

Forewords



Sir Nicholas Kenyon © Sheila Rock

How do we manage to do so much? On looking back over the past season, I'm struck by what an extraordinary range and breadth of performances, exhibitions, events, commercial activities and shows we have presented in our iconic building during a single year. The Barbican is so fortunate to have an increasingly wide variety of audiences who respond to all we offer with enthusiasm and energy, and a dedicated and committed staff who rise to every challenge they are given.

Our aim is to create 'arts without boundaries', and who better to express that than Boy Blue Entertainment and Jean-Paul Gaultier; Wynton Marsalis and David Tennant; the LSO and Michael Clark; Fiona Shaw and Dmitry Krymov? The arts are renewing themselves, artists are working in new ways and audiences are changing. The Barbican's ambition is to be at the forefront of both innovation and quality, creating the arts of the future by linking digital exploration, great performers and artists, and creative learning opportunities for a new generation.

As we build a cultural hub with our partners in this world-class city, the support of the City of London Corporation, our Board, the Barbican Centre Trust and all our followers is more vital than ever. Our thanks to them all, and especially to you, our audience. Enjoy the future.

Sir Nicholas Kenyon
Managing Director, Barbican Centre



John Tomlinson © Sidd Khajuria

The past year has seen the Barbican continue to deliver an outstanding programme across all art forms, serving an ever more diverse audience.

The quality of the Barbican's offer continues to attract new audiences to the City, with recent research showing the organisation to be worth £47m to London's economy, as well as supporting 1,308 jobs in the capital. Our contribution to the City's international standing, and the social impact of the arts and learning work we undertake in east London schools and communities, continues to make the most of the City of London's generous investment.

I am proud to have taken over as Chair of the Barbican Board and would like to thank my predecessor, Catherine McGuinness, for her outstanding work. It's an exciting time to be playing a role in the future development of the Barbican as it forges new partnerships, contributes to the transformation of its surrounding area and delivers an electrifying arts and learning programme for 2015 and beyond.

John Tomlinson
Chairman, Barbican Centre Board

Our Vision

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 2013

'A theatrical, impressive show'

Metro
Ayşe Erkmen – *Intervals*



Intervals © Jane Hobson

'A welcome salute to film and the London landscape'

Time Out
Urban Wandering



Urban Wandering © Josh Lustig

'Even by Kronos Quartet standards, this was an exhilarating performance'

Guardian ★★★★★
Kronos Quartet / Kimmo Pohjonen / Samuli Kosminen – *Uniko*



Uniko © Colours of Ostrava

Our Audience

'The performance I saw was given a standing ovation by an audience which was as ethnically diverse as I've ever seen at a major cultural institution, all ages, all creeds, all colours'

*Financial Times on Boy Blue Entertainment's
The Five & the Prophecy of Prana*



Boy Blue Entertainment, *The Five & the Prophecy of Prana* © Hugo Glendinning

Our audience

As well as serving our existing audiences, the Barbican continues to attract new visitors, ensuring our work is seen by a diverse public representing all ages and backgrounds. In the 2013/14 financial year, over 95,000 people booked tickets to an event at the Barbican for the first time.

Our international programme draws audiences from across the globe, representing the huge range of nationalities and communities of 21st-century London, while our off-site work in east London is successful in engaging audiences in areas with historically low levels of participation in the arts.

This summer's *Digital Revolution* exhibition attracted over 90,000 visitors, breaking the record for the highest ever average daily attendance for an exhibition at the Centre, and there were sell-out runs in the theatre for the Royal Shakespeare Company's *Richard II*, featuring David Tennant, and *Inner Voices*, starring Toni Servillo. Other hugely popular events included our exhibition, *The Fashion World of Jean Paul Gaultier*, and concerts featuring Paloma Faith, Theo Parrish and an all-star celebration of the music of William Onyeabor.

The announcement that Benedict Cumberbatch is to star as Hamlet at the Barbican in 2015 saw unprecedented levels of excitement and demand for tickets, breaking our record for the highest ever one-day box office sales.

We have also introduced innovative new ways to use technology so audiences can explore Barbican events in greater depth. This has included developing free apps to accompany the *Pop Art Design* and *Jean Paul Gaultier* exhibitions in the gallery, interactive websites for our Ibsen season and the new *Barbicania* film commission, and films and digital content based on programme highlights such as United Visual Artist's *Momentum* installation in the Curve.

Young audiences are welcomed to the Barbican through our Creative Learning programme and our participation in initiatives such as the inaugural Family Arts Festival, a national campaign to develop the range of high-quality arts events and activities available to families.

We continue to make our programme as accessible as possible to young people, and in autumn 2014 we launched a new Young Barbican membership scheme, offering 16–25-year-olds 50,000 affordable tickets every year to Barbican events across all art forms. Young Barbican is part of the changes being made to the Barbican's popular membership scheme, which saw over 3,500 new members join in 2013/14.

.....
50,000 cheap tickets available through Young Barbican
.....

.....
150,000 free attendances
.....

.....
95,000 first-time ticket bookers
.....

October 2013

'This mesmerising dual performance was a welcome reminder that modernist music, often caricatured as forbiddingly dour, has always had its joyous, sensual and seductively melodic side'



The Times ★★★★★
Transcender

Transcender © Martin Genz

'A hip-hop-martial-arts-manga hybrid that's the most ambitious thing yet created by east London duo Boy Blue'

Evening Standard ★★★★★
**Boy Blue Entertainment –
The Five & the Prophecy of Prana**

'This exhibition of artworks and design pieces is so good I almost felt I was back in the Sixties'

Daily Telegraph
Pop Art Design



Pop Art Design © Gar Powell-Evans



Boy Blue Entertainment, The Five & the Prophecy of Prana © Hugo Glendinning

An International, Cross-arts Programme

Dmitry Krymov Lab, *Opus No 7* © Natalia Cheban

Throughout the past year the Barbican has continued to join forces with organisations from around the world to give our audiences opportunities to experience the work of acclaimed companies such as Gewandhaus Orchestra Leipzig, Toneelgroep Amsterdam and Jazz at Lincoln Center Orchestra.

We partnered with the Montreal Museum of Fine Arts on the first major exhibition devoted to the work of celebrated French couturier Jean Paul Gaultier, and with the Vitra Museum, Weil am Rhein, to present *Pop Art Design*, a comprehensive survey of the post-war dialogue between artists and designers that featured the work of Peter Blake, Judy Chicago and Richard Hamilton.

