

boardman season review

2012/13

Forewords



Catherine McGuinness © Clive Tolman

Catherine McGuinness

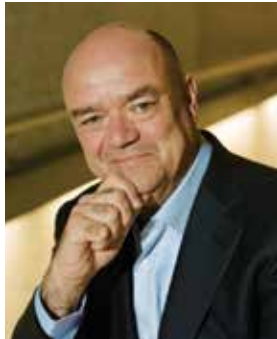
Chairman, Barbican Centre Board

Welcome to our Season Review for 2012/13.

Here at the Barbican Centre there have been many highlights and headlines over the past year, including great orchestras in our concert hall, thrilling dance and drama in our theatre, thought-provoking film seasons in our new cinemas and critically acclaimed exhibitions in our gallery. There has been so much activity in the Centre to inspire and excite, and audiences have certainly responded. It is a unique feature of the Barbican that we have this range of art forms in one place, and we are increasingly forging links between them.

But our work also continues outside our walls. Through our Beyond Barbican programme and creative learning work, we touch the lives of thousands in neighbouring boroughs, discovering new audiences and talents. Perhaps my favourite headline of this past year has been 'London youth finds its voice', following the moving and powerful Unleashed production by young people from across east London working with Boy Blue Entertainment and our Creative Learning team.

We are proud to play our part in enlivening the City and supporting our neighbouring communities; we thank the City of London Corporation and other supporters for making this work possible.



Sir Nicholas Kenyon © Sheila Rock

Sir Nicholas Kenyon

Managing Director, Barbican Centre

The year 2012 was a remarkable one for the Barbican in every way, and the successes of this period have been sustained into an equally outstanding 2013. The inspiring power of the London Olympics and Paralympic Games, and the enlightened investment in the Cultural Olympiad that surrounded it, has left a lasting artistic legacy. The Barbican was at the heart of the celebrations and was invited, with our partners Create London, to reopen the north of the Olympic Park with the Open East Festival in July 2013.

2012/13 was exceptional, with record attendances and record levels of commercial activity as audiences flocked both to the Centre and to its ambitious off-site work in east London.

Now we are building on that vision of offering arts and learning for all with our use of the Guildhall School's wonderful new concert hall at Milton Court, our own new cinemas, and the growing collaborations around the Barbican area that will create a world-class cultural hub as Crossrail arrives in 2018. It is an exciting time for the Barbican, as the arts are needed in ever more challenging times, and we hope that you will join us as audiences, patrons and partners as we move forward.

©Lee Mawdsley

Our vision

world-class arts and learning

The Barbican exists to inspire people to discover and love the arts. We innovate with outstanding artists and performers to create an international programme that crosses art forms, investing in the artists of today and tomorrow.

Year in numbers

280

permanent employees

working with

144

arts and education partners

to deliver

2,194

events

48,407

creative learning participants

to an audience of

1

million

1

million

160,000

twitter followers

5.7 million

website visitors

190,000

free attendances

exceptional Olympic 2012/13 saw a...

33% increase in box office

35% increase in commercial income

36% increase in arts attendance

part of a cluster of City of London arts and cultural organisations that generates

£291m

for the London economy*

Our audience

In the past year we've achieved a remarkable shift in the Barbican's audience, both in terms of numbers and in the increasingly diverse range of people we serve.

The 2012/13 financial year saw attendances for events at the Centre exceeding one million for the first time, an increase of 36% on 2011/12. In this Olympics year, box office receipts also rose by 33%.

Random International's *Rain Room* broke audience records for an installation in the Centre's Curve Gallery. More than 77,000 people visited the installation, some of whom were willing to queue for hours to experience the work.

Queues were also a feature of our Beyond Barbican programme, with Leandro Erlich's *Dalston House* attracting over 50,000 visitors during its six-week run in Hackney. The installation caught the wider public imagination, hosting press and film crews from across the world, witnessing marriage proposals, and even featuring in the *Independent's* political cartoon.

Our Beyond Barbican offsite programme was particularly successful in reaching new audiences. Our long-standing partnerships with organisations across east London helped us broaden the appeal of our work, with 26% of audience members having previously low attendance at arts events.

As well as serving the audiences of today, we're investing in those of tomorrow through our Creative Learning programme, our partnerships with schools across east London on initiatives such as Barbican Box, and through our FreeB scheme in which 20,000 members aged 16–25 can access free tickets for performances, screenings and exhibitions at the Centre.

The Barbican also continues to increase its online audience, amassing over 160,000 followers on Twitter and over 110,000 fans on Facebook, while our website currently receives over five million visits a year.



HM The Queen © Kevin Leighton

Queen's visit

On 5 December 2012, the Barbican and London Symphony Orchestra welcomed a very special audience member when Her Majesty The Queen visited the Centre to present the Queen's Medal for Music to the National Youth Orchestra of Great Britain at an LSO concert in the Barbican Hall.

