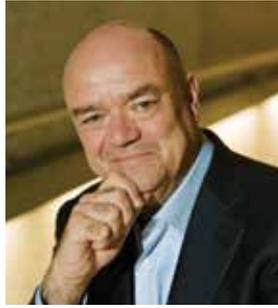


barbican season review

2014/15

Forewords



Sir Nicholas Kenyon © Sheila Rock

Now, more than ever, we need the arts. We need them to try to understand our fractured world, bring people together in shared communities, and celebrate our common humanity. Over the past year the Barbican has offered an extraordinary wealth of events to its audiences, who have responded with openness and adventurousness.

We've had our highest attendance figures ever for a programme that ranges more widely, and has travelled further afield, than ever before. This remarkable achievement reflects the commitment of our artists and performers, artistic planners, support services and technical staff.

We have been fortunate to attract some of the most charismatic performers of our day: Juliette Binoche in the Barbican's co-production of *Antigone*; Benedict Cumberbatch in Sonia Friedman Productions' staging of *Hamlet*; and Sir Simon Rattle with the Berliner Philharmoniker and the London Symphony Orchestra. These events were all broadcast, streamed, or relayed, reaching huge audiences nationwide and abroad. Our commercial events spread the word that the Barbican is a unique, amazing venue.

With the imminent arrival of Crossrail to make us more accessible than ever, and the prospect of the cultural hub in the City, the future could not be more exciting. Join us on the journey.

Sir Nicholas Kenyon
Managing Director, Barbican Centre



John Tomlinson © Sidd Khajuria

London is arguably the leading global city to live, work and do business. Recent reports have confirmed it as the top global tourist destination as well as the world's leading financial centre. A major reason for this success is the quality of London's artistic offer in which the Barbican plays a key role, fittingly complementing the creativity and dynamism of the City itself.

This year we have become more global than ever, touring work such as the hugely popular *Digital Revolution* exhibition to Stockholm and Athens and Juliette Binoche in *Antigone* around Europe and the USA. We've also attracted an international audience to our programme at the Centre with tickets booked from 97 different countries.

Closer to home the Barbican and Guildhall School's creative learning programme continues to have a hugely positive impact in our neighbouring east London boroughs, while the City's bold plans to transform the north-west of the Square Mile into a globally renowned destination for the arts, heritage, learning and entertainment will further enhance our overall offer. The ambitious plans we're developing with our partners have the potential to deliver a thrilling future for this area of London that will benefit the whole of the capital and the UK.

John Tomlinson
Chairman, Barbican Centre Board

Arts without boundaries

The Barbican inspires people to discover and love the arts. We work with outstanding artists to create an innovative international programme that crosses art forms. We celebrate the artists of today and invest in those of tomorrow.

September 2014



Neighbouring Sounds, Brazil 2013 Dir Kleber Mendonça

City Visions

The City Visions film season looked at how urban life and cities have been depicted in films. Screenings were complemented by a programme of talks and debates about architecture, urban planning and globalisation at a time when urban growth is at its most explosive.

Beyond insightful, heartbreaking and shocking. Thank you @BarbicanCentre for your amazing #cityvisions festival

@meikoderen

'(Director) Thomas Ostermeier involves the audience to thrilling effect as Ibsen's drama scales new heights of excitement and fascination'

Guardian ★★★★★
An Enemy of the People



Schaubühne Berlin, ***An Enemy of the People*** © Arno Declair

International Ibsen season

Featuring leading companies from Australia, France and Germany, the International Ibsen Season brought together three productions from some of today's most innovative international theatre directors who each reinterpreted Ibsen's work as a pertinent mirror for our times.

October 2014

Inspiring people



Inspiring people to discover and love the arts

The year 2014/15 was a record one for audiences at the Barbican Centre. A total of 1.2 million people attended a Barbican event during the year, a rise of 27% on 2013/14 and even surpassing audience numbers during our record 2012 Olympic year.

Hamlet

Sonia Friedman Productions' *Hamlet*, starring Benedict Cumberbatch, saw phenomenal demand for tickets and was one of the UK's fastest-selling theatre shows ever.

Demand for the show was truly global. Bookings were received from 74 different countries and the play was broadcast via NT Live to 25 nations and 87% of UK cinemas, making it the highest-grossing 'event cinema' opening of the year. The production also attracted a significant new audience to the Centre, with 56% of tickets being booked by customers who had never bought tickets to a Barbican event before.

Membership

During the year, we made significant improvements to our membership scheme, while continuing to invest in the audiences of the future with our fast-growing Young Barbican membership. Young Barbican offers up to 50,000 affordable tickets to 14–25-year-olds every year, with the changes we've made to the scheme leading to an increase of 8,000 young people signed up as members.

Young people

Our commitment to giving young people the chance to experience the arts was also reflected in the Creative Learning manifesto, *Helping Young People Find Their Creative Voice*. This manifesto was launched to celebrate the fifth anniversary of the Barbican and Guildhall School's joint Creative Learning division. It included ambitious pledges to enable young people to access and experience arts events, explore their own creativity and develop the skills required in a 21st-century economy.

This investment in new audiences and participants is also reflected in our work with schools. Over the past year our Big Barbican Workshop has given school groups the opportunity to spend a day exploring all the art forms on offer at the Barbican, while a new schools tour has been created to complement recent Barbican Art Gallery exhibitions.

.....
**8,000 increase
in Young Barbican membership**
.....

.....
**87% of UK cinemas
broadcast Hamlet live**
.....

.....
1.2 million attendances
.....

Barbican Ambassadors

Our Barbican Ambassadors undertake targeted work across communities in east London, bringing new audiences to our events both within the building and beyond. Their work was complemented earlier this year by a successful new programme of taster events and activities involving local communities and schools in the build up to the summer's Walthamstow Garden Party and Barking Town Square Street Party.

7 November 2014



Works by Bernd & Hilla Becher, **Constructing Worlds** © Chris Jackson/Getty Images

'Apart from the elegance of the concept, the work shown is terrific and well-chosen. There is a nice balance of styles, attitudes and subjects'

Observer

Constructing Worlds: Photography and Architecture in the Modern Age

Constructing Worlds: Photography and Architecture in the Modern Age

Constructing Worlds explored the relationship between architecture and photography, bringing together 250 images from eighteen leading international photographers whose work has changed the way we think about the world in which we live. Since premiering at the Barbican, *Constructing Worlds* has toured to Madrid for PhotoEspaña, where it was voted the best exhibition in this international festival.

Just Jam

A partnership with online channel Just Jam saw the cutting-edge talents of the UK and international bass, house and grime music scene take over the Barbican Hall. Combining live music, dance and specially commissioned visual and audience interaction, the event recreated Just Jam's distinctive atmosphere on a massive scale.

'... a rare and welcome opportunity to get seriously grimey in a very grand setting'

Time Out
Just Jam



Novelist and Mumdance, *Just Jam* © Just Jam

An international, cross-arts programme

.....
**Tickets booked
from 97 different nations**
.....