The Barbican has also forged relationships with some of the UK's leading arts organisations, including a new collaboration with the Royal Shakespeare Company, which began with its production of *Richard II* starring David Tennant. In addition, we welcomed English National Ballet to the Barbican for the first time with the world premiere of *Lest We Forget*, commissioned to commemorate the centenary of the beginning of the First World War.

.....
**33 international organisations
worked with us**

.....
**50 different nationalities
in Barbican programme**

.....
**1.8m visitors to our international
touring exhibitions**

The 50th birthday of the influential Nonesuch records was celebrated with a series of concerts and a marathon weekend of music from the label, while our Urban Wandering season featured contemporary and archive feature films documenting the London landscape, together with talks by Patrick Keiller, Will Self and Iain Sinclair.

Our cross-arts Barbican Britten programme was a two-week celebration of Benjamin Britten to mark what would have been the composer's 100th birthday. This series featured concerts, a new collaboration between choreographer Richard Alston and Britten Sinfonia, and three days of discussions and film screenings exploring Britten's enduring influence.

Across the season, Fiona Shaw's moving performance in *The Testament of Mary*, Netia Jones's multimedia staging of Britten's *Curlew River* starring Ian Bostridge, the Gewandhaus Orchestra Leipzig's Brahms cycle and Dmitry Krymov Lab's *Opus No 7* received particular critical acclaim.

Our Barbican International Enterprise (BIE) exhibitions continued to flourish, producing and staging *Digital Revolution* within the Centre and touring the world with *Designing 007: Fifty Years of Bond Style* appearing in Melbourne and Moscow, *Game On* and *Game On 2:0* visiting Buenos Aires, Ontario and Stockholm and *Watch Me Move* being shown in Detroit. In total, 1.8 million people visited a BIE touring exhibition in 2013/14.

Arts and learning

Our programme resonates far beyond the headline events in our main venues to incorporate high quality learning and participation opportunities. This year, Wynton Marsalis and Jazz at Lincoln Center Orchestra shared the stage with a new Young Jazz East Big Band, while the exhibition *Pop Art Design* was the artistic starting point for a publication and exhibition of photographs by over 70 young Londoners.

Simon McBurney's Complicite curated the 2014 Barbican Box, our arts workshop model that ignites and supports creativity in schools. These workshops concluded with over 700 young people from schools across east London sharing their creations on the Barbican's stages over five days of performances.

November 2013

@andydickson **Scenes from a Marriage** utterly awesome: lucidly directed, fabulously spare acting, emotionally devastating. Effortlessly my show of the year



Toneelgroep Amsterdam, *Scenes from a Marriage* © Jan Versweyveld

'... an involving, direct, unforgettable performance'

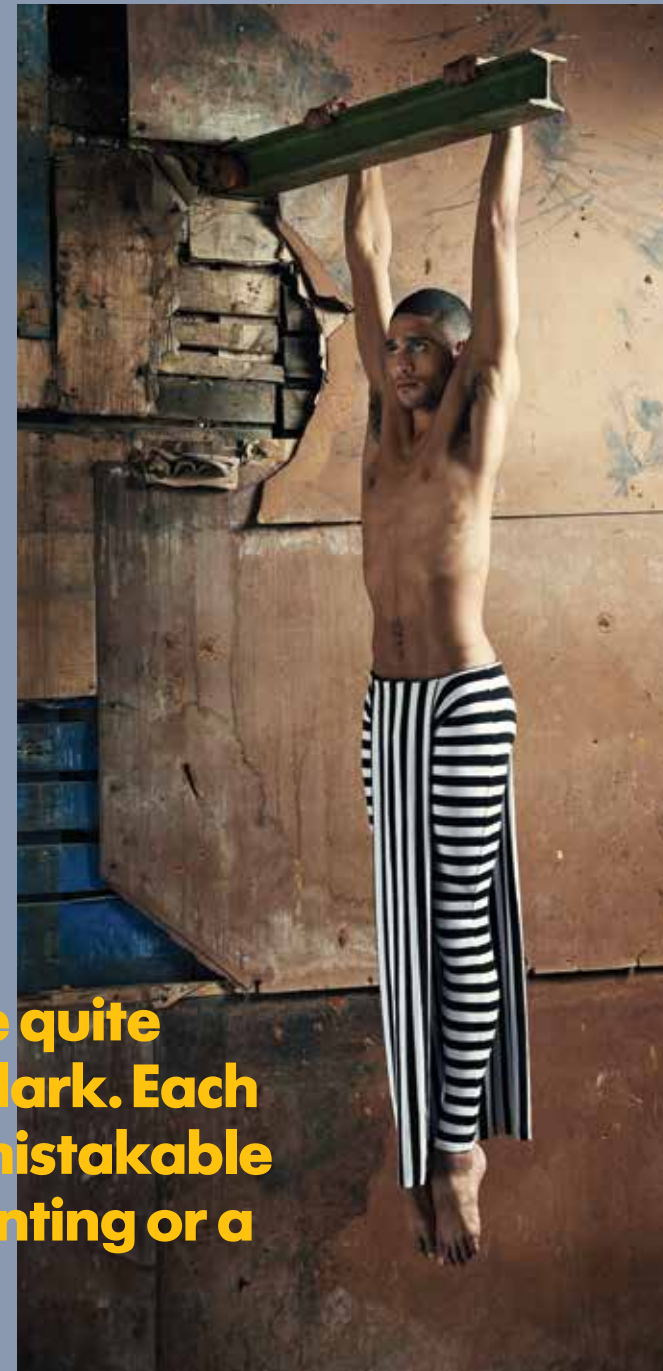
Guardian ★★★★★
Curlew River, part of Barbican Britten



Barbican Britten, *Curlew River* © Mark Allan

'There is nothing in dance quite like a work by Michael Clark. Each piece he makes is as unmistakable as a Jackson Pollock painting or a Warhol screen print'

Daily Telegraph ★★★★★
Michael Clark Company – *animal vegetable mineral*



Michael Clark Company, *animal vegetable mineral*
© Jake Waters

Investing in the Artists of Today and Tomorrow

.....
40 new commissions
.....

.....
**1,244 artists
worked with us**
.....

.....
**49,808 creative
learning participants**
.....

Young Arts Academy session © Byron Morris

The Barbican's programme supports and fosters opportunities for exciting new talent as well as promoting the work of world-class international artists.