Leandro Erlich, *Dalston House* © Gar Powell-Evans



An international, cross-arts programme



Dancers perform in the *Bride and the Bachelors* exhibition during *Dancing around Duchamp* season © Felix Clay

The 2012/13 season featured two major cross-arts programmes, demonstrating the Barbican's unique ability to produce seasons and events that span art forms and disciplines.

Dancing around Duchamp was the perfect realisation of this cross-arts offer, encompassing art, music, theatre, dance, film and creative learning. This major season orbited around the legendary artist Marcel Duchamp, exploring his legacy and relationship to key figures of the avant-garde, including artists Jasper Johns and Robert Rauschenberg, playwrights and choreographers such as Samuel Beckett and Merce Cunningham, and the experimental composer John Cage.

Wonder: Art and Science on the Brain saw the Barbican collaborate with the Wellcome Trust on a series of events examining the inner workings of the mind. The season investigated how the brain relates to the many strands of human creativity through films, music, performances, lectures, collaborations, workshops and talks, while a free Barbican Weekender enabled families to enjoy a wealth of hands-on experiments and experiences.

Innovation

We celebrated the innovators of the past with *Everything was Moving*, an exhibition surveying the work of visionary photographers of the 1960s and 1970s, alongside which ran a project that saw young people create a photobook inspired by the exhibition, enabling teachers and students to devise and share exceptional work.

We also programmed work from the innovators of today, including Aphex Twin's ground-breaking Remote Orchestra project; Netia Jones's multimedia staging of Oliver Knussen's opera, *Where the Wild Things Are*, and Katie Mitchell and Schaubühne Berlin's cinematic reimagining of Strindberg in *Fräulein Julie*.

Collaboration

The Barbican's commitment to bringing about exciting artistic collaborations continued with a series of interventions within Random International's astonishing *Rain Room* installation, featuring Wayne McGregor | Random Dance performing to a soundtrack by composer Max Richter.

Further collaborations included the Beck: Song Reader Live concert, which saw a stellar cast of musicians perform Beck's unique sheet music album *Song Reader*, and *Seven Deadly Sins*, a film season where leading artists and film-makers – including Dame Vivienne Westwood, Sam Taylor Wood and Mike Leigh – selected films that, for them, encapsulated one of the deadly sins.

Barbican International Enterprises

Our international programme of touring exhibitions saw the blockbuster show *Designing 007: Fifty Years of Bond Style* visit the Tiff Bell Lightbox in Toronto, Minsheng Art Museum in Shanghai and Melbourne Museum.

Watch Me Move, our international animation exhibition, toured venues in Rio de Janeiro and Brasilia, attracting record-breaking visitor numbers in both cities, with 306,000 people visiting the exhibition during its three-month run in Rio.



Rain Room, Random International © Felix Clay



Beck performs at Beck: Song Reader Live concert © Mark Allan



Richard Ayode appears at the *Seven Deadly Sins* film season © Steff Ungerer

Beyond Barbican

Our Beyond Barbican programme in summer 2013 featured a series of world-class arts and learning events across east London.

Working closely with our associate partner Create London, Beyond Barbican built on the Barbican's long history of high-quality programming and partnerships with artists and organisations in the boroughs surrounding the Centre. These partnerships, together with funding from Arts Council England, allowed us to deliver an outstanding summer of events outside our walls, featuring pop-up performances, commissions and collaborations across east London.

Highlights of the Beyond Barbican series featured the hugely popular *Dalston House* installation, alongside gigs and performances in venues across the east of the city. These included an acclaimed new collaboration between Neon Neon and National Theatre Wales at Village Underground and three site-specific theatre shows taking place in a church (*How Like an Angel*), a shop (*The Paper Architect*) and a former library and community centre (*Bank On It*).

Many events, including *Dalston House* and the annual outdoor celebrations Dance Nations Dalston and Shoreditch Festival, were free to attend, giving audiences an introduction to our programme that we hope will inspire them to continue to seek out new artistic experiences.

A total of 116,000 people attended a Beyond Barbican event over the summer, helping fulfil our ambition to be not only a home for outstanding art, but also a valued local community resource that contributes to east London's thriving cultural life.

Open East Festival

The Beyond Barbican programme saw us work with Create London to deliver our biggest offsite project to date. Open East Festival was a two-day celebration in the Queen Elizabeth Olympic Park marking the first anniversary of the opening ceremony of the London 2012 Olympic Games and the opening of the north of the park to the public.

Almost 50,000 people attended the festival, experiencing an unforgettable weekend that showcased the creativity of east London as well as presenting outstanding international music, performance, art and food.

'Young and old, singles, couples and families, black, white and brown: this was an audience that, like Danny Boyle's opening ceremony, told an optimistic story about today's Britain ... To be standing under the big tent, surrounded by fellow Londoners all smiling and singing, seemed the right way to relive the greatest show on earth'

Daily Telegraph on
Open East Festival, July 2013

Jeremy Deller's *Sacrilege* at Open East Festival © Mark Allan



Investing in established and emerging artists



Juliette Binoche in *Mademoiselle Julie* © Christophe Raynaud



Gustavo Dudamel, Los Angeles Philharmonic Residency © Susana Sanroman

The Barbican continues to work with artists at all stages of their careers, showcasing the best from across the globe and providing opportunities for young people to experience and participate in the arts for the first time.