.....
**Work toured outside the UK
reached 800,000 people**
.....



An international, cross-arts programme

The Barbican's 2014/15 programme saw us develop our commitment to presenting the work of some of the world's leading artists and companies.

Highlights of our international programme at the Centre included hosting a full cycle of Sibelius's symphonies performed by the Berliner Philharmoniker, with one of the concerts televised by the BBC; two seasons of innovative international theatre companies presenting bold new interpretations of plays by Ibsen and Beckett; major gallery exhibitions focusing on the relationship between photography and architecture and on the personal collections of artists; and a season that explored how cities have been captured on film.

Our arts programme is underpinned by our creative learning work, which provides inspirational opportunities for young people to work with outstanding artists. This included Sir Simon Rattle conducting the newly assembled Young Orchestra for London, which brought together 11- to 21-year-old musicians from each of London's 33 boroughs, and members of our creative learning ensembles working with musicians from the New York Philharmonic and renowned jazz musician Arun Ghosh.

Regular Barbican partner Complicite curated this year's Barbican Theatre Box. This education project aims to ignite, support and facilitate creativity in schools through encouraging students to devise and create work from scratch based on items selected by acclaimed artists. The project involved 530 young people in 35 east London schools.

Collaboration

We supported a number of new collaborations that saw artists push the boundaries of their art form. *Station to Station* was a month long 'living exhibition' created by American artist Doug Aitken that took over many of the Barbican's indoor and outdoor spaces. Putting the creative process centre stage, this experiment in spontaneous artistic creation featured 100 international and UK-based artists from the world of contemporary art, music, dance, graphic design and film.

Other significant collaborations included the world premiere of *LOOP>>60Hz*, John Cale and Liam Young's innovative work using flying drones to accompany a live concert; a multimedia opera production of *Alice in Wonderland* by composer Unsuik Chin and designer Netia Jones; and the exceptional opportunity for members of our newly formed Young Arts Academy to work and perform with composer Terry Riley.

Global reach

Our international approach to programming is reflected in the diverse, global audience we attract, with tickets booked from a total of 97 countries over the course of the year. The worldwide appeal of the Barbican's offer helps to boost the international profile of the City of London, London as a whole, and the UK.

The Barbican is also increasing its international reach through touring exhibitions and productions across the world.

This year our Barbican International Enterprises department sent shows to Athens, Madrid, Monterrey, Montreal, Moscow, Rotterdam and Stockholm. Those that proved particularly successful were *Digital Revolution* – which became the most popular exhibition ever at Tekniska Museet, Stockholm, with an attendance figure of 260,000 – and *Designing 007: 50 Years of Bond Style*, which attracted 160,000 visitors to the Kunsthal Rotterdam.

Our Art Gallery is also increasingly partnering with major museums and galleries both in the UK and internationally. Our *Constructing Worlds* exhibition was shown in Stockholm and Madrid, where it was voted the best exhibition at the PhotoEspaña International Festival. Closer to

home, *Magnificent Obsessions* travelled to the Sainsbury Centre for Visual Arts in Norwich.

The Barbican's co-production of *Antigone* starring Juliette Binoche has played to sold-out audiences across Europe (Amsterdam, Antwerp, Edinburgh, Luxembourg, Paris, Recklinghausen) and the US (Michigan, New York, North Carolina, Washington DC) as well as being broadcast on BBC Four.

Over the year we've toured Barbican exhibitions and productions to 11 countries and reached an audience outside the UK of over 800,000 people.

Exhibit B legacy

Following the closure of Brett Bailey's theatrical installation *Exhibit B* in September 2014, we have worked to ensure a positive legacy for the project. This includes supporting nitroBEAT to run an event discussing new possibilities for diversity in the arts and contributing to Index on Censorship's new guidance for arts organisations on freedom of artistic expression.

January 2015



Peeping Tom, **32 rue Vandenbranden**, © Herman Sorgeloos

London International Mime Festival

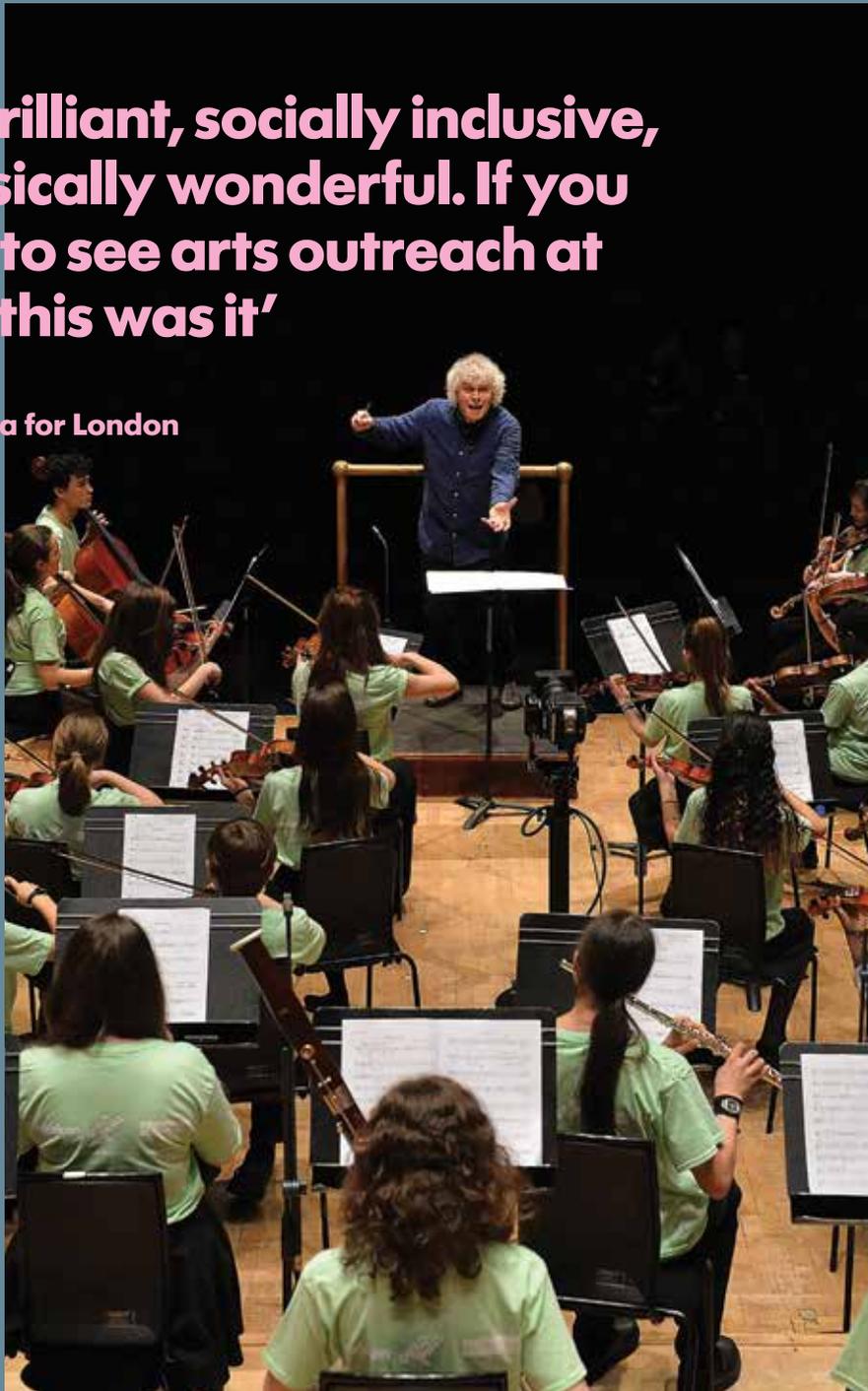
Continuing our relationship with the London International Mime Festival, the Barbican presented the levitating dancers of Peeping Tom in the Olivier award-winning *32 rue Vandenbranden* and Theatre Ad Infinitum's nightmarish *Light*, a tale of state surveillance played out in total darkness.