Our joint Barbican and Guildhall School Creative Learning division works with an ever-expanding community of young artists through groups and ensembles across music, theatre, poetry and film. Many in this community of over 500 young people took part in the summer's pilot projects for our Young Arts Academy that promote collaboration across art forms with artists including Tim & Barry.

Our Open LABs programme offers artists, companies and other creatives the opportunity to use The Pit theatre for developing their practice, as well as trying new alliances and ways of working.

The Weekend Labs programme gives students, emerging artists and professionals the chance to explore creative work with established artists and companies who are performing at the Barbican including Deborah Warner, English National Ballet and Michael Clark Company.

The Barbican and Guildhall School continue to lead ArtWorks London, the Paul Hamlyn Foundation's initiative to train and develop artists who work in participatory settings. Around 1,000 artists and practitioners each year progress their work through this scheme.

Together with Create London, we also commissioned Open School East, a new model for a non-fee-paying, community focused art school on the De Beauvoir Estate in Hackney. This project offered thirteen associates the opportunity to develop their work while encouraging the sharing of knowledge and skills between artists, local residents and neighbourhood organisations. The project has successfully attracted the funding to be able to continue for a second year.

Showcasing outstanding work

Major artists to appear on the Barbican stage over the past year include David Tennant (*Richard II*); Tamara Rojo and Akram Khan (*Lest We Forget*); Emmylou Harris, Caetano Veloso and Radiohead's Jonny Greenwood (*Explorations: The Sound of Nonesuch Records*); Toni Servillo, star of Oscar-winning film *The Great Beauty* (*Inner Voices*); Wynton Marsalis (Jazz at Lincoln Center Orchestra); Fiona Shaw (*The Testament of Mary*); and Maxim Vengerov (Artist Spotlight series).

We have also given boundary-pushing artists the opportunity to realise their ambitious plans. This included commissioning art and design studio United Visual Artists to create the immersive *Momentum* light and sound installation in the Curve gallery; providing a platform for These New Puritans to perform their acclaimed *Field of Reeds* album with the 30-piece Heritage Orchestra; and staging Netia Jones's multimedia production of *Curlew River* in St Giles Cripplegate as part of the Barbican Britten series.



David Tennant as Richard II © Kwame Lestrade



Barbican Open LAB © Camilla Greenwell

December 2013



Told by an Idiot – *Get Happy* © Manuel Harlan

**‘An occasional sceptic,
I now believe in the
transformative power
of theatre’**

The Sunday Times ★★★★★

Told by an Idiot – *Get Happy*

@mateusguerreiro
**Max Richter with the
BBC Orchestra at the
Barbican. It doesn't get
any better than this**

Max Richter – *Memoryhouse*



Max Richter © Taffelt-Pfadfinderei



Wallace and Gromit's Musical Marvels © Aardman Animations

@Tspaceinbetween **Wallace And
Gromit Musical Marvels** was so good
at introducing kids to classical music.
Animation meets live event? Genius

Our Partners

The Barbican's world-class arts and learning programme is realised through collaboration with our many partner organisations. In 2013/14 the Barbican worked with 152 organisations to achieve our goals.

Residents and Associates

The past year has seen some outstanding performances on Barbican stages from our resident and associate companies. Our Resident Orchestra, the London Symphony Orchestra, featured the world premiere of Sir Peter Maxwell Davies' Symphony No 10 and a five-concert Artist Portrait series with pianist Yuja Wang, while Principal Conductor Valery Gergiev explored the work of Scriabin and Messiaen. We also hosted Barbican International Associate Residencies from Royal Concertgebouw Orchestra of Amsterdam, Gewandhaus Orchestra Leipzig and Jazz at Lincoln Center.

Associate Orchestra the BBC Symphony Orchestra presented a programme that included two Elgar oratorios conducted by Sir Andrew Davis; three Total Immersion Days focussing on *The Rite of Spring*, Thea Musgrave and Heitor Villa-Lobos; a series of concert-staged operas; and world premieres from Colin Matthews and Tristan Murail.

Our relationship with Associate Producer Serious saw a number of events at the Centre as part of the EFG London Jazz Festival, including the Wayne Shorter at 80 programme, as well as concerts throughout the year featuring Jerry Dammers, Egberto Gismonti and Caetano Veloso.

Barbican Associate Ensemble Britten Sinfonia was at the heart of our Barbican Britten celebrations, and the Academy of Ancient Music presented a programme at the Centre featuring the start of a three-year Monteverdi opera cycle under Richard Egarr. The Barbican also programmed events in the Guildhall School's new Milton Court concert Hall for the first time, ranging from concerts to celebrate the 40th anniversary of the Arditti Quartet to Brad Mehldau performing as part of our Nonesuch Records series.

In the theatre we've hosted acclaimed shows from Barbican Artistic Associates Cheek by Jowl (*'Tis Pity She's a Whore* and *Ubu Roi*), Michael Clark Company (*animal vegetable mineral*), Boy Blue Entertainment (*The Five & the Prophecy of Prana*) and Deborah Warner (*The Testament of Mary*).

Learning partnerships

Our unique partnership with the Guildhall School enables our Creative Learning division to provide opportunities for the next generation of artists to learn from world-class performers within the Barbican programme. This work includes musicians from our international associates giving masterclasses to Guildhall School students and Barbican young ensembles, as well as Guildhall students working together to produce exceptional work, as demonstrated at this year's Dialogue Festival at Milton Court.

Generous funds from the Esmée Fairbairn Foundation have supported the first year of the East London and City Culture Partnership. This ambitious alliance brings together arts and education organisations from throughout east London to develop high quality cultural experiences for every young person across eight boroughs by 2020.

Other projects were made possible by the generous assistance of our partners, including the SHM Foundation's support for Snapshot Songs. This brand new song cycle celebrating London was performed by a cast of 180 drawn from Creative Learning ensembles, the London Schools Symphony Orchestra, a community choir and participants from the charities Only Connect and Body & Soul.