This year we hosted performances from Juliette Binoche, Philip Glass and Michael Clark Company, as well as presenting a second run of Complicite's celebrated adaption of *The Master and Margarita*.

We welcomed Barbican International Associate the Los Angeles Philharmonic for its first residency, which featured three European premieres and an open rehearsal conducted by Music Director Gustavo Dudamel involving young musicians from Los Angeles and east London.

This residency also provided the springboard for Future Play, an international symposium exploring models for music education and featuring keynote contributions from composer John Adams and director Peter Sellars.

We gave a platform to emerging stars through a weekend of music curated by celebrated young composer Nico Muhly, hit artistic commissions from Random International (*Rain Room*) and Leandro Erlich (*Dalston House*), and opportunities for exciting young theatre companies such as Non Zero One and Sleepwalk Collective to present their work in The Pit.



Sleepwalk Collective, ...The Sirens, The Sirens © Futura Tittaferante

The Barbican and Guildhall School of Music & Drama continue to work together to develop the artists and audiences of the future, with our joint creative learning projects reaching almost 50,000 participants and audience members. This included giving talented young people the chance to work with established artists and perform on the Barbican stage through projects like the East London Creative Jazz Orchestra's collaboration with Jazz at Lincoln Center Orchestra and the established Barbican Young Poets scheme.

Our tailored professional development and laboratory programmes also allow artists to take their work, and their careers, to the next level. Projects range from Weekend Labs directed by leading artists, to making The Pit available to emerging and established artists to develop and trial new work.

Unleashed

Unleashed, presented in the Barbican Theatre in November 2012, was the culmination of a two-year project with young people from east London. Musicians, drummers, film-makers and poets from across the many ensembles run by our Creative Learning department collaborated with Barbican Artistic Associate Boy Blue Entertainment to create a spectacular show that truly gave voice to the young people of London. Tackling subjects including the London riots, dreams and family, the show received standing ovations and five-star national reviews.

Barbican Season Review 2012/13

Boy Blue Entertainment, Unleashed © Mark Allen

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What they say

From Twitter

@Helm **Complicite's Master and Margarita yesterday + Philip Glass at 75 today = heart bursting with joy love & wonder (thank you @BarbicanCentre)**

@jonathansebire **Really is too easy to forget how incredible @BarbicanCentre is**

@SitaThomas90 **Overwhelmed by #Unleashed @BarbicanCentre Government take note: that is the value of the arts. That is the talent and voices of London Youth**

@HannyLouC **An amazing experience in the @BarbicanCentre #RainRoom this afternoon. #tookmybreathaway**

@FromDeskTilDawn **The @BarbicanCentre have done an amazing job with #openeast festival. Lovely to see so many happy faces back on the site of the Olympics**

@LindseyGlen **Last weekend I was bouncing on Stonehenge. This weekend I'm climbing the walls of a #dalstonhouse. Thanks @BarbicanCentre!**

@jeligottlieb **Saw the most awe-inspiring art exhibition at the @BarbicanCentre today. Everything was interesting and beautiful**

@LiIN1 **I really like the @BarbicanCentre cinema refurbishment. My new favourite cinema**

@mrajhoward **Spectacular night watching @BoyBlueEnt tonight @BarbicanCentre best show I've seen in 13 years. Outstanding #dance**

@Lnc13 **A visit to the magical @BarbicanCentre Conservatory – one of #London's real hidden gems**

@StyleBomb **I have to say the @BarbicanCentre is one of my favourite places in London, if not the world**

The year in pictures



Africa Express © John Sturrock



Michael Clark Company, new work 2012 © Hugo Glendinning



Oliver Knussen, *Where the Wild Things Are* © Mark Allan



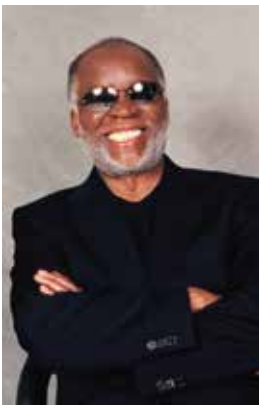
Complicite / Simon McBurney, *The Master and Margarita* © Hugo Glendinning