Was blown away by #PeepingTom's show @BarbicanCentre, part of @MimeLondon – incomprehensibly flawless physical work, brilliantly surreal

@rubythecarke

**'It was brilliant, socially inclusive,
and musically wonderful. If you
wanted to see arts outreach at
its best, this was it'**

Independent
Young Orchestra for London



Sir Simon Rattle with the Young Orchestra for London © Mark Allan

Berliner Philharmoniker: The London Residency 2015

During the course of a week, the acclaimed Berliner Philharmoniker performed a complete cycle of Sibelius's symphonies at the Barbican and Mahler's Second Symphony at the Southbank Centre. As part of the residency, a new Young Orchestra for London was brought together by the Barbican and Southbank Centre featuring 100 young people from across all 33 London boroughs. The project culminated in two landmark performances by the Young Orchestra, led by Sir Simon Rattle.

February 2015

Investing in the artists of today and tomorrow

.....
**Artists from
51 different nations
worked with us**
.....

.....
**32,076 creative
learning participants**
.....



The Barbican is proud to invest in artists at all stages of their career. We have presented the work of world-class international artists such as Juliette Binoche (*Antigone*), Philip Glass, Benedict Cumberbatch (*Hamlet*), Sir Simon Rattle and Joyce DiDonato; showcased exciting, boundary-breaking talent through Curve commissions by artists including Walead Beshty; hosted concerts from rising stars like Nils Frahm and Benjamin Clementine; and staged cutting-edge theatre in The Pit from Forced Entertainment and puppeteer Basil Twist, among others.

Supporting creative voices

Alongside high-profile commissions and new work from established and emerging artists, our commitment to supporting and developing artists extends across a wide range of initiatives.

We continue to take part in the European Concert Hall Organisation (ECHO)'s Rising Stars series, contributing to the Barbican and Guildhall School of Music & Drama's joint commitment to the development of young and emerging artists.

Our Open Labs programme allows artists, companies and collectives to use The Pit as a space for experimentation, collaboration and the development of new work. In July we also hosted our first ever Open Lab Festival showcasing some of the work developed during these sessions.

In September 2015 we welcomed the first students on a new BA in Performance and Creative Enterprise. Delivered by the Guildhall School in association with the Barbican, the degree is designed to meet the needs of artists from a range of music and theatre backgrounds who want to cultivate skills for employment in the arts industry.

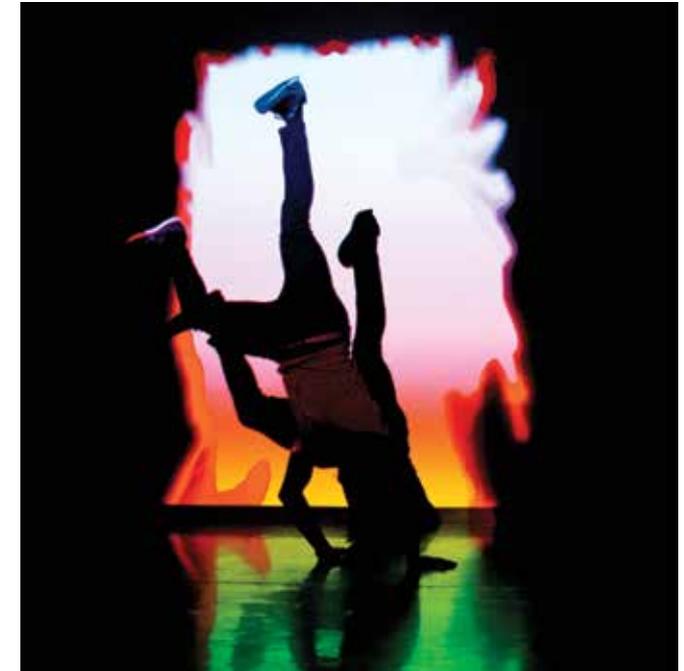
We've developed a new Young Arts Academy – a network of young artists aged 14 to 25 who regularly meet for sessions that aim to open doors to the creative and cultural industries. Originally piloted in July 2014, the programme provides free training, seminars and workshops focused on creativity, entrepreneurship and professional practice. Led by artists such as Tim and Barry (Just Jam), Kerry Michael (Artistic Director of Theatre Royal Stratford East), Pantha du Prince and Terry Riley, the sessions enable young creators to learn directly from established professionals.

The Barbican has also secured legacy funding to develop the work delivered as part of the Paul Hamlyn Foundation's Art Works initiative. This funding will allow us to support three regional organisations to deliver a Fellowship programme and provide training pathways for artists in participatory settings.

Interfaces

This year we presented the first annual showcase from digital art community Fish Island Labs. This incubator in Hackney Wick, set up by the Barbican in collaboration with The Trampery, is helping to kick-start the careers of a new generation of emerging talent whose work spans technology and the arts.

Over the past twelve months, this community of twenty practitioners developed cutting-edge work, covering everything from sculpture, installations and physical performance to coding, film editing and digital art. Interfaces brought together the work of this close-knit group of emerging talent, whose members are united by the desire to investigate how reality is affected when perceived through the combined lenses of art and technology.



