our London 2012 Festival programme saw sold-out shows in the theatre. These included the Sydney Theatre Company's production of Botho Strauss's surreal play *Big and Small* (*Gross und Klein*) starring Cate Blanchett, and the UK premiere of Robert Wilson and Philip Glass's mesmerising music-theatre piece *Einstein on the Beach*.

A major collaboration for 2012 with Sadler's Wells brought about an unprecedented Pina Bausch season presenting Tanztheater Wuppertal performances of ten works from the legendary choreographer's *World Cities* series, each exploring a different global location.

The Barbican continued to grow beyond its walls with the participatory adventure *You Me Bum Bum Train* at Empire House in Stratford and the *Back2Black* festival hosted by Gilberto Gil in Old Billingsgate Market.

Shortly before the opening of the Olympic Games, the Barbican hosted a number of extraordinary music projects including *Desdemona*, a new work created by Toni Morrison, Peter Sellars and Rokia Traoré, and a residency bringing together Barbican International Associate Jazz at Lincoln Center Orchestra with Wynton Marsalis and our Resident Orchestra the London Symphony Orchestra under Sir Simon Rattle.

Rattle and the LSO also featured in the acclaimed Olympic opening ceremony, which was partly choreographed by Kenrick 'H20' Sandy, Artistic Director of Boy Blue Entertainment, a Barbican Artistic Associate.

'The arts being firmly established at the centre of our lives, and of our city, is one small part of the legacy of 2012 that will live on'

Sir Nicholas Kenyon,
Evening Standard, 26 July 2012

Eisenstein on the Beach Flor Helga Davis, Kate Moran © Lucie Jansch



Jazz at Lincoln Center Orchestra © Mark Allan



Serve all our audiences

Audiences are always at the heart of the Barbican's vision; we exist to serve our increasingly wide and diverse public. The past year has seen the Barbican develop relationships with existing visitors through our unique and outstanding artistic programme, while reaching out to potential newcomers.

Our creative learning projects and free events across east London are central to nurturing the artists and audiences of the future, and our partnerships with a range of east London arts, community and education organisations ensure the Barbican serves a varied range of needs across the city.

This work has included taking visiting musicians involved in our International Associate Residencies from the concert platform into the heart of local communities, resulting in performances in schools, hospitals and other community venues. Our commitment to young audiences was also demonstrated by our freeB membership programme, which gives free tickets to those aged between 16 and 25.

The Barbican's blockbuster exhibition *Designing 007: Fifty Years of Bond Style* attracted a huge new audience, with 90 per cent of visitors never before having booked for an event at the Barbican. At the same time, the exhibition *Bauhaus: Art as Life* received over 100,000 visits.

Many events attracted a young and diverse audience, including the *Urban Classic* concert, featuring the BBC Symphony Orchestra together with stars of the urban music scene. The concert created an electric atmosphere in the Barbican Hall and reached a huge public through a broadcast on BBC Radio 1 before being performed to 9,000 people in the grounds of Waltham Forest Town Hall.

Understanding audiences

We're continually working to better understand our current and potential audience. This year we undertook a range of research to get a better picture of who comes to the Barbican and what parts of the experience they value. We'll use this research over the coming years to improve our offer.

The Barbican is also committed to using digital technology to enhance visitor experiences, from the introduction of e-ticketing to our podcasts and downloadable programmes.



Urban Classic rehearsal – Fazer © Mark Allan



Africa Express

The *Africa Express* tour, which was produced in association with the Barbican, brought together African and western musicians for a musical adventure across the UK. The tour played to an estimated audience of 14,000 across the country, including a concert attended by 4,500 people in London's Granary Square.

Produce an outstanding arts programme

'It's fair to say that this year will see no more spectacular theatre production than *The Master and Margarita* at the Barbican'

Evening Standard, March 2012



Alongside our London 2012 Festival events, the Barbican's 2011/12 programme was packed with brilliant artists, groundbreaking collaborations and innovative performances.

Work from outstanding artists and companies from across the world included Complicite's celebrated production of Bulgakov's *The Master and Margarita*, Schaubühne Berlin's visceral interpretation of *Hamlet*, and the largest Bauhaus exhibition in the UK in over 40 years which was a hit with critics and audiences alike. The Barbican also hosted four International Associate Residencies: Gewandhaus Orchestra Leipzig; Royal Concertgebouw Orchestra Amsterdam; Jazz at Lincoln Center Orchestra, and the New York Philharmonic.

Collaborations included a unique new song cycle from Sufjan Stevens, Nico Muhly and Bryce Dessner and the world premiere of Hofesh Shechter and Antony Gormley's *Survivor*.