Step into the Dark © Susana Sanromán



Sahara Soul © Mark Allan



Ahmad Jamal © Frank Capri



Joyce DiDonato © Josef Fischaller



Gate Theatre Dublin, *Watt* © Jeff Clarke



Geoffrey Farmer, *The Surgeon and the Photographer* © Rachel Topikow



Juan Diego Flores © Josef Gallauer



Schaubühne Berlin, *Fräulein Julie* © Thomas Aurin



Laurie Anderson and Konaq Qian, *Landfall* © Mark Allan



Theatre-Rites, *Bank On It* © Patrick Baldwin



Open East Festival © Mark Allan



Hack The Barbican © Sidd Khajuria



Everything Was Moving © Malik Sidibé



Aphex Twin, *Remote Orchestra* © Mark Allan



Britten Sinfonia, 20th anniversary concert © Rhydian Peters



Boy Blue Entertainment, *Unleashed* © Mark Allan



Cecilia Bartoli © Uli Weber



Philip Glass, *Koyaanisqatsi* © Mark Allan



Companhia de Deborah Colker, *Tatyana* © Walter Carvalho



The Bride and the Bachelors: Duchamp with Cage, Cunningham, Rauschenberg and Johns © Felix Clay



Théâtre de la Ville-Paris, *Rhinocéros* © Jean-Louis Fernandez



Los Angeles Philharmonic Residency © Mark Allan



Other Voices © Richard Gilligan



Nico Muhly, *A Scream and an Outrage Weekend* © Mark Allan



Cheek By Jowl, *Ubu Roi* © Johan Persson



Critics' Circle: *The Film that Changed my Life, Ragging Bull*, Dir. Martin Scorsese (1980)



Neon Neon, *Praxis Makes Perfect* © Mark James



Davy & Kristin McGuire, *The Paper Architect* © Benedict Johnson



Mogwai, *Zidane, A 21st Century Portrait* © Steve Gullick

From the press

‘You know that it must have something to do with sensors, and cameras, and valves, but it still feels like a miracle’

Independent on Rain Room, October 2012

‘The most exhilarating new piece of contemporary dance to appear in Britain this year’

Daily Telegraph on Michael Clark Company, new work 2012, October 2012

‘It is beautiful, funny, thought provoking, hugely entertaining and doesn’t last nearly long enough’

The Quietus on Aphex Twin, October 2012

‘Simple, surprising, engaging and brilliant’

Observer on Dalston House, July 2013

‘Unleashed has immense drive and focus, bringing in different aspects of performance without losing its momentum or freshness. It’s an angry, open and joyful show’

Independent on Unleashed, November 2012

‘It has stagecraft that borders on wizardry... The experience is communal: the communion feels magic, almost holy. McBurney is the master’

Financial Times on The Master and Margarita, December 2012

‘Ten out of ten for...daring to grasp this stingy nettle and put on this really rather brilliant exhibition’

Sunday Times on The Bride and the Bachelors, February 2013

‘It’s not often that a performance’s technological properties leave you simply slack-jawed’

The Arts Desk on Ryoji Ikeda, March 2013

‘The dazzling four-day residency of concerts and workshops that the LA Philharmonic and its young maestro have just completed at the Barbican suggested, in the most contemporary way, that pizzazz and profundity are not mutually exclusive’

The Times on the Los Angeles Philharmonic Residency, March 2013

‘To hear two of the world’s greatest opera stars singing what they sing best is a rare privilege’

Daily Telegraph on Juan Diego Flórez and Friends, April 2013

‘The first event to be held at the reopened Olympic Park could be the best value day out of the summer’