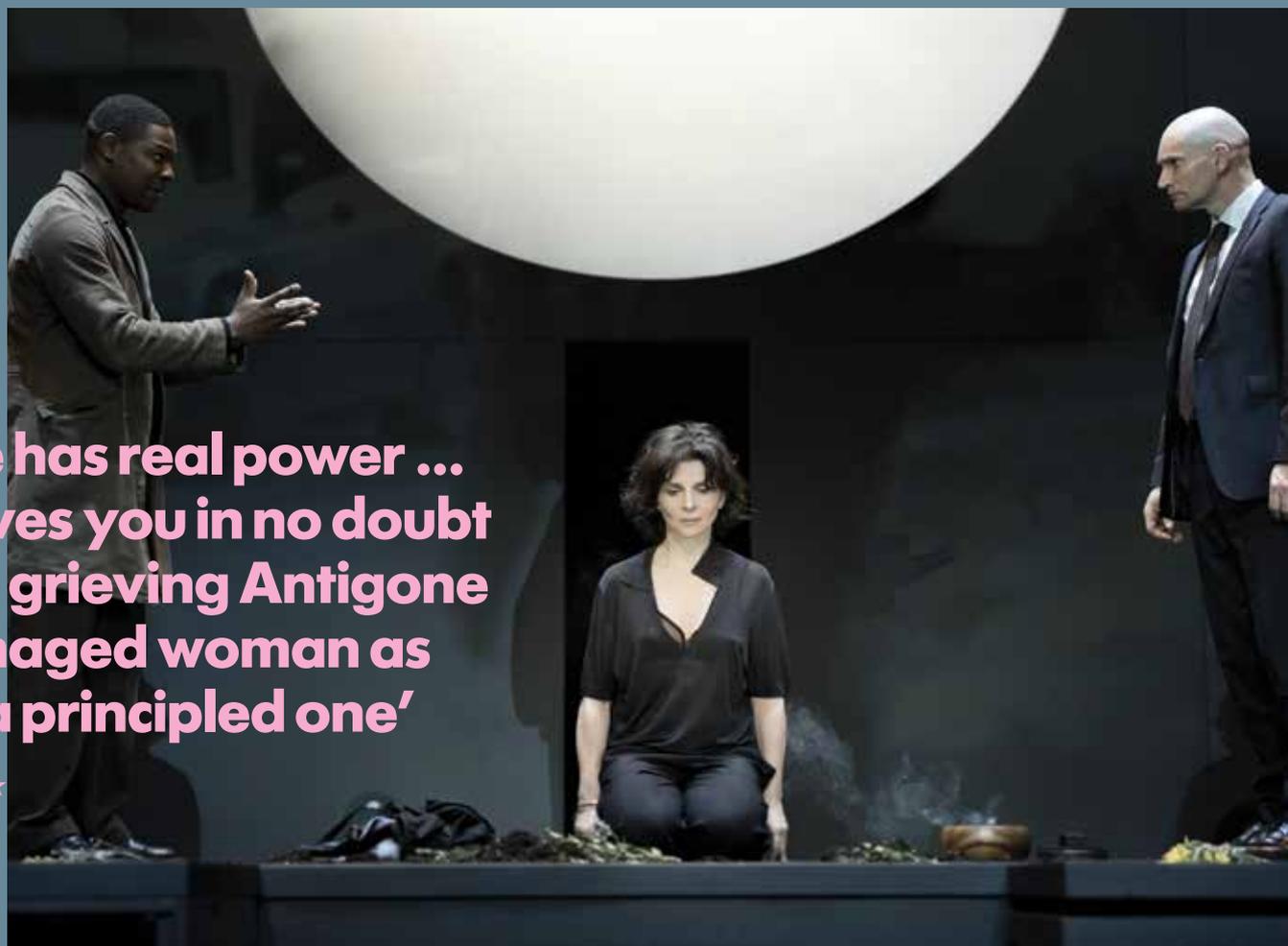
Open Lab Festival © Camilla Greenwell

Antigone

Starring Juliette Binoche and directed by renowned director Ivo van Hove, our co-production of *Antigone* played to sold-out audiences at the Barbican before embarking on a major international tour, including runs in Amsterdam, Antwerp, Edinburgh, New York, Paris and Recklinghausen. The production was also filmed and broadcast on BBC Four.

**'Binoche has real power ...
She leaves you in no doubt
that the grieving Antigone
is a damaged woman as
well as a principled one'**

The Times ★★★★★
Antigone



Obi Abili, Juliette Binoche and Patrick O'Kane,
Antigone (directed by Ivo van Hove) © Jan Versweyveld

March 2015

**'What a delightful exhibition
Magnificent Obsessions proves
to be. Bursting at the seams
with bizarre and beautiful
objects .it is by turns amusing,
surprising, illuminating —
and always engrossing.'**

Daily Telegraph

Magnificent Obsessions: The Artist as Collector

Pae White among her scarf collection, **Magnificent Obsessions**
© Peter MacDiarmid/Getty Images

Magnificent Obsessions: The Artist as Collector

Magnificent Obsessions was the first major exhibition in the UK to present the fascinating personal collections of a variety of post-war and contemporary artists. Exhibits included Damien Hirst's collections of skulls and taxidermy and a room of scarves owned by American multi-media artist Pae White.



Martin Wong collection / Dahn Vø artwork (detail),
Magnificent Obsessions © Peter MacDiarmid/Getty Images

Free Barbican

Beyond Barbican

This summer our offsite Beyond Barbican programme returned with two major outdoor events built on the Barbican's long history of programming and partnerships with artists and organisations in east London.

The Barking Town Square Street Party saw the Barbican working with Barking and Dagenham Council and Studio 3 Arts to produce our first major event in Barking. This large-scale street party celebrated the area's creative community and featured live music, dance and theatre, food and drink made by local producers, as well as family-friendly activities such as art workshops, storytelling and street entertainment. The event was aimed at local people and saw over 4,500 visitors across the weekend.

Walthamstow Garden Party returned for a second year, with the Barbican and our Associate Partner Create London working with Waltham Forest Council to produce a free weekend of music, theatre, arts and crafts, food and family activities in Walthamstow's Lloyd Park. The weekend showcased a diverse mix of international and local artistic talent and was attended by more than 32,400 people.

Station to Station

Doug Aitken's cross-arts project *Station to Station* featured over 100 free events ranging from immersive yurt installations to films, workshops, and performances and rehearsals from artists in residence, among them Martin Creed, Jeremy Deller and LoneLady. The month-long event saw over 47,000 visits across the Centre.

Curve commissions

Our commissions in the Curve gallery are free to attend and give artists who are often in the early or middle stages of their career the chance to produce ambitious new works in this unique space. Commissions in 2014/15 included Walead Beshty's exhibition of 12,000 cyanotypes, which documented a year in his life; Roman Signer's *Slow Movement* kayak installation; and a new, interactive, digital laser commission from Aaron Koblin and Ben Tricklebank as part of *Station to Station*.

Free learning activity

This year has seen a wide range of free learning activity at the Centre. These included a day of workshops and performances during the New York Philharmonic International Associate residency; a takeover of the foyer spaces by students from the Guildhall School of Music & Drama and

participants of all ages from across London for the annual Dialogue festival; and family focused workshops and activities during the Framed Film Festival, the *Magnificent Obsessions* exhibition and around our family theatre programming.