We supported innovative new work ranging from Hydrocracker's *The New World Order*, which saw five short Pinter plays uniquely staged at Shoreditch Town Hall, to the first major UK exhibition from Chinese artist Song Dong, whose *Waste Not* installation comprised over 10,000 items collected by the artist's mother, providing a poignant meditation on family life.

The Barbican maintained strong partnerships with other organisations, from our work with artistic associates such as Cheek by Jowl and Michael Clark Company to our collaboration with CREATE on events in surrounding boroughs, including Dance Nations Dalston in Gillett Square and our Shoreditch Festival programme celebrating the creativity of east London.

Our relationship with Theatre Royal Stratford East saw the two organisations share an Olivier Award for *Roadkill*, which won the Outstanding Achievement in an Affiliate Theatre award.

Bauhaus Art as Life, Walter Gropius and Herbert Bayer, Director's Office at the State Bauhaus Weimar (1923)



Song Dong, *Waste Not* © Jane Hobson



Gewandhaus Orchestra Leipzig/Chailly © Mark Allan



Place creative learning at the heart of our work

Creative learning is truly embedded in our work. Last year our programme involved 40,000 people of all ages and abilities, offering first experiences of the arts through a huge variety of events at the Centre. These included the vibrant, foyer-filling Barbican Weekenders, and our projects and activities across east London.

We believe that the arts can help to transform lives. Working with schools and communities across east London we aim to inspire, influence and create opportunity in some of the UK's most deprived boroughs.

We give young people the chance to develop their artistic skills through working with groups such as Barbican Young Poets and Young Filmmakers, and with music ensembles including the East London Creative Jazz Orchestra and Future Band. Emerging artists and professionals are also given the opportunity to develop skills to a professional level in the artist-led Weekend Labs, summer schools and Continuing Professional Development courses.

In partnership with the Guildhall School of Music & Drama we are pioneering new models to train and support artists as part of the Paul Hamlyn Foundation special initiative ArtWorks. Our partnership draws on Barbican programming, including using International Associate Residencies to provide unique experiences across the Guildhall School curriculum.

The Barbican, Guildhall and LSO were also recognised in the Henley Review of Cultural Education in England, which said 'these separate organisations work together as one in the delivery of their education activities to form one of the country's most developed models of a "Community of Practice" ... This far-sighted partnership is a model that would benefit from close examination by other cultural and education organisations.'

Barbican young musicians and London 2012

The London 2012 celebrations involved a number of landmark performances from Barbican Young Ensembles, including the Drumheads performing at *Back2Black*, Guildhall musicians joining Wynton Marsalis at the BT River of Music festival and the East London Creative Jazz Orchestra performing to an audience of thousands on the steps of St Paul's Cathedral during the Olympic torch relay.

Barbican Box

This year also saw the launch of Barbican Box, a box filled with the 'ingredients' for making and creating theatre inspired by the work presented on the Barbican stage. Each year an artist or company curates the contents of the box from which students and teachers devise their own play. In this pilot year the box was curated by Told by an Idiot, and twelve secondary schools in Hackney took part in the programme. We will be extending the model across Tower Hamlets and Islington over the next year.

Survivor

A unique performance in January saw Hofesh Shechter collaborate with sculptor Antony Gormley. Appearing onstage with Shechter's performers and musicians were almost 100 drummers from the Barbican and Guildhall School's young ensembles, as well as students and recent graduates from the Guildhall.



Develop our iconic building

The 30th anniversary of the Barbican Centre in March 2012 provided a moment to reassess the impact of this unique building on London's architecture. Over the past three decades the Centre has become a model of urban planning, visited by many for its architectural tours and admired by writers, residents and architects alike.

Our building has been used creatively throughout 2011/12 as we look to utilise the Barbican Centre to its full potential. The *Designing 007* exhibition saw many of the Barbican's spaces used in imaginative new ways, transforming the foyers and The Pit into temporary exhibition spaces. This new approach allowed us to host *Designing 007* at the same time as *Bauhaus: Art as Life*, something that ensured the Centre attracted a wide and diverse audience throughout the summer.

Designing 007 also proved a huge draw for international film crews, with the exhibition featuring on major channels from across the world.

To complement *Designing 007*, the Barbican used foyer spaces to house an exhibition shop and a pop-up Martini bar.

The Barbican has also been used as a location for a number of high-profile film and photography shoots including a Louis Vuitton furniture shoot for *Wallpaper** magazine, a fashion shoot for the *Independent on Saturday Magazine*, and as an interview backdrop for NBC Washington.

As well as celebrating the building's unique architecture, we are also committed to reducing its environmental impact. That's why we've introduced measures that have cut our energy consumption by 5 per cent over the last year and have reduced our total energy use by 22 per cent since 2008.