Time Out on Open East Festival, July 2013

Our Partners



Cheek By Jowl, Ubu Roi © Johan Persson



Michael Clark Company, new work © Hugo Glendinning



Gustavo Dudamel, Los Angeles Philharmonic Residency © Mark Allan

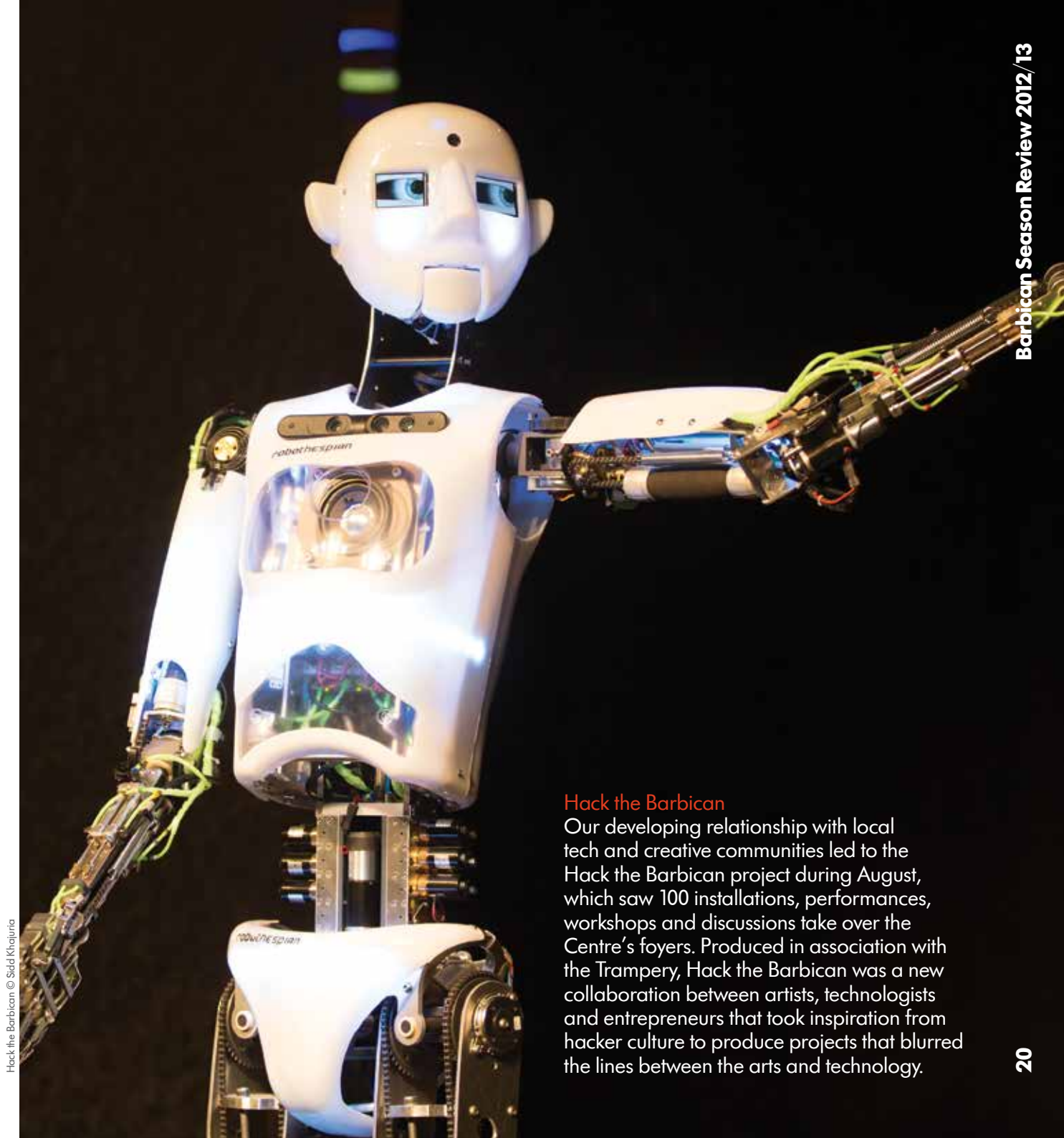
In the past year we collaborated with over 140 arts and learning organisations to extend our reach, achieve our ambitions and support emerging and established artists and companies.

This includes our work with fourteen associate companies, who range from Associate Partner Create London, with whom we deliver much of our work in east London, and Serious, our Associate Producer, to our Artistic Associates. This year we’ve presented acclaimed work from three of our long-established Artistic Associates, Cheek by Jowl (*Ubu Roi*), Michael Clark Company (*New Work 2012*) and Boy Blue Entertainment (*Unleashed*).

We also welcomed two new Associate Ensembles to the Barbican: the Academy of Ancient Music and Britten Sinfonia. These ensembles will now regularly perform at Barbican venues as part of our family of orchestras, which includes our resident orchestra, the London Symphony Orchestra; our Associate Orchestra, the BBC Symphony Orchestra; and our International Associate Orchestras, the Gewandhaus Orchestra Leipzig, Jazz at Lincoln Center Orchestra, Los Angeles Philharmonic, New York Philharmonic and Royal Concertgebouw Orchestra.

Alongside the successful long-term artistic partnerships we have forged in east London that helped deliver the Beyond Barbican programme, we also regularly work with schools and education organisations in our surrounding boroughs. This year we collaborated with Complicite and the Wellcome Trust to expand the Barbican Box Theatre Project into twenty schools and community groups in Tower Hamlets, Islington and Hackney, and piloted a film version of Barbican Box in three schools.

Our Creative Learning department has also been awarded a major three-year grant from the Esmée Fairbairn Foundation to establish an East London and City Culture Partnership. This ambitious collaboration will see us work with the Guildhall School and six music education hubs to develop plans to give every young person in east London the chance to experience the best musical and cultural education. By combining the local knowledge and expertise of the music and cultural education hubs with the Barbican and Guildhall School’s world-class arts and learning programmes, we will create new projects and initiatives that deliver high quality, inspiring learning opportunities for all young people in east London and the City.



Hack the Barbican

Our developing relationship with local tech and creative communities led to the Hack the Barbican project during August, which saw 100 installations, performances, workshops and discussions take over the Centre’s foyers. Produced in association with the Tramperry, Hack the Barbican was a new collaboration between artists, technologists and entrepreneurs that took inspiration from hacker culture to produce projects that blurred the lines between the arts and technology.

Our iconic building

We continue to develop our building, ensuring it remains an outstanding creative destination for cultural and commercial audiences.

This year we've used the building in new and exciting ways, including the Hack the Barbican takeover of the foyers and the Wonder season, both of which saw our spaces used to their full potential, with events taking place across the entire Centre.

Our flourishing retail offer also extended to the foyers with a number of pop-up shops catering to business events and Christmas shoppers, and supplementing our arts programme through the sale of related souvenirs. We also ran a series of successful pop-up food stalls at events including the Barbican Weekender and Battle of Ideas.