The majority of our intensive projects for young people – Barbican Young Poets, Barbican Young Programmers, and music projects such as Young Orchestra for London and our creative ensemble Future Band – are offered free to all participants. We also worked with artists, including graduates from the Guildhall School, to present a series of pop-up performances across east London primary schools, ranging from creative participatory work inspired by legendary musicologist Alan Lomax, to performances led by New York chamber ensemble Decoda.

.....
**32,400 Walthamstow
Garden Party visitors**
.....

**150,900
free attendances**
.....



Mountains and Waves

Curated by Bryce Dessner – composer, guitarist and member of rock band The National – Mountains and Waves was a weekend-long celebration of music inspired by the American landscape. It featured performances of music composed by John Luther Adams, Philip Glass, Steve Reich and Sufjan Stevens, and drew connections between recent generations of American artists.

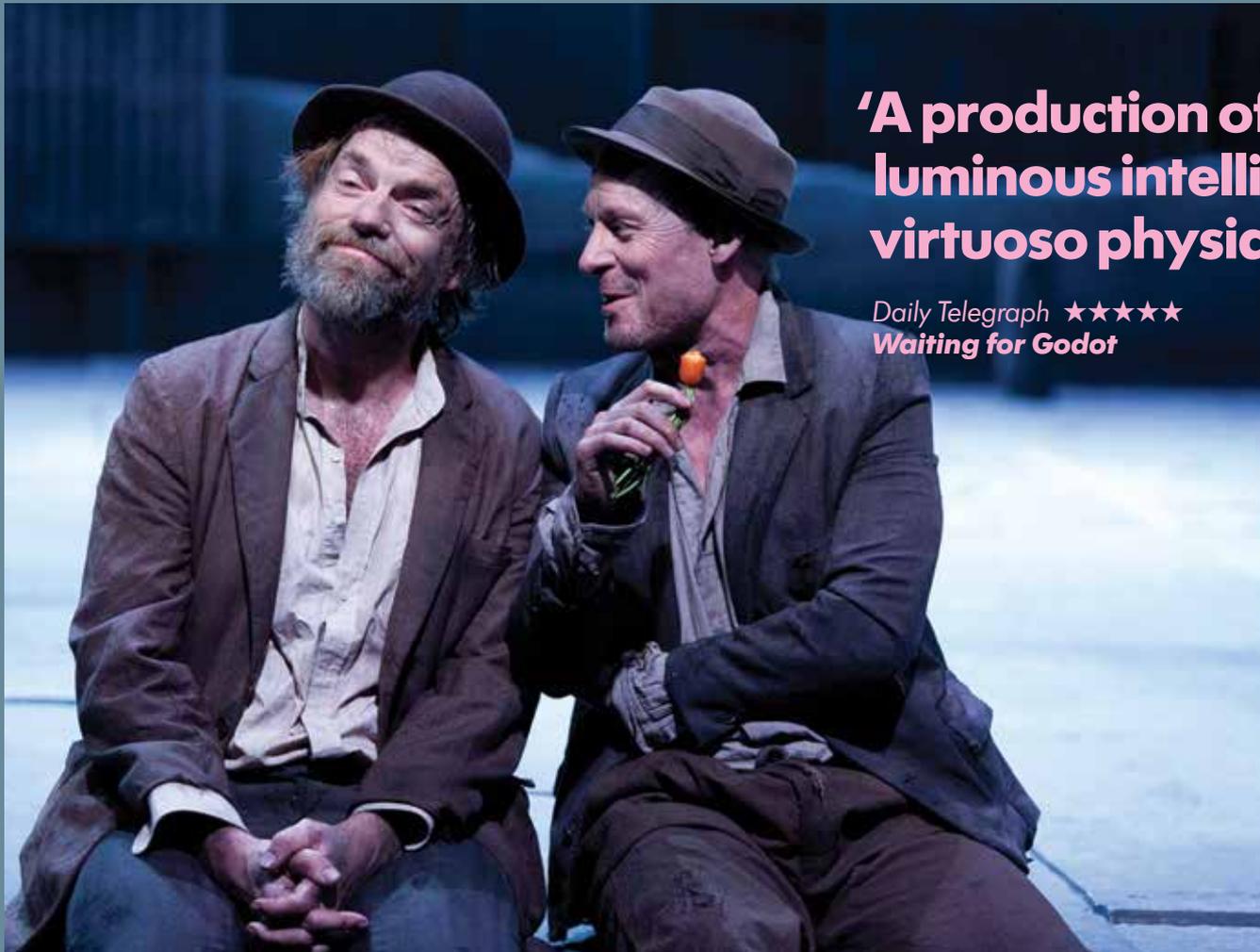
**A stunning finale
to a sublime
weekend of music
@BarbicanCentre
– ‘Wave Movements’
& incredible Steve
Reich ‘Drumming’**

@ashleightoll



So Percussion © LiveWellPhoto

May 2015



**'A production of
luminous intelligence and
virtuoso physicality'**

Daily Telegraph ★★★★★
Waiting for Godot

Sydney Theatre Company, ***Waiting for Godot*** © Lisa Tomasetti

International Beckett Season

The International Beckett season saw nine pieces of Beckett's work performed by outstanding international companies across four locations. Productions included Sydney Theatre Company's *Waiting for Godot*, Robert Wilson's *Krapp's Last Tape* and Lisa Dwan's trilogy of solo pieces: *Not I/Footfalls/Rockaby*.

Our partners

.....
**15 resident, national
and international
associates**
.....

**226 organisations
worked with us**

Our partners

The Barbican's diverse, cross-arts programme is delivered in partnership with a wide range of national and international partners. In 2014/15 we worked with 226 organisations to deliver our world-class arts and learning programme.

London Symphony Orchestra

Our resident orchestra the LSO's season included Principal Conductor Valery Gergiev exploring music from his Russian homeland, while Music Director Designate Sir Simon Rattle conducted several concerts including Schumann's *Das Paradies und die Peri*, and the UK premiere of a children's opera, *The Monster in the Maze*, by Jonathan Dove. This was part of an international collaboration between the LSO, Berliner Philharmoniker and Aix-en-Provence Festival and featured hundreds of young people, members of the local community and Guildhall School musicians on stage alongside the orchestra.

In Spring 2015, the LSO International Violin Festival took place, featuring twelve of the world's finest violinists, including Anne-Sophie Mutter and Gil Shaham, performing concertos from across the ages.

Guildhall School

Our pioneering partnership with the Guildhall School of Music & Drama through our joint Creative Learning Department saw us launch an ambitious creative learning manifesto that included a pledge to deliver high-quality arts experiences for every young person in east London by 2020. This will largely be delivered through our East London Cultural Education Partnership, a broad coalition of over 30 creative, voluntary, public sector and education organisations that together have developed a shared vision for cultural education across east London.