.....
**15 resident
 and associate
 companies**

.....
**152 arts and
 education
 partners
 worked with us**

@LouisaWorskett **Wonderful, wonderful Shakespeare at the Barbican, David Tennant was an incredible Richard II**



Royal Shakespeare Company, *Richard II* © Kwame Lestrade



Maxim Vengerov © Naim Chidiac

‘His entire programme breathed distinction’

Guardian ★★★★★

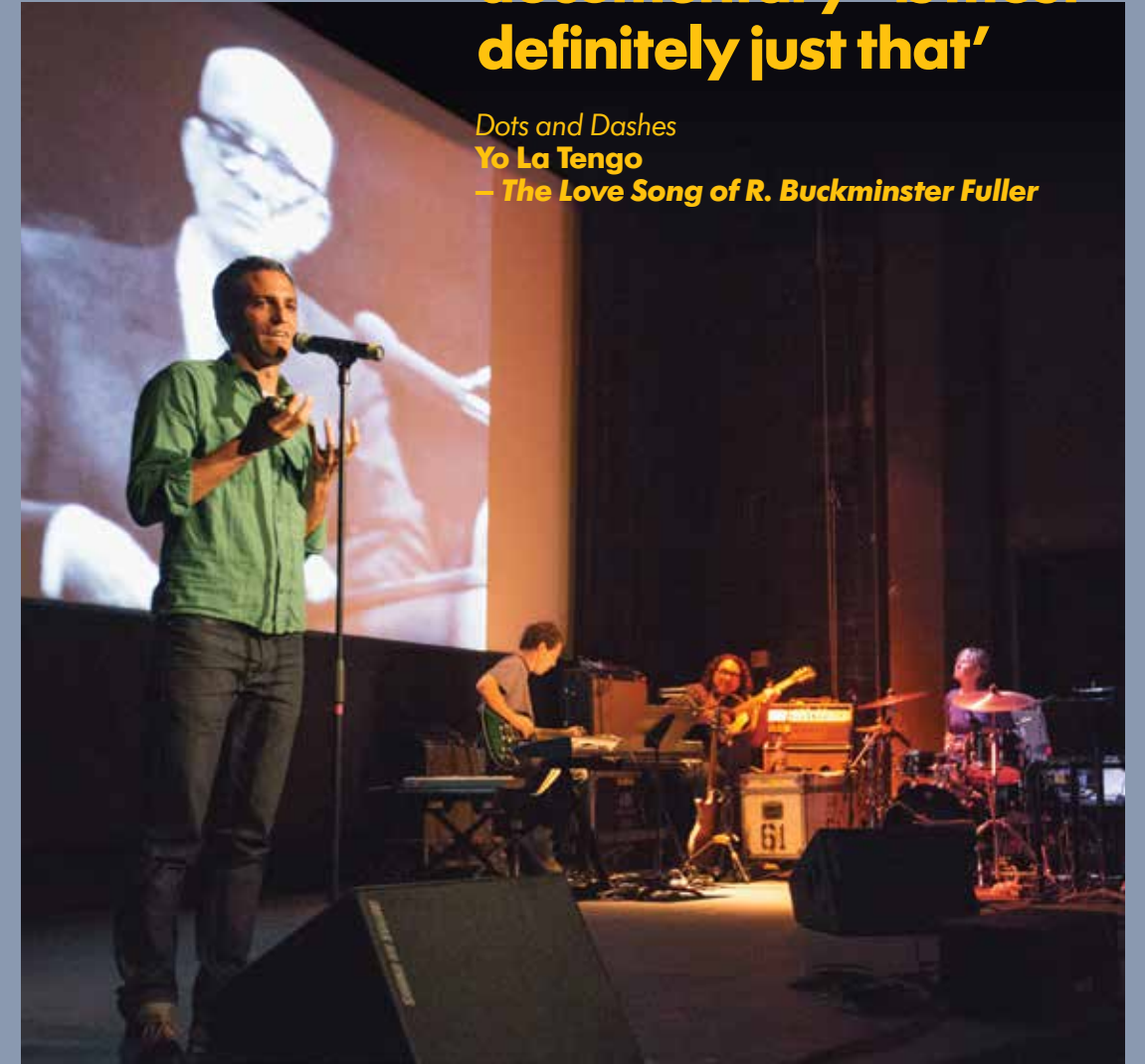
Maxim Vengerov Artist Spotlight

‘the Barbican is all about the championing of “bold, ambitious work”, and this “live documentary” is most definitely just that’

Dots and Dashes

Yo La Tengo

– *The Love Song of R. Buckminster Fuller*



Yo La Tengo, *The Love Song of R. Buckminster Fuller* © Ed Dittenhoefer

Digital



Umbrellium's Assemblance at Digital Revolution © Matthew G Lloyd, Getty images

In 2013/14 the Barbican programmed a number of major projects that celebrated digital creativity. This built on our rich history of championing pioneering artists across all art forms that use digital technology in their work.

At the heart of this programme was *Digital Revolution*, an exhibition that brought together for the first time a range of artists, film-makers, architects, designers, musicians and game developers who push the boundaries of their fields using digital media. It featured a number of new commissions, including a collaboration with Google for digital art project DevArt and new artworks delivered alongside lead exhibition sponsor Bloomberg. Following a hugely successful London run, the exhibition will now tour the world.

Digital Revolution was accompanied by a rich programme of events supported by Innovate UK including panel discussions, clinics, and a series of school and community workshops that gave young people the chance to learn creative coding from artists whose work featured in the exhibition.

The Barbican's film and music programmes also featured a number of digital events such as a new audio-visual collaboration between John Cale and Liam Young. This performance was co-commissioned with digital arts hub The Space and was accompanied by an interactive environment on its website entitled *LOOP>>60Hz: City of Drones*.

.....
93,000 visitors to Digital Revolution

.....
24 hours for Seven on Seven participants to create a new artwork

We Create

The Barbican Weekender returned in March with a packed programme of free activities exploring image and identity through arts and technology. The two-day event, *We Create*, offered workshops and games for all ages and brought over 4,000 people to the Centre to interact and explore digital technology across all art forms.

Other digital highlights included *Momentum*, United Visual Artists' ground-breaking Curve commission; a collaboration with Rhizome, *Seven on Seven*, that paired technologists with artists to create new work over the course of a weekend; and the tenth annual international Wikimania conference.