The Barbican has also become increasingly popular as a location for filming and photography, with high-profile shoots this year from *ICON*, *OK!*, *Easy Living* and *ITV's This Morning*.



AGI conference pop-up shop © Sam Franklin

Additions and improvements

In December, Dame Vivienne Westwood officially opened the Barbican's new Cinemas 2&3 building, the first addition to the Barbican since the Centre opened in 1982. The cinemas joined the refurbished flagship Barbican Cinema 1 to provide audiences with three first-class auditoria, as well as two new places to eat and drink – the Camera Café and Côte Brasserie.

The Barbican Theatre underwent substantial backstage maintenance, refurbishment and improvement work with an upgrade of the flying, sound and lighting systems. We have also continued the phased refurbishment of the Hall backstage areas for the world-class artists and commercial partners we welcome to the Centre.

Our Garden Room, Conservatory and Conservatory Terrace event spaces have also been refurbished, while Searcy's restaurant has been transformed into Gin Joint, offering an array of gin varieties as well as a British menu.



Dame Vivienne Westwood opens Barbican cinemas 2&3 building © Mark Allan



Concert Hall backstage © Sidd Khajuria

Sustainability

The Barbican continues to take a leading role in making sustainability and energy efficiency improvements. This year we were awarded the Change London Recycling Award and the City of London Platinum Award for waste management. This follows refurbishment and improvements to our recycling and waste management facilities, which have significantly reduced the amount we send to landfill.

Business events

This year has also seen the Barbican consolidate its reputation as one of London's most creative and welcoming destinations for business events, recording an increase of 23% on income in this area. As well as hosting high-profile international events, we also won the Best Large Conference Venue at the Conference Awards and were finalists at the Conference & Incentive Travel Awards and the Event Awards. We also achieved AIM Gold, the highest standard of accreditation in the meetings industry.

Developing a cultural hub

The development of a cultural hub in the City of London continues apace, with new buildings, partnerships and street improvements around the Barbican Centre ensuring the area is fast becoming an exceptional arts and learning destination.

Our new cinema building gives the Barbican a valuable new street-level presence, with the architecturally designed exteriors by Allford Hall Monaghan Morris transforming the Whitecross Street corner of Beech Street and providing audiences with a welcoming and attractive entrance through the new Camera Café.



Barbican Cinemas 2&3

The Guildhall School of Music & Drama's Milton Court building was opened in time for the 2013/14 academic year, with the new building including a state-of-the-art, 608-seat concert hall and two theatres alongside rehearsal rooms and studio spaces. The Barbican will programme classical and contemporary music in the new concert hall, including regular performances from our associate ensembles the Academy of Ancient Music and Britten Sinfonia. Our art gallery team also worked closely with the Guildhall School to commission *Feelings*, a new work by Turner Prize-winning artist Martin Creed for Milton Court's public foyers.

The arrival of Crossrail in Farringdon and Liverpool Street will act as a significant boost to the development of the Barbican area as a cultural destination. We have been working with Crossrail on the ambitious Crossrail Art Programme, which is commissioning new works from world-renowned artists in a number of stations across the capital.



Architects impression of Liverpool Street Crossrail Station © Crossrail



Development

supported by

Linklaters

Supported by Linklaters LLP as part of their Learn to Work programme

wellcome trust

Part of Wonder: Art and Science on the Brain, a season to light up the mind, in partnership with the Wellcome Trust



Barbican Box performance © Sarah Ainslie

The Barbican's community of supporters is essential in enabling our outstanding programme to flourish. Over the 2012/13 financial year, in addition to funding support from the City of London Corporation, the Barbican Centre and the Barbican Centre Trust received £927,000 from trusts and foundations, individuals and the business community. LOCOG and Arts Council England contributed a further £1.42 million to support our arts and learning projects.

A growing family of supporters

Our growing family of individual donors continue to take an active role in the Barbican's success. This year, Barbican Patrons deepened their knowledge of our programme through exclusive events, backstage access and expert insight. As well as supporting us themselves, Patrons have introduced friends and colleagues to the Barbican who are now joining as supporters. We are also delighted that the number of visitors making donations during online or telephone ticket purchases is growing year on year. In 2012/13, over 29,000 people made donations this way, supporting our world-class arts and learning.

Our ongoing relationships with influential companies in the City and beyond have fostered a host of partnerships within the business community.

Our Corporate Membership programme has welcomed new companies with exclusive events and employee engagement opportunities. In the pilot year of a successful volunteering scheme with Linklaters LLP, local employees lent a helping hand at Creative Learning's Barbican Box programme with east London schools.

Investing in artist and audience development

Our trust and foundation supporters have nurtured new, more diverse audiences. With their help, we have extended the Barbican and Guildhall School's exceptional creative learning programme to adults and children of all backgrounds and abilities from across the city. Grants from the J Paul Getty Jr Charitable Trust and the City Bridge Trust, among others, have created life-changing experiences for people in our neighbouring east London boroughs.