Following initial funding from the Esmée Fairbairn Foundation, this partnership secured an award from A New Direction to develop the Creative Schools Programme, which over the next three years will begin to address inequality of access to creative opportunities across east London through embedding high quality cultural provision in schools.

The Barbican and Guildhall School were also major partners in the GLA's Teach Through Music initiative, designed to support and develop Key Stage 3 music teachers across London. We delivered specialist training in creative music-making in the classroom and provided a range of opportunities for teachers to connect to the music sector. The

programme reached 93 schools, 334 teachers and 14,496 pupils.

Centre for Music

The strength of the Barbican's partnerships with the LSO and Guildhall School led to the Chancellor of the Exchequer and the Mayor of London commissioning a feasibility study to consider the case for building a world-class Centre for Music in London. This study was developed over the summer and was submitted to the government in autumn 2015.

Associates

The Barbican's associate orchestra, ensembles and companies play a major role in our programme throughout the year. Barbican Associate Orchestra the BBC Symphony Orchestra presented a programme that included a highly praised cycle of Nielsen's six symphonies conducted by Chief Conductor Sakari Oramo; three Total Immersion Days focusing on John Tavener, Percussion and Pierre Boulez at 90 respectively; a series of semi-staged operas; and commissions and premieres from Unsuk Chin, Brett Dean, Christopher Rouse, Albert Schnelzer and Ryan Wigglesworth.

We hosted an international associate residency from the New York Philharmonic, who presented two performances of a spectacular

production of *Petrushka*, an acclaimed concert with Joyce DiDonato and a wide range of masterclasses and learning activity. Programme highlights from our associate ensembles included Britten Sinfonia's collaborations with Barbara Hannigan and Nico Muhly, while the Academy of Ancient Music presented concert performances of Monteverdi's *L'incoronazione di Poppea* and Handel's *Messiah*. We also continued our partnership with associate producer Serious, including being one of the central venues for the EFG London Jazz Festival, and hosting concerts from Herbie Hancock, Chick Corea and Dr John.

In our theatres, artistic associates Cheek by Jowl staged a Russian language version of *Measure for Measure*, while Boy Blue Entertainment brought back its action-packed hip-hop adventure *The Five & the Prophecy of Prana* and Deborah Warner collaborated with English National Opera on *Between Worlds*.

Our continuing relationship with associate company Create saw us collaborate on the Walthamstow Garden Party, Barking Town Square Street Party and the This Used to be Fields project, which saw a new mural developed with the local community of the Becontree Estate in Dagenham.

Station to Station

The Barbican's indoor and outdoor spaces were taken over by *Station to Station*, a living exhibition by American artist Doug Aitken. An experiment in spontaneous artistic creation, the project comprised residencies, installations, one-off performances, interviews and workshops featuring over 100 artists including Beck, Boredoms, Marcus Coates, Jeremy Deller, LoneLady, Thurston Moore and Savages.

**'It's mesmerising stuff;
a potent reminder of the
power of imagination
and collaboration'**

Evening Standard
Station to Station



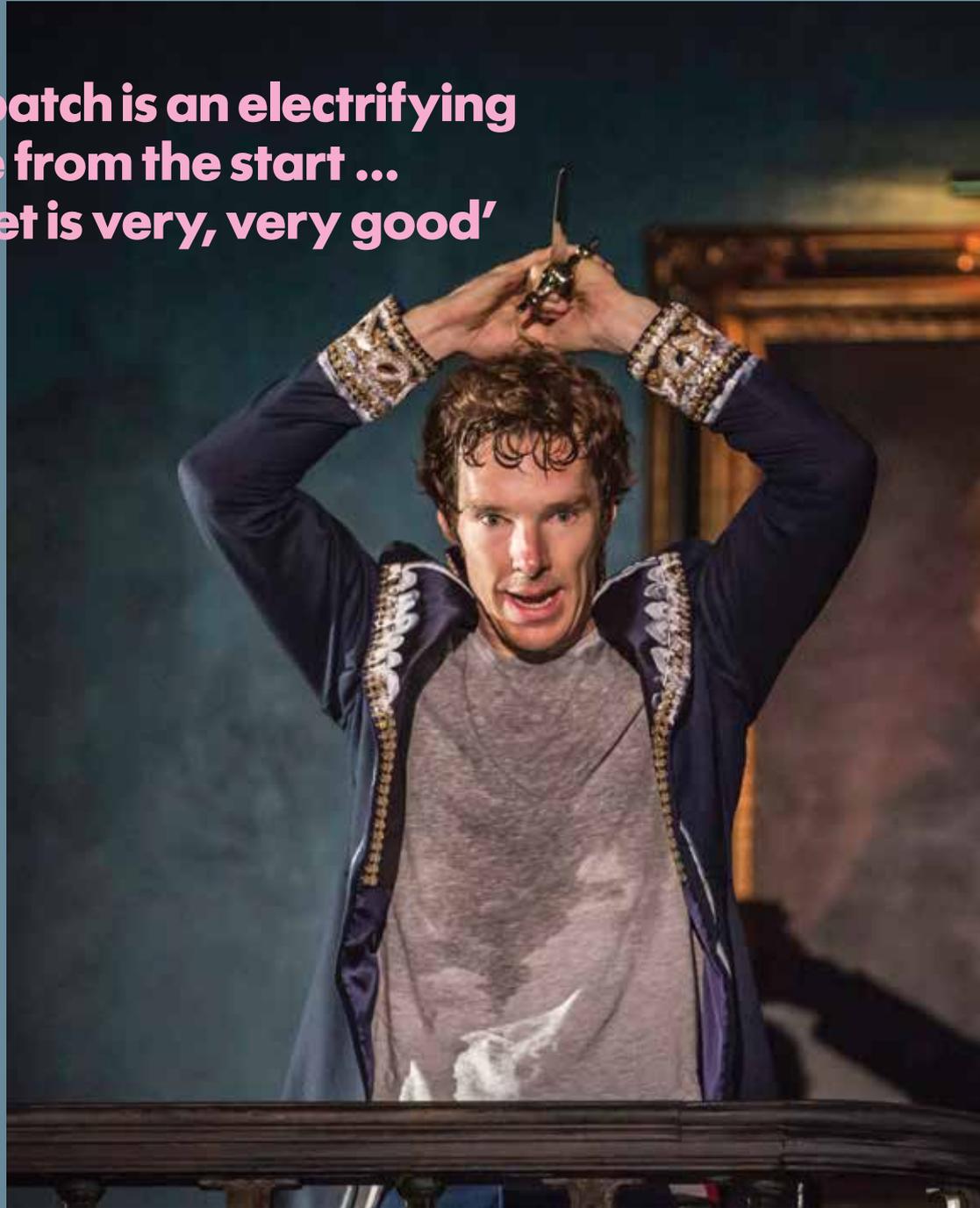
Olaf Breuning smoke installation, *Station to Station*
© Rob Stothard/Getty images

'Cumberbatch is an electrifying presence from the start ... his Hamlet is very, very good'

Sunday Times
Hamlet

Hamlet

Sonia Friedman Productions' *Hamlet*, starring Benedict Cumberbatch, was one of the fastest-selling shows in British theatre history. The production was a truly international phenomenon, with tickets booked from 74 different countries and large numbers of audience members travelling from Canada, France, Germany, Japan and the US.