Our commitment to sustainability saw the Barbican shortlisted for the Best Green International Business Award at the prestigious International Green Awards.

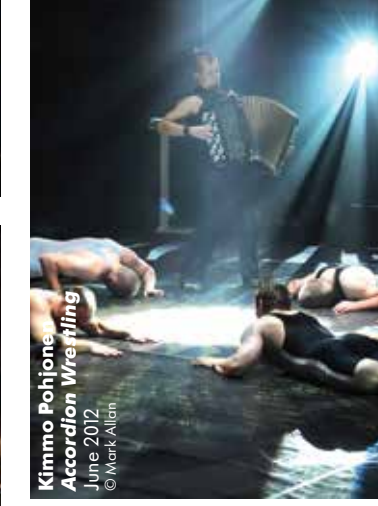
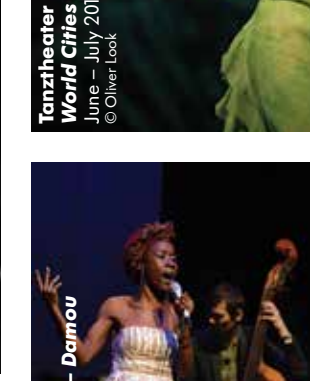
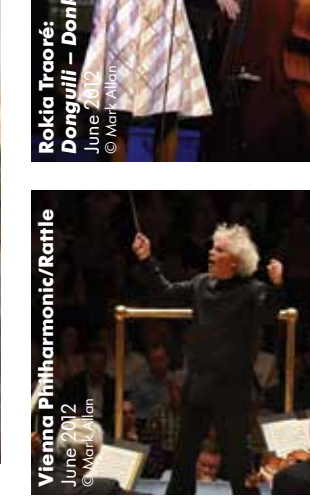
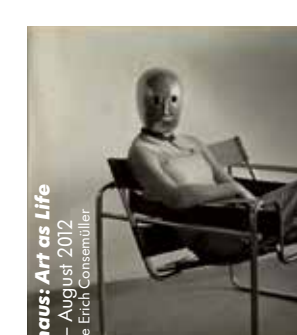
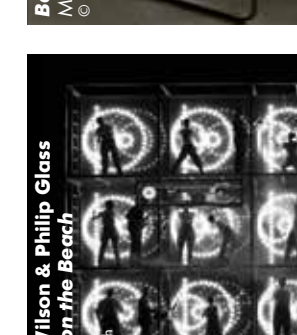
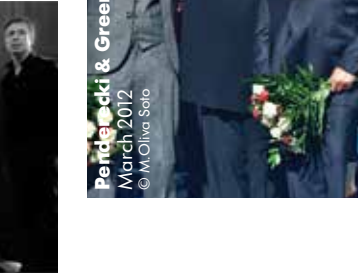
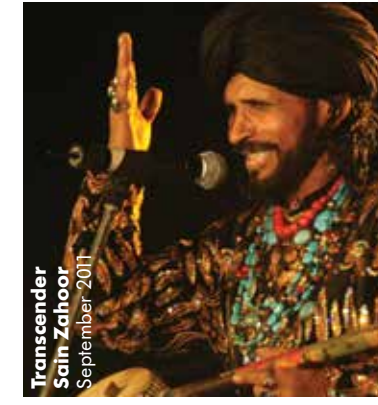
'Now, more than half a century after [the Barbican] was conceived, it is truly the vibrant and successful part of the urban landscape that its architects envisaged'

New Statesman, 27 February 2012



Independent on Saturday Magazine photoshoot © Andrew Leo

The year in pictures



Diversify income

‘Of all the one-word labels for contemporary music festivals out there – Meltdown and Ether at Southbank Centre, Grimeborn at the Arcola Theatre – the Barbican Centre’s Transcender is surely the finest. The tag funkily encapsulates what this annual autumn weekend is about: spiritual, psychedelic music from diverse global cultures’

Arts Blog – The Independent Online on *Transcender*, September 2011

‘An exhaustive survey of the work of Rem Koolhaas’s OMA is as intelligent and challenging as the practice itself’

Observer on *OMA Progress*, October 2011

‘Riccardo Chailly’s Barbican Beethoven cycle with his storied Leipzig orchestra has been one of the musical pinnacles of the year’

Guardian on *Gewandhaus Orchestra Leipzig*, November 2011

‘staggering, demented, incredible’

‘More than anything, this mind-blowing, spit-hurling, earth-moving evening (...) is about what theatre can do’

Observer on *Schaubuehne Berlin’s Hamlet*, December 2011

‘It’s fair to say that this year will see no more spectacular theatre production than *The Master* and *Margarita at the Barbican*’