We have continued the refurbishment of the Hall backstage area thanks to a generous grant from Sir Siegmund Warburg's Voluntary Settlement. The resulting environment is one befitting the outstanding calibre of artists and performers it welcomes.

Major funders have helped the Barbican take strategic steps forward this year. This includes a three-year grant from the Esmée Fairbairn Foundation to support our new East London and City Culture Partnership, an ambitious musical and cultural education partnership that will provide outstanding learning opportunities for young people in eight east London boroughs.

All of this activity has been built upon the solid foundations laid by the City of London Corporation, the Barbican's founder and principal funder. Our supporters play an essential role in keeping us strong as we look to the future.

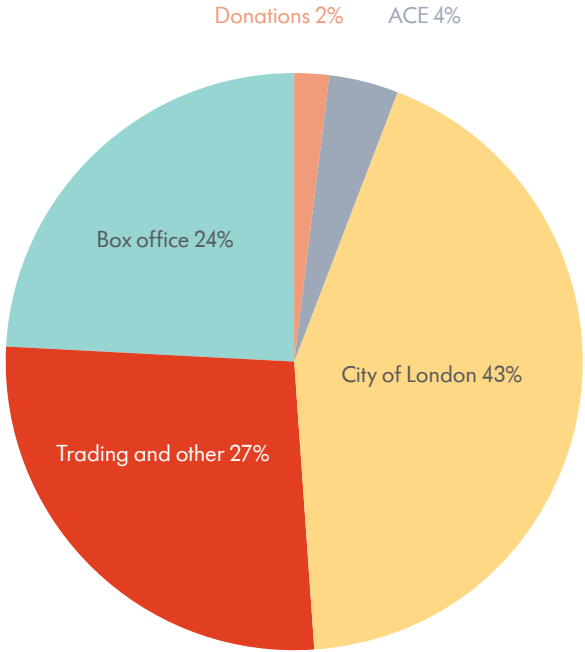
'On a business level, I am pleased to see the great work the Barbican is undertaking to develop its funding model. On a personal level, becoming a Barbican Patron has given me unrivalled insight into the Barbican's marvellous arts and learning programme and provided some superb artistic and social experiences. I would (and I regularly do!) recommend it to friends'

Alderman Matthew Richardson,
Barbican Patron

Barbican Financial Review
Year ended 31 March 2013

Income and Expenditure

	12/13	11/12
	£000's	£000's
Earned income	19,875	14,072
Public funding		
City of London	15,399	16,639
City Bridge Trust	751	750
Arts Council England	1,423	279
Total income	37,448	31,740
Arts programming		
Music	5,778	3,905
Theatre	4,637	3,360
Cinema	413	310
Visual arts	1,215	1,190
Other arts related activity	2,870	2,385
Salaries	14,242	13,324
Commercial, buildings and overhead costs	8,228	7,262
Total expenditure	37,383	31,736
Balances brought forward from previous year	189	185
Surplus after balances brought forward	254	189



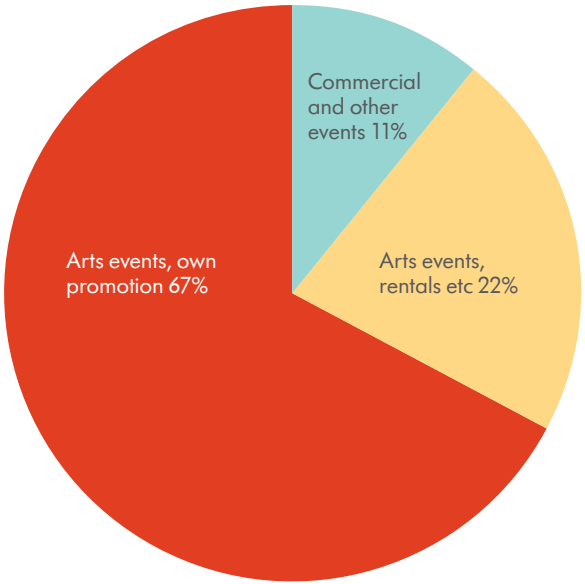
Principal Funding Sources

In the 2012/13 financial year 43% of funds came from the City of London and City Bridge Trust (compared with 55% in 2011/12).

We received our first year of National portfolio funding from the Arts Council, combined with additional support from ACE and LOCOG towards our Cultural Olympiad projects.

Attendance
2012/13

Barbican Centre Arts Attendance	Events		Attendance 000's	
	12/13	11/12	12/13	11/12
Barbican Hall				
Own promotions	76	71	116	88
London Symphony Orchestra	70	67	96	94
Other rentals	91	102	117	127
	237	240	329	309
Theatres				
Barbican Theatre				
own promotions	138	151	140	75
rentals	35	52	30	59
The Pit	157	142	13	16
Silk Street (GSMD)	0	67	0	17
	330	412	183	167
Art galleries	5	5	287	124
Cinema	1,412	968	107	102
Centre-wide events				
Designing 007: Fifty Years of Bond Style	1	0	72	0
Commercial and other	209	207	117	100
Total	2,194	1,832	1,095	802



Overall attendance at the Barbican Centre in 2012/13 was approximately 1.1 million. This included all ticketed events, footfall through The Curve, and estimated attendance at commercial AGMs/exhibitions etc. The split of attendance between own promotions, third party events and commercial activity is shown on the chart.