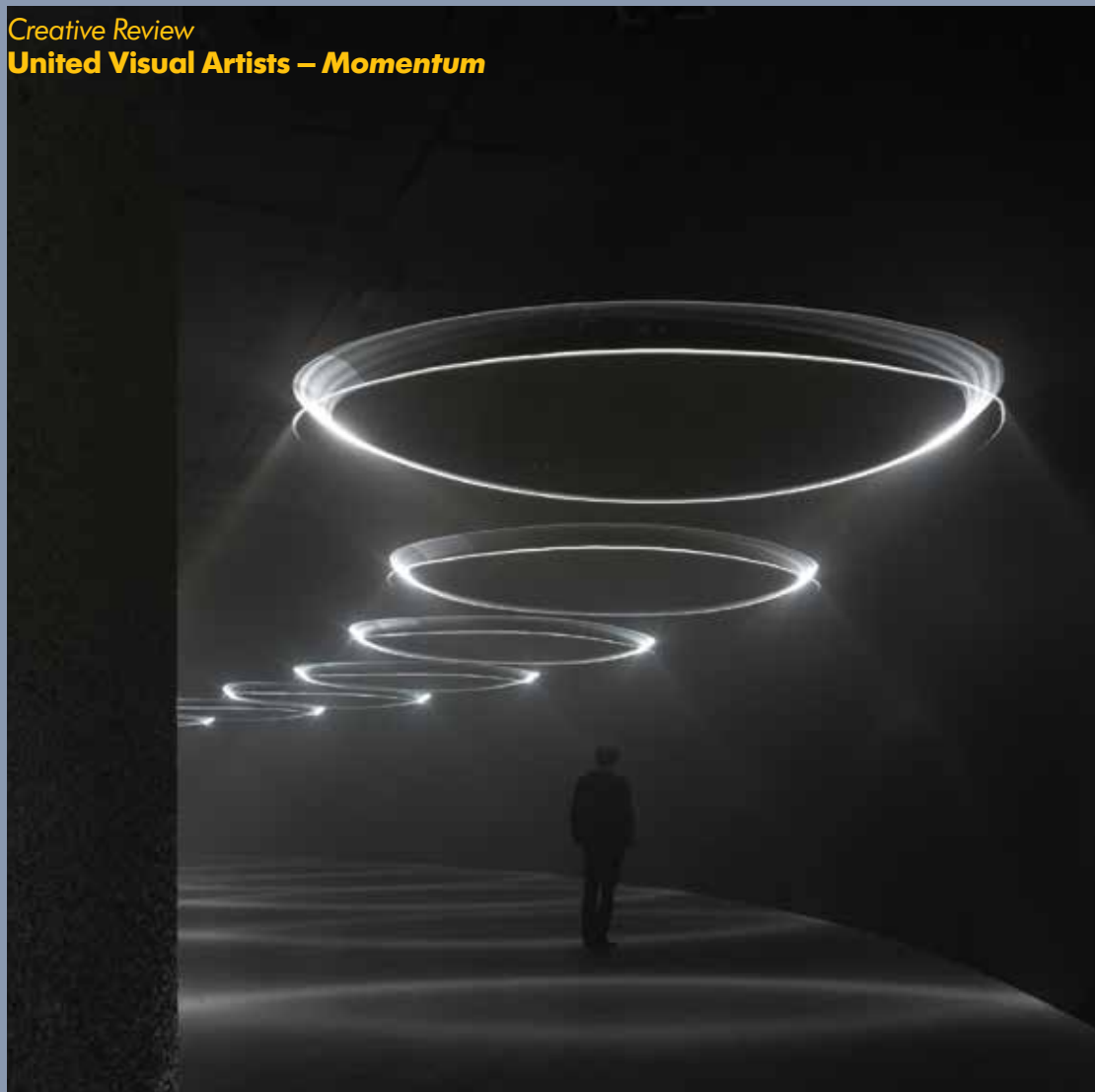
Fish Island Labs

Our digital programme reflects the Barbican's increasingly close relationship to the artists, businesses and entrepreneurs of nearby Tech City. This relationship led to the Barbican joining forces with workspace innovators The Trampery to create Fish Island Labs, a unique centre intended to kick-start the careers of a new generation of emerging talent whose work spans technology and the arts.

Located in Hackney Wick, the project gives a diverse community of around fifty emerging practitioners the chance to develop cutting-edge new work that covers everything from sculpture, installations and physical performance to coding, film editing and digital art. Participants are also offered talks and one-to-one mentoring by established figures from across the arts, technology and business worlds.

‘The work is hypnotic and absorbing. This is one artwork that really should be seen for itself’

Creative Review
United Visual Artists – Momentum



United Visual Artists, Momentum © James Medcraft

‘I’m still reeling ... This Australian ensemble has collaborated with the Debussy String Quartet in an evening so remarkable as almost to defy description’

Observer ★★★★★
Circa – Opus



Circa & Debussy String Quartet, Opus © Justin Nicholas



Colours of the Street © Hannah Piper, taken from Learning from London: Photographs from young artists, 2014, Barbican Art Book series

‘Most of that group were looking at Bs and Cs in their GCSEs, from this work they’re now looking at As and A*s ... It also leads to great retention in sixth form’

Teacher on Barbican Art Book school workshop
Learning from London: Photographs from young artists (2014, Barbican Art Books)

Beyond Barbican

Beyond Barbican

The Barbican's summer of off-site arts and learning events built on our long history of programming and partnerships with artists and organisations in the east London boroughs surrounding the Centre. Partnership working is at the heart of our work in east London, much of which is supported through our Arts Council England National Portfolio funding.

This year's Beyond Barbican programme saw the Barbican and our Associate Partner Create London work with Waltham Forest Council to present the Walthamstow Garden Party, 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 34,000 people.

.....
34,000
visitors to
Walthamstow
Garden Party

The Walthamstow weekend opened with a screening of Alfred Hitchcock's 1929 silent film *Blackmail* at the Walthamstow Assembly Hall, accompanied by the Forest Philharmonic. This event formed part of Hitchcock's East End, a yearlong season of unique events exploring Hitchcock's connection to Waltham Forest that included a presentation of *Vertigo* in St Margaret's Church, *Rebecca* in Leytonstone School and *The Birds* at Vestry House Museum.

The Barbican and Create London also devised Ram Place Fashion Market, a pop-up market and event space in the Morning Lane area of Hackney inspired by our exhibition *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk*. The market combined local, emergent and established London talent from the design and fashion communities alongside spaces for displays, workshops and events showcasing alternative creativity. As part of the project, Create Jobs also gave 30 young people from Hackney work experience opportunities that included meeting Jean Paul Gaultier at his Paris Fashion Week show.

This Used to be Fields, a local history and art project delivered with Create London and History Pin, collected materials and memories from residents of the Becontree Estate in the London Borough of Barking and Dagenham to create a communal archive. The project culminated in a new public mural by artist Chad McCail charting the history of the estate.