Evening Standard on *The Master* and *Margarita*, March 2012

‘[Cate Blanchett’s] tour de force performance with the Sydney Theatre Company... is another sleek coup for the Barbican; whose UK premieres of sexy new work by Cheek By Jowl, *Complicite* and Thomas Ostermeier this season have showcased the very best European drama in London and helped our foremost importer of international theatre celebrate its thirtieth birthday with considerable flair’

Time Out on *Big and Small*, May 2012

‘Bauhaus: Art as Life is superb’

Guardian on *Bauhaus: Art as Life*, May 2012

‘Though flecked with tragedy, this is music that fills your lungs and realigns your body, setting you up for weeks to come. It was also an experience that will stay with me for years to come’

Guardian on *Royal Concertgebouw Orchestra / Haitink*, May 2012

‘These unforgettable, full-hearted evenings give life the devoted attention it deserves’

The Sunday Times on *Pina Bausch’s Ten Chi* and *Der Fensterputzer*, June 2012

‘50 Years Of Bond at the Barbican is surely the best first-date venue suggestion anyone can make this summer’

Metro on *Designing 007*, July 2012



What they say

From Twitter

@CuriousCurating: at @BarbicanCentre a favourite London place. Free, inside from cold & rain, culture, food & drink. Spaces to sit, work, read... wonderful!

@YandZcouk Always enjoy visits to @barbicancentre it's an awesome building with lots of friendly staff. Thanks guys

@smoke_seller What to say about Einstein on the Beach. What not to say. No words. Larger than life. Absolutely incredible. @BarbicanCentre

@TomMison Big and Small by Sydney Theatre Co at Barbican is an almost impossible level of brilliant. Cate Blanchett is mind numbingly good. The end.

@Dave_Buxton Visited the Designing 007 at the Barbican – Truly amazing way to celebrate 50 yrs of Bond.

@crcarchitecture Bauhaus exhibition at the Barbican - inspiring. Total design, radical yet fun. Intellectual yet accessible

Central to the Barbican's strategic development is the need to continue to diversify our sources of revenue. In addition to our principal public funding from the City of London and our funding from Arts Council England, we generate income through the box office, development, business and corporate events, as well as through commercial operations such as our retail and catering offer.

Barbican shops

In November 2011 we launched Barbican Retail, operating the foyer shop ourselves for the first time. Our aim is to provide a commercial, successful and engaging retail experience with a distinctive appeal. It has gone from strength to strength this year giving visitors the chance to buy programme-related merchandise alongside innovative and beautiful gifts. Barbican Art Gallery Shop continues to serve our visual arts audiences with exhibition-related merchandise, catalogues – the Bauhaus book was a best seller – and other artistic fare. Pop-up retail this year included a Christmas shop and a *Designing 007* gift shop for Bond fans.

Barbican International Enterprises

Our Barbican International Enterprises team curates, manages and promotes a programme of exhibitions internationally. This year they also produced the exhibition *Designing 007: Fifty Years of Bond Style* in the Centre, which is now touring to venues including Toronto, Shanghai, Melbourne and New York. *Designing 007* will continue to cross continents for the next three years.

Eating and drinking

Our three superb places to eat offer something for all audiences: the informal and contemporary Foodhall; the Lounge, which offers a small-plate menu and outdoor dining in the summer months; and Searcy's restaurant which continues to provide modern British cuisine. A new addition to our facilities this year is the Martini Bar; installed for the *Designing 007* exhibition, it proved such a hit that we have extended its run.

Business Events

Barbican Business Events brings together the venue's expertise in the arts and corporate meetings. Utilising the concert hall, theatres, conference suites and boardrooms, the team delivers meetings, conferences, film/photography shoots, corporate hospitality and dinners.

Our approach is based on strong, in-depth partnerships between the client and our artistic, creative learning and development teams. This achieves previously unseen levels of creativity, delivering returns for both the Barbican and our clients.



Barbican Foodhall © Gareth Gardner



Designing 007: Fifty Years of Bond Style © John Short

Create a cultural quarter

The City of London recently relaunched its cultural strategy for the future, which includes the ambition to create a vibrant cultural quarter around the Barbican in the heart of the City.

With the arrival of new Crossrail stations, this section of the City will be at the centre of a revitalised transport network. With fresh venues such as the Barbican Cinemas 2 & 3 and the Guildhall School's Milton Court, alongside existing attractions including LSO St Luke's and the Museum of London, the arts and learning destinations on offer in the area will be unrivalled.

The development of the Barbican's two new cinema screens represents a major milestone. As the first new Barbican venue since we opened in 1982, the cinemas will extend the reach of the building and provide a stunning street level entrance to facilities including a restaurant, a café-bar and two 156-seat auditoria.