In addition to these activities, the Centre hosted unticketed activity in the foyer spaces, such as Weekenders, and produced several large events in the City and surrounding boroughs, including the Back to Black music festival.

It is estimated that the total footfall in the Centre this year is c 2.1 million (an increase from previous estimates of c 1.8 million in this Cultural Olympiad year), which includes visitors to the library, catering/retail outlets and other facilities.

Who’s who

September 2012–August 2013

Barbican Centre Board
Chairman: Catherine McGuinness
Deputy Chairman: John Tomlinson

Board Members:
Stuart Fraser CBE (from May 2013)
David Graves
Tom Hoffman
Roly Keating
Vivienne Littlechild
Jeremy Mayhew
Sir Brian McMaster
Wendy Mead
Guy Nicholson
Trevor Phillips OBE (from Jun 2013)
Christopher Purvis CBE
Richard Regan OBE
Matthew Richardson (until Jan 2013)
Sue Robertson (until Mar 2013)
Keith Salway
John Scott
Dr Giles Shilson
Jeremy Simons

Barbican Centre Trust
Chairman: Christopher Purvis CBE

Trustees:
Lord Timothy Clement-Jones CBE – London Managing Partner, DLA Piper (from Jan 2013)
Emma Kane – Founder and Chief Executive of Redleaf Polhill (from Oct 2012)
Sir Nicholas Kenyon – Managing Director, Barbican Centre
Lesley King-Lewis – Director, Man Group Charitable Foundation (until Oct 2012)
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Director of Operations and Buildings: Michael Dick (from 1 Oct 2012)
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Resident Orchestra
London Symphony Orchestra

Associate Orchestra
BBC Symphony Orchestra

Associate Ensembles
Academy of Ancient Music
Britten Sinfonia

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

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Serious

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Aldeburgh Festival
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Barking and Dagenham Music Service
BBC Symphony Orchestra
BI ARTS
Bicycle Film Festival
Birkbeck, University of London
Birds Eye View
Birmingham Rep
Cafe OTO
Canada Council for the Arts
Centro Cultural Bank of Brazil, Brazil
Chat’s Palace
Chiang Kai-shek Memorial Hall, Taipei, Taiwan
Ciné Lumière
City of London Festival
Clean Break
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Create London
Culture Ireland
Czech Centre, London
Da Dong Art Center, Kaohsiung, Taiwan
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Entelechy
Experimental Media and Performing Arts
Faber Music
Fashion in Film Festival
Fellows Court Community Centre
Film Club
Film London
Film Nation
Galerie Stilh, Waiblingen, Germany
Gateway Housing Association
Gillett Squared
Glenbow Museum, Calgary, Canada
Goethe-Institut London
Greater London Authority
Greenwich Music Service
Guildhall School of Music & Drama
Hackney Co-operative Developments
Hackney Council
Hackney Music Service
Hackney One Festival
Hi8us South
ICA
Institut français
Instituto Camões
Irish Film Institute
KINOKINO, Sandnes, Norway
Kinoteka
Kunsthal, Rotterdam, Netherlands
LA Philharmonic Association
London Borough of Newham
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London Contemporary Dance School
London Festival of Architecture 2013
London Film School
London International Animation Festival
London International Mime Festival
London Jazz Festival

London Legacy Development Corporation
LSO St Luke’s
Made in Scotland
Mais Um
Manchester International Festival
Maxine and Stuart Frankel Foundation for Art
Minsheng Art Museum, Shanghai, China
Morpeth School
Moi Roti
Museu da Imagem e do Som (MIS), São Paulo, Brazil
Mulberry School for Girls
Museum of Popular Art, Lisbon, Portugal
National Theatre of Scotland
National Theatre Wales
Newham Music Trust
Norfolk & Norwich Festival
Oregon Museum of Science and Industry (OMSI), Portland, Oregon, USA
Palestine Film Foundation
Penguin Books
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Redbridge Music Service
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Ruhrtriennale-International
Festival of Arts
Scarborough Art Gallery
Scottish Arts Council
Shoreditch Festival
Shoreditch Town Hall
Shoreditch Trust
Songlines
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Spitalfields Music
Stoke Newington Secondary School
Stoke Newington Town Hall
St Paul’s Trust Secondary School
Stratford Circus
Technopolis, Buenos Aires, Argentina
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The Learning Trust Hackney
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The Shrine / Mwailimu Express
The Vortex Jazz Club
Tokyo Gallery
Tower Hamlets Council
Tower Hamlets Music Service
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University of the Arts London
Unthinkable Consulting
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