Walthamstow Garden Party © Mark Allan

March 2014

@TCP1980
Experiencing
child-like levels
of over-excitement
at #wecreate
@BarbicanCentre

We Create Weekender



We Create © Susan Sanroman

**'An outstanding
Barbican import, this
is not to be missed'**

Observer ★★★★★
Inner Voices (Le Voce di dentro)



Inner Voices (Le voce di dentro) © Fabio Esposito



Jóhann Jóhannsson and Bill Morrison, *The Miners' Hymns*

**'The Miners' Hymn
is a haunting and
powerful portrait of
the consequences of
actions. Now, more
than ever, we need
works of art like this'**

Drowned in Sound
Jóhann Jóhannsson and Bill Morrison
– *The Miners' Hymns*

Our Iconic Building



Still from Skydweller © Sidd Khajuria

We continue to invest in the Barbican Centre building, constantly looking for new ways to improve our facilities and ensuring it remains an outstanding venue for visitors and audiences.

This year's summer exhibition, *Digital Revolution*, saw our building used in many new ways. We transformed the Silk Street entrance into an interactive display by Universal Everything, turned The Pit into a light installation by Umbrellium, and established a take-over of the foyers with a gaming area and pop-up shop.

Our exhibition *The Fashion World of Jean Paul Gaultier*, which took place in the Art Gallery, inspired the temporary refurbishment of our Martini bar into Bar Gaultier, serving champagne and fashion-inspired cocktails. It was decorated with exclusive furniture designed by Jean Paul Gaultier, generously loaned by Roche Bobois.

.....
**5,000 photos in
 Skydweller commission**

.....
**10,000 low energy
 lights installed**

.....
**130,000 cubic metres
 of concrete**

Location location location

Our building has been in increasingly high demand during 2013/14 as a location for film and photo shoots. This has resulted in a large number of high profile shoots this year including *ICON* magazine, *Tatler*, *GQ*, *Esquire*, *Independent*, *ES Magazine*, *Sunday Mirror*, and ITV's *This Morning*. It has also been a popular location for music videos and artwork, with shoots involving Metronomy, Johnny Flynn, John Grant and Sinead Hartnett.

One of our own projects, *Skydweller: Top of the Tower*, also took inspiration from the buildings that form the Barbican Estate. Filmed over the course of one day from the top of Cromwell Tower, one of three residential towers, *Skydweller* combines over 5,000 photographs in a stunning time-lapse of the view across London.

Business events

We have consolidated our reputation as one of London's best venues for events through our creativity and hospitality. Highlights include the five-day Wikimania conference in August, which featured overnight hackathons in the Garden Room, seminar sessions in the Frobisher Suites and a mix of keynote and performance events in the Barbican Hall for over 1,500 delegates. We also received an ABPCO Award for the Best Event Partner for our work with the British Neuroscience Association in spring 2013.

Sustainability

The Barbican remains committed to improving waste management and continues to be one of the leading buildings in the City of London for energy efficiency and carbon footprint reduction. This year we have introduced over 10,000 LED low energy lighting units, a food waste composting programme, new public recycling facilities, and sustainable food initiatives with our catering contractors.

As part of our sustainability work in the City, spring 2014 saw the introduction of our first bee colony at the Barbican. The colony has adapted well and has proved to be remarkably prolific, producing a honey of a light consistency and distinctive flavour with lemon overtones. Honey stores are currently used to grow the colony, and if production levels are sustained we are hoping to be able to incorporate Barbican honey into our food menus.

April 2014

@TeriWilsonauthr
I've just seen @ENBallet
#ENBLestWeForget & it was
probably the most moving
dance performance I've
ever seen. Breathless



English National Ballet, *Lest We Forget* © ASH

'A sensational show'

Evening Standard
**The Fashion World of Jean Paul Gaultier:
From the Sidewalk to the Catwalk**



**The Fashion World of Jean Paul Gaultier:
From the Sidewalk to the Catwalk**
Body corset worn by Madonna, Blond Ambition World Tour
© Emil Larsson

'A total joy'

Evening Standard ★★★★★
**Atomic Bomb:
Who is William Onyeabor?**



Atomic Bomb: Who is William Onyeabor? © Keith Sheriff

Developing a Cultural Hub

WELCOME

© Nicholas Triantafyllou

.....
**£47.1m Barbican's value
to London's economy**
.....
1,308 jobs supported in London
.....

Developing a cultural hub

We are driving forwards collaboration with the Museum of London and our cultural partners in the area surrounding the Barbican Centre, including the Guildhall School of Music & Drama, the London Symphony Orchestra and our neighbours to create an unrivalled destination for performance, art, history, learning and entertainment in the City of London.

By working with the City to create a public realm to complement the world-class arts and learning we offer, we can develop opportunities and amenities for Londoners, local residents and communities and visitors from around the globe to enjoy. This involves making significant improvements to the area around the Barbican Centre to ensure both our building and the surrounding environment reflect the wonderful cultural spaces and programming within.

This area will undergo huge change in the coming years, with two Crossrail stations due to open nearby in 2018, placing the Barbican at the centre of the London transport network and significantly increasing the number of people using the area. By making improvements to ensure streets and areas in the City are accessible and welcoming places, we hope to attract a new generation of audiences to our outstanding collection of venues and facilities.

These plans are part of a continued cultural investment by the City of London Corporation and will extend beyond infrastructure to include creative collaborations both within and beyond the cultural hub. This has already begun with the Barbican and the Museum of London joining forces on projects such as a Barbican film programme that accompanies the museum's Sherlock Holmes exhibition; work on a commemoration of the 400th anniversary of Shakespeare's death in 2016; and developing partnerships with organisations such as the City of London Festival.



‘The Warner-Shaw partnership goes where other theatre makers fear to tread and leaves one in awe’

Mail on Sunday ★★★★★
The Testament of Mary

The Testament of Mary © Hugo Glendinning

‘You would think such diversity would not lend itself to a coherent festival ... on the contrary, it’s what the Barbican does extremely well’

I Care If You Listen
Explorations: The Sound of Nonesuch Records



Explorations: The Sound of Nonesuch Records Jonny Greenwood © S Katan



The Film World of Jean Paul Gaultier © Susana Sanroman

@ParisLDN The film season curated by Jean Paul Gaultier for the @BarbicanCentre is pretty much perfection

The Film World of Jean Paul Gaultier

Our Supporters

'Our partnership with the Barbican brings many opportunities to our doorstep. Employees and clients love the Barbican and the incredible breadth of culture on offer.'

Lord Tim Clement Jones CBE
London Managing Partner, DLA Piper



Barbican Box Showcase © Sarah Ainslie

The Barbican is building a culture of giving among our audiences. In the 2013/14 financial year the Barbican Centre and the Barbican Centre Trust received £1.4m from trusts, foundations, individuals, the business community and public funders. Arts Council England contributed a further £574,000.