These new buildings transform the Whitecross Street end of the Beech Street tunnel and we will be working alongside the City of London over the coming years as we look to improve the access and appeal of the nearby streets for visitors. This is a key part of the City's commitment to the vision for a cultural quarter.

The area surrounding the Barbican is becoming filled with cutting-edge and exciting organisations, from the start-ups of Tech City/ Silicon Roundabout to the creative professionals of Clerkenwell and the businesses of the City. The Barbican is reaching out to these organisations and individuals to help transform the City into an exceptional cultural destination, while also using the added promise of the new Crossrail stations as a catalyst for development.

The future for this area of London is thrilling.



Milton Court (Guildhall School of Music & Drama)



Development

'The Patrons programme is a wonderful way to engage more deeply with the arts, to know in advance what is going on, to meet performers and like-minded visitors. I would very much recommend that people try it out'

Torsten Thiele, Patron





Pina Bausch, Nur Du Ich, Ales Čuček, Nanyoung Kim © Bettina Stöb

The Barbican's achievements in 2011/12 have been realised thanks to the generosity of our supporters who play a crucial role as we continue to diversify our funding. In the financial year 2011/12, grants and donations raised directly or through the Barbican Centre Trust totalled £977,000.

A growing family of supporters

Barbican Patrons enjoyed a close relationship with our arts and learning programmers, gaining a deeper insight into our work by attending a wide range of events and becoming part of an active community. This year we developed a giving circle in partnership with Sadler's Wells to support one of the stand-out events of the London 2012 Festival: *Tanztheater Wuppertal Pina Bausch: World Cities 2012*.

The involvement of local businesses has never been more important as we expand arts and learning activity beyond the walls of the Barbican Centre. We benefit from strong relationships with our ten corporate partners, and corporate support contributed to education initiatives including Barbican Box, which enjoyed a successful pilot year.

Investing in artist and audience development

Our supporters help us to reach new audiences and to invest in artists at every stage of their development – from young people to established professionals. Trusts and foundations made vital contributions to this work in 2012, with a major two-year grant from the City Bridge Trust allowing us to deliver a wide range of creative learning activity to our local communities.

A multi-year grant from the Paul Hamlyn Foundation is funding Shift, a research programme examining how artists learn, teach, lead and collaborate. Our status and funding as one of Arts Council England's National Portfolio Organisations also enabled significant expansion of our arts and learning activity in east London.

The first stage of our concert hall backstage refurbishment was completed thanks to gifts from the Wolfson Foundation, UBS and Vitra. This significantly improved the experience for artists and supporters, with capital work in this area set to continue.

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

'With the Barbican, you can be assured of top-class performances no matter how familiar you may (or may not) be with the performer or, indeed, the art form. It is this certainty of quality across diversity of activity that makes the Barbican such a sure-fire winner as a corporate partner'

Matthew Sparkes, Global Head of Corporate Responsibility, Linklaters

30th anniversary



Sam Bompas with the Barbican's Brutalist birthday cake © Jane Hobson

In 2012 we marked the 30th anniversary of the opening of the Barbican Centre by Her Majesty The Queen on 3 March 1982. This occasion gave us a chance to celebrate our past, present and future artistic programme, as well as to talk about our iconic building and the plans to create a cultural quarter.

Over the last three decades the Barbican has become a renowned and internationally respected arts centre. We honoured this landmark achievement with an unparalleled range of artistic events – and a specially commissioned Brutalist birthday cake created by Westby & Jones and Bompas & Parr.

The anniversary saw a flurry of media interest in the Barbican including major feature articles in the *Guardian* and the *New Statesman*, giving us an opportunity to set out our vision for the future as we look to deliver our mission of world-class arts and learning.

The Barbican's success has relied on a commitment to responding to the times as it seeks to be at the forefront of the huge shifts in how artists work, what audiences want, and how an arts centre can be simultaneously local, national and international. As the Barbican enters its fourth decade, this commitment remains more steadfast than ever as we continue to push boundaries and offer the very best art to the widest possible audience.