Benedict Cumberbatch, *Hamlet* © Johan Persson

August 2015

A creative destination

A creative destination

The Barbican is playing a leading role in the development of the cultural hub in the north west of the Square Mile. Working alongside the unrivalled collection of arts, cultural and learning organisations that surround us, together with the City of London Corporation, we aim to transform the area around the Centre into an internationally renowned, distinctive, vibrant and welcoming destination for the arts, heritage, learning and entertainment.

Nearly one million additional visitors a year are expected in the area from 2018 as Crossrail opens stations at Farringdon and Moorgate, and the North-South Thameslink line is upgraded. Coinciding with these major developments there are plans to contribute to the wider regeneration of the area through improving links between venues, upgrading infrastructure, enhancing the public realm and environment, and enlivening spaces.

This will be an increasingly coordinated and collaborative offer, animating the area seven days a week and creating a place where people want to spend the day. It will deliver the highest quality arts, culture, education, outreach and learning experiences alongside an integrated offer for families.

As part of this, we're increasingly working to produce programmes jointly with neighbouring venues and organisations. This includes collaborating with the Museum of London and the London Metropolitan Archives to create the schools day City Stories (piloted with City of London Academy Southwark), and creating a Schools Visit Fund to enable students from across London to visit the City's venues.

Creative use of our spaces

Our unique architecture and design remains a source of inspiration for many, with an increasing number of film-makers and photographers using the Centre for location shoots. These have included recent shoots for German *Vogue* and BBC One's *The Apprentice*.

This year we have presented two free foyer exhibitions exploring the history and architecture of the Barbican, as well as continuing to run our popular architecture tours of the Barbican Centre and estate.

We are constantly looking for ways to improve our facilities to ensure the Barbican remains an outstanding venue as well as a welcoming space for visitors and audiences. This year we announced new catering contracts with restaurant, bar and event specialist Searcys, alongside high street brand Benugo. These new relationships place an emphasis

on locally sourced produce and sustainable catering, and most importantly offer visitors to the Centre a range of exciting new eating spaces and dining options.

Business events

The Barbican's reputation as one of London's leading event venues continues to grow. Our Business Events team exhibited at over twenty local and international trade events this year, with increased visibility resulting in a significant growth in business. Highlights include winning £1 million worth of event contracts in a single week, largely through international bookings, and receiving industry recognition as Coolest Exhibition and Conference Centre at the Cool Awards 2015.

Sustainability

Sustainability remains a high priority for the Barbican and we are proud that our buildings are some of the best in the City of London at limiting carbon emissions, with energy reductions being achieved year on year. In the past three years we have made 848 tonnes of CO₂ savings, enough to fill our concert hall 40 times over. Our achievements in waste management performance were also acknowledged this year with a City of London Platinum Clean City Award.

.....
3 new restaurants
.....

.....
£1 million
in event contracts
.....

Our supporters

.....
£1.3 million in fundraising income

Our supporters

The Barbican and the Barbican Centre Trust further broadened the network of individuals, businesses and grant makers who help make the Centre's arts and learning mission possible. In the 2014/15 financial year the combined income was over £1.3 million. Arts Council England contributed a further £573,000. Under the chairmanship of Emma Kane, the Trust has appointed new trustees who play a vital role in the Barbican's fundraising.

The Barbican Patrons programme celebrated its fifth anniversary, with the number of patrons approaching 100 individuals and families. We are also welcoming an increasing number of patrons from around the world, making the scheme a truly international programme. And we launched

a new initiative, the Barbican Fund, that enables audiences to contribute gifts of all sizes and choose to support what they love about the Barbican.

We strengthened relationships with current corporate partners and initiated important new ones. Bloomberg generously supported commissions of new work, audience development and learning activities during *Station to Station* and the partnership with Bloomberg and Google for *Digital Revolution* was recognised by the Corporate Engagement Awards and UK Sponsorship Awards.

We welcomed new corporate members Aberdeen Asset Management, Dow Jones and Emperor Design, and received important grants from new supporters the Garfield Weston Foundation and the Chicago-based Terra Foundation for American Art, demonstrating support across our arts and learning programme.

The year saw an important collaboration between the Barbican and Southbank Centre around the Berliner Philharmoniker London Residency 2015, with both organisations joining forces to raise funds for the Young Orchestra for London project. This notable venture attracted donations from individuals and foundations, as well as generous support from Prudential,

demonstrating how world-class arts and learning resonates widely.

The Barbican and Barbican Centre Trust are immensely grateful to all of our supporters. Their contributions build upon the investment of the City of London Corporation.

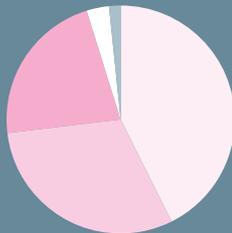
To learn how you can help inspire more people with the arts, contact the Development team on 020 7382 6185, email development@barbican.org.uk or visit barbican.org.uk/support-us.

'Since we joined the Barbican Corporate Membership programme our staff have been using the Barbican as an environment for creative thinking. We're amazed by the diverse range and quality of cultural enrichment on offer. Best of all, the Barbican gives back through all its community initiatives. Everybody's embracing it. It's the best thing we've ever done as a company'
 Steve Kemp, Founder, Emperor

Income and expenditure	14/15 £000's	13/14 £000's	12/13 £000's
Earned income	20,752	15,928	19,875
Public funding			
City of London	16,402	16,703	15,399
City Bridge Trust	0	240	751
Arts Council England	573	590	1,423
	16,975	17,533	17,573
Total Income	37,727	33,461	37,448
Arts programming expenditure			
Music	4,383	4,136	5,778
Theatre	2,974	1,949	4,637
Cinema	660	634	413
Visual arts	1,312	1,415	1,215
	9,329	8,134	12,034
Other arts-related activity	2,690	2,196	2,870
Salaries	15,742	14,785	14,242
Commercial, buildings & overhead costs	9,807	8,664	8,228
Total expenditure	37,568	33,779	37,383
Balances brought forward from previous year	(64)	254	189
Surplus/(deficit) after balances brought forward	95	(64)	254

Barbican Centre arts attendance	Events			Attendance 1000's		
	14/15	13/14	12/13	14/15	13/14	12/13
Barbican Hall						
Own promotions	76	79	76	114	113	116
London Symphony Orchestra	70	83	70	93	100	96
Other rentals	104	102	91	123	123	117
	250	264	237	330	336	329
Theatres						
Barbican Theatre						
– Own promotions	115	66	138	88	50	140
– Rentals	67	55	35	63	60	30
The Pit	85	104	157	11	7	13
Silk Street (GSMD)	17	14	0	5	5	0
	284	239	330	167	122	183
Art galleries	6	5	4	262	153	287
Cinema	2,751	2,736	1,412	173	168	107
Digital Revolution	1	0	1	93	0	72
Commercial and other	251	559	209	123	142	117

- Fundraising 2%
- ACE 1%
- City of London 43%
- Trading and other 31%
- Box office 21%

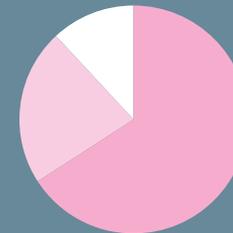


Principal Funding Sources

In 2014/15 financial year 43% of funds came from the City of London (compared with 50% in 2013/14). Income generated rose by £4.8 million between 2013/14 and 2014/15.