.....
£1.4 million: total amount raised from trusts and foundations, individuals, businesses and public funders

Building partnerships

The Barbican's ambitious, international programme, which inspires more people to discover and love the arts, was made possible in part by a growing family of supporters. This work has been led with the backing of the Barbican Centre Trust.

Christopher Purvis CBE stepped down as Chairman of the Trust in July and we welcomed Emma Kane as our new Chairman. The Barbican is grateful to Christopher for his efforts and achievements over the last five years. Each of our fundraising programmes has developed considerably through this leadership.

The Barbican Patrons programme now numbers more than fifty individuals and families and attracts philanthropists from around the world. Through their involvement, Patrons enjoy the full breadth of our offer while discovering new artists for themselves.

Our programmes benefited from two substantial legacies. These gifts supported the arts, especially the International Associates programme, and our learning programmes for young people and communities in east London.

Corporate support expanded with leading companies sponsoring our arts programme in return for significant branding and premium event opportunities, such as tp bennett's sponsorship of the *Pop Art Design* exhibition. Corporate Members received a wide range of discounts and offers, ensuring that everyone in the company benefits. Corporate members represent over 15,000 City workers across a range of businesses.

Prudential and Citi joined Linklaters in supporting our inspiring learning programme as part of their corporate investment activities, helping to develop the employability and life-skills of young people.

Grant-makers invested in projects for a range of audiences, with the Britten-Pears Foundation making a significant grant towards the Illuminating Britten weekend. We are also grateful to the many embassies and cultural institutes who support artists and international productions at the Barbican. J Paul Getty Jr Charitable Trust, City Bridge Trust and other foundations enabled us to reach new schools and communities in east London. With support from the BFI, young people learned about film-making and career opportunities through our Framed Film Academy.

2013/14 was the second year of our grant from Arts Council England in support of key arts and learning projects. We are delighted that funding was renewed for 2015–18.

Our supporters know their contributions build upon the solid investment of the City of London Corporation, the Barbican's founder and principal funder.

Join our supporters in advancing world-class arts and learning.

Contact Development on 020 7382 6185, email development@barbican.org.uk or visit barbican.org.uk/support-us.

‘Krymov and his Lab are forging a new kind of theatre, shot through with originality and a reinvigorating belief in the power of art. Go and see it while you have the chance’

Time Out ★★★★★

Dmitri Krymov Lab – Opus No 7



Dmitri Krymov Lab, Opus No 7 © Natalia Cheban



Haitink at 85 © Mark Allan

‘It was time to join in the cheering and the standing ovation that greeted Haitink after the Beethoven. So that’s what I did, with enormous and lifelong gratitude’

Guardian ★★★★★

Haitink at 85



Jazz at Lincoln Center residency © Susana Sanroman

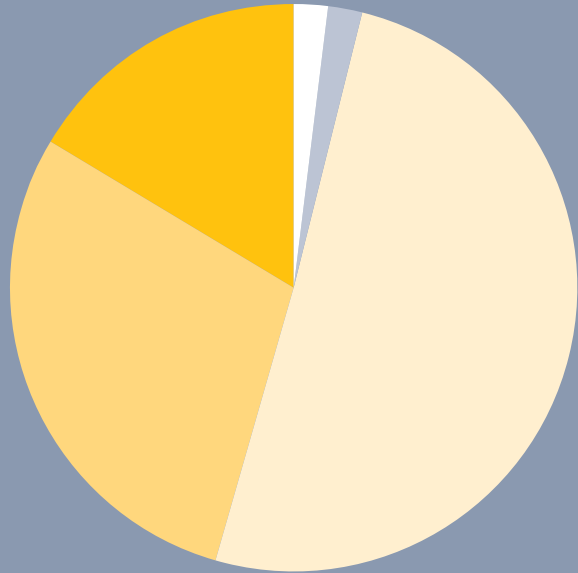
‘JLCO’s solo strength matches their ensemble virtuosity, so it was quite a feat for two young UK guests to stand out, let alone fit in’

Financial Times ★★★★★

Jazz at Lincoln Center residency



Jazz at Lincoln Center Residency © Frank Stewart



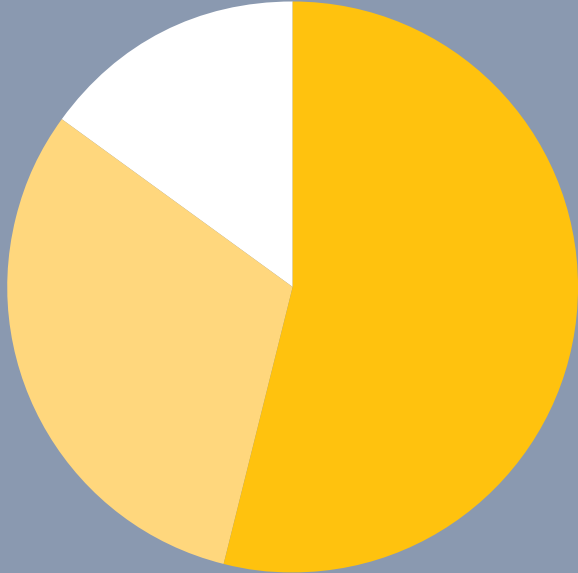
- Fundraising 2%
- ACE 2 %
- City of London 50%
- Trading and other 29%
- Box office 16%

Income and expenditure	13/14 £000's	12/13 £000's	11/12 £000's
Earned income	15,928	19,875	14,072
Public funding			
City of London	16,703	15,399	16,639
City Bridge Trust	240	751	750
Arts Council England	590	1,423	279
	17,533	17,573	17,668
Total Income	33,461	37,448	31,740
Arts programming			
Music	4,136	5,778	3,905
Theatre	1,949	4,637	3,360
Cinema	634	413	310
Visual Arts	1,415	1,215	1,190
	8,134	12,034	8,765
Other arts related activity	2,196	2,870	2,385
Salaries	14,785	14,242	13,324
Commercial, buildings & overhead costs	8,664	8,228	7,262
Total expenditure	33,779	37,383	31,736
Balances brought forward from previous year	254	189	185
Surplus/(deficit) after balances brought forward	(64)	254	189

Principal Funding Sources

After the exceptional Olympic year of 2012/13, the financial picture for 2013/14 marked an increase on 2011/12 levels.