'That the Barbican is stepping forward so boldly is a sign that it seems to have won the many uphill battles it has faced'

Guardian, 7 March 2012



Henry Wrong introduces HM The Queen to Anthony Camden at Barbican Centre opening, March 1982



Finance

Barbican financial review

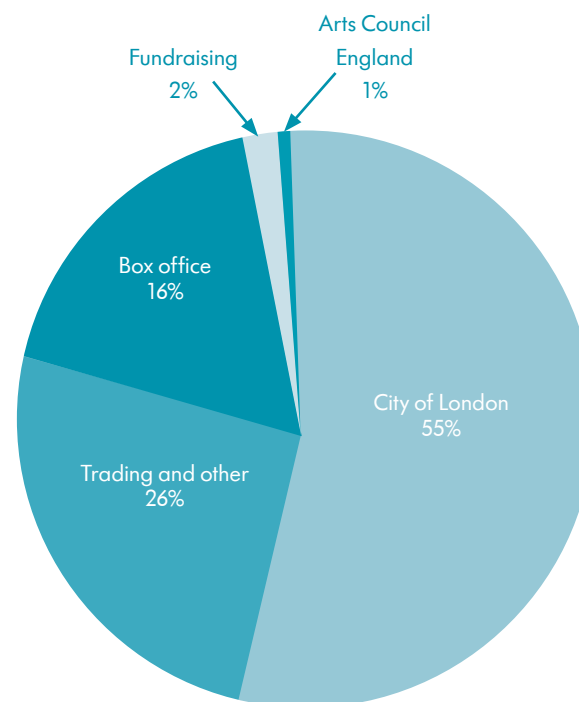
For financial year ended 31 March 2012

	11/12 £000's	10/11 £000's
Income and expenditure		
Earned income	14,072	13,877
Public funding		
City of London	16,639	19,484
City Bridge Trust	750	0
Arts Council England	279	317
	17,668	19,801
Total income	31,740	33,678
Arts programming		
music	3,905	3,890
theatre	3,360	3,590
cinema	310	320
visual arts	1,190	1,544
	8,765	9,344
Other arts-related activity	2,385	3,100
Salaries	13,324	14,174
Buildings and overhead costs	7,262	7,059
Total expenditure	31,736	33,677
Balances brought forward from previous year	185	184
Surplus after balances brought forward	189	185

Principal funding sources

In 2011/12 financial year 55% of funds came from the City of London and the City Bridge Trust.

We received the final year of Regularly Funded Organisation grant from the Arts Council and successfully applied for National Portfolio Organisation funding for 12/13 – 14/15.

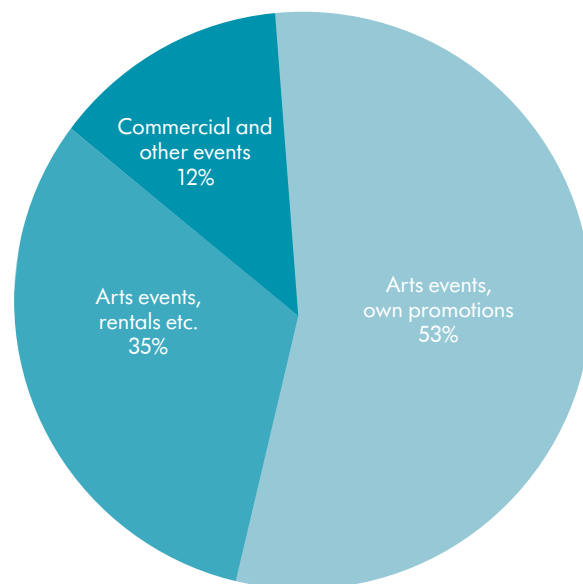


Attendance 2011/12

Overall attendance at the Centre in 2011/12 was approximately 800,000. This included all ticketed events, footfall through The Curve, and estimated attendance at commercial AGMs/exhibitions etc. The split of attendance between own promotion, third party events and commercial activity is shown on the chart.

In addition to these activities, the Centre hosted un-ticketed activity in the foyer spaces such as *Weekender* events and produced several large events in the City and surrounding boroughs, including the *Blaze* music festival.

It is estimated that the total footfall in the Centre per annum is c1.8m, which includes visitors to the Library, catering/retail outlets and other facilities.



Onsite arts attendance	Events		Attendance 000's	
	11/12	10/11	11/12	10/11
Barbican Hall				
own promotions	71	74	88	98
London Symphony Orchestra	67	69	94	99
other rentals	102	103	127	122
	240	246	309	319
Theatres				
Barbican Theatre				
own promotions	151	200	75	116
rentals	52	27	59	23
The Pit	142	128	16	13
Silk Street (GSMD)	67	0	17	0
	412	355	167	152
Art galleries	5	6	124	220
Cinema	968	995	102	113
Commercial and other	207	185	100	113
Total	1,832	1,787	802	917

Who's who

September 2011 – August 2012

Barbican Centre Board

Chairman: Catherine McGuinness
Deputy Chairman: Jeremy Mayhew (until April 2012), John Tomlinson (from May 2012)

Board Members:

John Barker OBE (until April 2012)
David Graves (from April 2012)
Tom Hoffman
Roly Keating
Vivienne Littlechild (from April 2012)
Sir Brian McMaster
Wendy Mead
Joyce Nash OBE (until April 2012)
Guy Nicholson
Dr Andrew Parmley (until April 2012)
Christopher Purvis CBE
Richard Regan (from April 2012)
Matthew Richardson
Sue Robertson
Keith Salway
John Scott
Dr Giles Shilton
Jeremy Simons (from April 2012)

Barbican Centre Trust

Chairman: Christopher Purvis CBE

Trustees:

Sir Nicholas Kenyon, Managing Director, Barbican Centre
Lesley King-Lewis, Director, Man Group Charitable Foundation (until July 2012)
Catherine McGuinness, Chairman, Barbican Centre Board
Tony Medniuk, Chairman, Great Lakes Reinsurance (UK) PLC
Professor Henrietta Moore, William Wyse Chair of Social Anthropology at the University of Cambridge and Chair and Co-founder of SHM Productions Ltd (from December 2011)
Graham Nicholson, Chief Legal Adviser, Bank of England
Stuart Popham QC (Hon), Vice Chairman, EMEA Banking, Citigroup (from December 2011)
Sir David Scholey CBE, Senior Advisor, UBS

Directors

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

Management Team

Head of Marketing: Rob Baker
Head of Development: Lynette Brooks
Head of Barbican Art Galleries: Kate Bush
Head of Finance: Niki Cornwell
Interim Head of Finance: Peter Martin (from March 2012)
Head of Music: Angela Dixon
Head of Customer Experience: David Duncan
Head of Human Resources: Steve Eddy
Head of Communications: Lorna Gemmell
General Manager, Business Events: Anthony Hyde
Head of Theatre: Toni Racklin
Head of Cinema: Robert Rider

Heads of Department

Head of Sales: Samme Allen
Head of Event Management: Lee Dobson
Head of Engineering: Malcolm Johnson
General Manager Exhibition Halls: Graz Kalenik
Head of Barbican International Enterprises: Neil McConnon
Network Manager: Dominic Smith
Business Systems Manager: Nicholas Triantafyllou
Head of Projects: Jim Turner
Head of Technical: Chris Wheel (until January 2012)
Interim Head of Estates and Facilities (from February 2012): Martin Auger

Resident Orchestra

London Symphony Orchestra

Associate Orchestra

BBC Symphony Orchestra

International Associates

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

Associate Producer

Serious

Associate Partner

Create

Artistic Associates

Boy Blue Entertainment
Cheek by Jowl
Deborah Warner
Michael Clark Company

Cultural and Education Partners

Amnesty International
A New Direction
ATOPOS Contemporary Visual Culture, Greece
Back2Black Festival
Barking and Dagenham Music Service
Bauhaus-Archiv Berlin / Museum für Gestaltung
Bexley Music Service
BI ARTS
Bicycle Film Festival
Bishopsgate Institute
BTAP
BT River of Music
Canada Council for the Arts
Centro Cultural Bank of Brazil, Brazil
Chiang Kai-shek Memorial Hall, Taipei, Taiwan
City of London Festival
Cultural Industry
Da Dong Art Center, Kaohsiung, Taiwan
Dance Umbrella
EON Productions Ltd
Experimental Media and Performing Arts
Fellows Court Community Centre
Film Club
Galerie Stilh, Waiblingen, Germany
Gateway Housing Association
Gillett Square
Glenbow Museum, Calgary, Canada
Greater London Authority
Greenwich Music Service
Guildhall School of Music & Drama
Hackney Council
Hackney Empire
Hackney Music Service
Hackney One Festival
Havering Music Service
Hi8us South
Hofesh Shechter Company
Ideas Tap
KINOKINO, Sandnes, Norway
Kinoteka
Klassik Stiftung Weimar
Kunsthall, Rotterdam, Netherlands
Lewisham Music Service
LIFT 2012
London Borough of Newham
London International Animation Festival
London International Mime Festival
London Jazz Festival
London 2012 Festival
LSO St Luke's
Made in Scotland
Manchester International Festival
Minsheng Art Museum, Shanghai, China
Morpeth School
Moti Roti
Museu da Imagem e do Som (MIS), São Paulo, Brazil
Museum of Popular Art, Lisbon, Portugal
National Theatre of Scotland
New Zealand Film Festival
Old Billingsgate
OMA
Open The Gate
Oregon Museum of Science and Industry (OMSI), Portland, Oregon, USA
Pomegranate Arts
Queen Mary University of London
Redbridge Music Service
Royal Holloway University of London
Sadler's Wells
Scarborough Art Gallery
Scottish Arts Council
Shoreditch Festival
Shoreditch Town Hall
Shoreditch Trust
Spitalfields Music
Stiftung Bauhaus Dessau
Stoke Newington Secondary School
Stoke Newington Town Hall
St Paul's Trust Secondary School
Stratford Circus
Technopolis, Buenos Aires, Argentina
TIFF Bell Lightbox, Toronto, Canada
The Architecture Foundation
Theatre Royal Stratford East
The Learning Trust Hackney
Thelma Holt
The Oxford Samuel Beckett Theatre Trust
The Shrine / Mwalimu Express
The Vortex Jazz Club
Tokyo Gallery
Tower Hamlets Council
Tower Hamlets Music Service
Trinity Laban Conservatoire of Music & Dance
Union Chapel
University of the Arts London
Unthinkable Consulting
VAM Design Center, Budapest, Hungary
Village Underground
Waltham Forest Music Service
Wilton's Music Hall
York Hall
ZooCom