We received the final year of our three year National Portfolio Organisation (NPO) funding from the Arts Council, with a new NPO settlement beginning in 2015/16.

- Arts events, own promotion 65%
- Arts events, rentals etc 24%
- Commercial and other events 11%



Overall attendance at the Centre in 2014/15 was approximately 1.2 million, which is an increase of 0.2 million from the prior year. This included all ticketed events, footfall through the Curve (foyer gallery), 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 non-ticketed activity in the foyer spaces, such as Weekender events, and produced several large events in the City and surrounding boroughs.

Who's who

September 2014–August 2015

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John Tomlinson

Deputy Chairman:

Catherine McGuinness
(Deputy Chairman until May 2015)
Giles Shilson (from May 2015)

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Barbican Centre Trust

Chairman
Emma Kane

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John Tomlinson
Torsten Thiele

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Sir Nicholas Kenyon

Director of Operations and Buildings:
Michael Dick
Chief Operating & Financial Officer:
Sandeep Dwesar
Director of Creative Learning:
Sean Gregory
Director of Arts: Louise Jeffreys
Director of Audiences & Development:
Leonora Thomson

Management Team

Head of Visual Arts: Jane Alison
Head of Marketing: Rob Baker
(until November 2014)
Head of Marketing: Phil Newby
(from June 2015)
Head of Sales – Business Events:
Jackie Boughton
Head of Development: Lynette Brooks
Head of Finance: Niki Cornwell
Head of Customer Experience:
David Duncan
Head of HR: Steve Eddy
Head of Communications:
Lorna Gemmell
Head of Music: Huw Humphreys
Head of Commercial Development:
Robyn Lines (until December 2014)
Interim Head of Catering Operations,
Commercial Development: Adrian
Morgan (from November 2014)
Head of Theatre: Toni Racklin
Head of Cinema: Robert Rider
Head of Learning & Participation:
Gini Simpson (until May 2015)

Heads of Department

Head of Estates and Facilities
Management: Martin Auger (until
April 2015)
Interim Head of Engineering: Stephen
Blackaby (from February 2015)
Head of Business Events Management:
Lee Dobson
Head of Engineering: Malcolm
Johnson (until February 2015)
General Manager Exhibition Halls:
Graz Kalenik
Head of Barbican International
Enterprises: Neil McCannon
Network Manager: Dominic Smith
Business Systems Manager:
Nicholas Triantafyllou
Head of Projects: Jim Turner

Resident Orchestra

London Symphony Orchestra

Associate Orchestra

BBC Symphony Orchestra

Associate Ensembles

Academy of Ancient Music
Britten Sinfonia

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 London

Artistic Associates

Boy Blue Entertainment
Cheek by Jowl
Deborah Warner
Michael Clark Company

Cultural and Education Partners

A New Direction
Academy of Ancient Music
Adam Mickiewicz Institute
Adelaide Festival
Aldeburgh Festival
American Academy of Motion Pictures
and Sciences
Amnesty International
Artillery
Associate Ensembles
ATP
Austrian Cultural Forum in London
BAFTA
Barking and Dagenham Music Service
BBC Symphony Orchestra
BI ARTS
Birds Eye View Film Festival
Birkbeck, University of London
Bleed Music
Boy Blue Entertainment
British Council
Britten Sinfonia
Broadway Theatre Barking
and Dagenham
Cannes Lions
Centro Cultural Bank of Brazil, Brazil
Chaf's Palace
Cheek by Jowl
Cigarette Burns Cinema
Cinemagic
City of London Festival
Como No
Complicite
Concertgebouw Brugge
Counterpoints Arts
Create London
Creative Barking and Dagenham
Culture Programme of the European
Union and Artscape
Czech Centre
Dazed
Deborah Warner
Double Negative
Dundee Contemporary Arts
East End Film Festival
Eat Your Own Ears
Edinburgh International Festival
EFG London Jazz Festival
Embassy of Brazil
Embassy of Denmark
Embassy of the Slovak Republic
in London
Entelechy
EPPGH La Villette
European Parliament
Faber Music
FACT
Fellows Court Community Centre
Festival D'Automne a Paris
Festival de Marseille
Festival of Arts
Film London
Focusrite
Framestore
Fundacja Töne

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Gillett Squared
Glenn Max Events
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Greenwich Music Service
Guardian Cities
Guardian Masterclasses
Guildhall School of Music & Drama
Hackney Co-operative Developments
Hackney Music Service
Hackney One Festival
Harper's Bazaar
Human Rights Watch Film Festival
i.am.angel
ICA
Institut français
Institute of Ideas
Instituto Camões
Into Film Festival
Irish Film Institute
James Hilton Society
Jewish Music Institute
Jumpboard Productions
Kinaleka
Kyoto Experiment
La Linea
LA Philharmonic Association
Laura Fletcher/London Rides
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London International Animation
Festival
London International Mime Festival
London Jazz Festival
London Legacy Development
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Los Angeles Philharmonic
Louisiana Museum of Modern Art,
Humlebaek
LUX
Mais Um Discos
Makerversity
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Mulberry School
Museo ICO, Madrid
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National Film Board of Canada
National Theatre Wales
New York Philharmonic
Oberhausen Film Festival (Germany)
Other Voices
Palestine Film Festival
Paul
Penguin Press
Princes Trust
Redbridge Music Service
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and Drama
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Royal Holloway University of London

Ruhrfestspiele Recklinghausen
Ruhrtriennale-International
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Slovak Film Institute.
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Technopolis, Buenos Aires, Argentina
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Trust
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ArkDes, in Stockholm
The Sunday Times
The Times
The Trampery
The Vinyl Factory
The Vortex Jazz Club
Théâtre de la Ville–Paris
Theatre Royal Stratford East
Time Out
Tipping Point Film Fund
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Tower Hamlets Music Service
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& Dance
UK Jewish Film Festival
UKIFF
Union Chapel
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University of the Arts London
UNSOUND Productions
Village Underground
Wagner 200
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