April 2011 – March 2012

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

We would also like to thank the following individuals and organisations (including those who wish to remain anonymous) who supported us during our financial year 2011–12.

To help us progress our vision of world-class arts and learning, please contact Lynette Brooks, Head of Development, on 020 7382 2397 or email lynette.brooks@barbican.org.uk, or visit barbican.org.uk/support-us.

Major Supporters

Arts Council England
The City Bridge Trust
Linklaters
LOCOG
Paul Hamlyn Foundation
SHM Foundation
The Wolfson Foundation
UBS

Corporate Partners

American Express
Bank of America Merrill Lynch
DAC Beachcroft
Bloomberg
Crédit Agricole
DLA Piper
Linklaters
Slaughter and May
Swiss Re
UBS

Barbican Patrons

Anonymous (4)
Stephen and Alyson Barter
Mr and Mrs Baha Bassatne
Tim and Caroline Clark
Claire Enders
Fatemeh Ebtehaj and Hamid Hakimzadeh
The Gordon family
Richard and Jenny Hardie
Lord and Lady Hollick
Sir Nicholas Kenyon
John and Angela Kessler
Lesley King-Lewis
Ruth and Stuart Lipton
Sir Laurie and Lady Magnus
Jeremy Mayhew
Catherine McGuinness
Tony and Melanie Medniuk
George and Betsy Newell
Graham Nicholson
Judith and Margaret Pleasance
Christopher and Phillida Purvis
John and Liz Robins
Ian and Emma Rosenblatt
Keith Salway
Sir David and Lady Scholey
The Surrey Square Charitable Trust
Torsten Thiele

Supporters

Bank of America Merrill Lynch
Ernst von Siemens Art Foundation
Shiseido Co Ltd
tp bennett

Arts and Creative Learning supported by

Lynette Brooks Homer
Donatella Flick
Louise Jeffreys
Patrick McKillen
Leonora Thomson

The 29th May 1961 Charitable Trust
The Angus Allnatt Charitable Foundation
The Betty May Grey Charity Fund
The Daiwa Anglo-Japanese Foundation
The Great Britain Sasakawa Foundation
The Henry Moore Foundation
The Netherlands Architecture Fund
The Stanley Thomas Johnson Foundation
The Worshipful Company of Barbers
The Worshipful Company of Musicians

Adam Mickiewicz Institute
Australian High Commission
Embassy of the Federal Republic of Germany
Embassy of the Kingdom of the Netherlands
Embassy of the United States of America
The Flemish Representation in the UK
Goethe-Institut London
Institut Français
Polish Cultural Institute
The Japan Foundation
The Nehru Centre

Media Partners

Icon Magazine
Sky Arts

In-kind support

Arup
Cinemateca Portuguesa
Czech Centre
Embassy of Portugal
Embassy of Japan
Epson
Filmoteka Narodowa, Poland
Gallery Koyanagi
Instituto Camões Portugal
Körber Foundation
Ministry of Culture and National Heritage of the Republic of Poland
New Zealand High Commission
Puppet Centre Trust
Toyota Municipal Museum of Art
Vitra
Yamaha

With thanks

The Barbican Centre Trust Ltd
is a UK registered charity,
number 294282

Access the digital version of
this Season Review online at
barbican.org.uk/seasonreview

Request a hard copy of this Season
Review by contacting the Barbican's
Communications Team

T +44 (0)20 7382 7321

E press@barbican.org.uk

For an audio tape, Braille
or large print version

T +44 (0)20 7382 7024 (10am – 8pm)

Minicom +44 (0)20 7382 7297

Text +44 (0)20 7256 9577

E access@barbican.org.uk



The City of London
Corporation is the
founder and principal
funder of the
Barbican Centre



Supported using public funding by
ARTS COUNCIL
ENGLAND