We received our second year of National Portfolio Organisation funding from the Arts Council.



- Arts events, own promotion 54%
- Arts events, rentals etc 31%
- Commercial and other events 15%

Barbican Centre arts attendance	Events			Attendance 1000's		
	13/14	12/13	11/12	13/14	12/13	11/12
Barbican Hall						
Own promotions	79	76	71	113	116	88
London Symphony Orchestra	83	70	67	100	96	94
Other rentals	102	91	102	123	117	127
	264	237	240	336	329	309
Theatres						
Barbican Theatre						
– Own promotions	66	138	151	50	140	75
– Rentals	55	35	52	60	30	59
The Pit	104	157	142	7	13	16
Silk Street (GSMD)	14	0	67	5	0	17
	239	330	412	122	183	167
Art Galleries	5	4	5	153	287	124
Cinema	2,736	1,412	968	168	107	102
Designing 007: 50 Years of James Bond Style	0	1	0	0	72	0
Commercial and other	559	209	207	142	117	100

Overall attendance at the Centre in 2013/14 was approximately 0.9m. 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.

Theatre attendance and number of events significantly reduced due to extended closure for refurbishment of the flying system.

Estimated total footfall in the Centre is c.1.8 million.

July and August 2014

‘As the stage fills up for the encore ... the audience spring to their feet once more in unison’

The Guardian ★★★★★
Theo Parrish – *Teddy’s Get Down*



Theo Parrish – *Teddy’s Get Down*
© Violette Esmeralda

@ElsieEmm I have loved almost everything about the #walthamstowgardenparty. It’s felt like the whole of Walthamstow has been smiling :)

Walthamstow Garden Party



Walthamstow Garden Party © Mark Allan



‘A landmark show’

The Times
Digital Revolution

Digital Revolution *Chris Milk, the Treachery of Sanctuary* © Matthew G Lloyd, Getty Images

‘There is an odd sense of rightness about Fish Island Labs: the project, the location, the mix of organisations and people involved’

Evening Standard
Fish Island Labs



Fish Island Labs opening © Joshua Tucker

Who's Who

September 2013 – August 2014

Chairman: John Tomlinson
(from May 2014)
Deputy Chairman:
Catherine McGuinness
(Chairman until May 2014)

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Lucy Frew (from May 2014)
Stuart Fraser CBE (until May 2014)
David Graves
Tom Hoffman
Emma Kane (from July 2014)
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Dr Giles Shilson
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Barbican Centre Trust

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Director of Operations and
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Director of Arts: Louise Jeffreys
Director of Audiences
& Development: Leonora Thomson
Director of Creative Learning:
Sean Gregory

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(from December 2013)
Head of Marketing: Rob Baker
Head of Development: Lynette Brooks
Head of Finance: Niki Cornwell
Head of Music: Angela Dixon
(until February 2014)
Head of Music: Huw Humphreys
(from September 2014)
Head of Customer Experience:
David Duncan
Head of HR: Steve Eddy
Head of Communications:
Lorna Gemmell
General Manager, Business Events:
Anthony Hyde (until February 2014)
Head of Commercial
Development: Robyn Lines
Head of Theatre: Toni Racklin
Head of Cinema: Robert Rider
Head of Learning & Participation:
Gini Simpson

Heads of Department
Head of Sales: Samme Allen
(until December 2013)
Head of Sales – Business Events:
Jackie Boughton (from May 2014)
Head of Estates and Facilities
Management: Martin Auger
Head of Business Events 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

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

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A New Direction
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Adelaide Festival
Aldeburgh Festival
Amnesty International
Anxiety Festival
Arts Council England
Associate Ensembles
ATP
Australian High Commission
BAFTA
Barking and Dagenham Music Service
BI ARTS
Bicycle Film Festival
Birds Eye View Film Festival
Birkbeck, University of London
Bleed Music
British Council
Centro Cultural Bank of Brazil
Chat’s Palace
City of London Festival
Como No
Concertgebouw Brugge
Counterpoints Arts
Czech Centre
Czech Centre, London
East End Film Festival
Eat Your Own Ears
EFG London Jazz Festival
Embassy of Brazil
Embassy of Denmark
Embassy of the
Kingdom of the Netherlands
Embassy of the
Slovak Republic in London
Entelechy
EPPGH La Villette
Faber Music
Fashion in Film
Fashion in Film Festival
Fellows Court Community Centre
Festival D’Automne a Paris
Festival de Marseille
Festival of Arts
Fundacja Tone
Gillett Squared
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Goethe-Institut London
Google Creative Labs
Greater London Authority
Greenwich Music Service
Guildhall School of Music & Drama
Hackney Co-operative Developments
Hackney Council
Hackney Music Service
Hackney One Festival
Harper’s Bazaar
Human Rights Watch Film Festival
i.am.angel
ICA
Institut français
Institut für Auslandsbeziehungen e.V.

Institute of Ideas
Instituto Camões
Irish Film Institute
Jewish Music Institute
Jumpboard Productions
Kinoteka
Kyoto Experiment
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LA Philharmonic Association
Les Spectacles Vivants-Centre
Pompidou
LFS
London Borough of Islington
London Borough of Newham
London Borough of Waltham Forest
London College of Communication
London East End Film Festival
London Film School
London International
Animation Festival
London International Mime Festival
London Jazz Festival
London Legacy Development
Corporation
Louisiana Museum of Modern Art,
Humlebaek

LUX
Mais Um Discos
Maison Jean Paul Gaultier, Paris
Makerversity
Moderna Museet, Stockholm.
Montreal Museum of Fine Arts
in collaboration
Music Beyond Mainstream
National Theatre Wales
No-Nation
Oberhausen Film Festival (Germany)
Other Voices
Palestine Film Festival
Paul
Penguin Press
Polish Cultural Institute in London
Princes Trust
Redbridge Music Service
Roche Bobois
Royal Central School of Speech
and Drama
Royal Holloway University of London
Ruhrtriennale-International
SAHA Association
Scottish Arts Council
Sheffield Doc/Fest
Shoreditch Festival
Slovak Film Institute
Solo
Songlines
Sound Connections
South Wind Blows
Spitalfields Music
St Paul’s Trust Secondary School
Stoke Newington Secondary School
Stoke Newington Town Hall
Stratford Circus
Swan Promotions
Technopolis, Buenos Aires, Argentina
The Architecture Foundation
The Critics Circle
The Learning Trust Hackney
The Oxford Samuel Beckett
Theatre Trust
The Sunday Times
The Times

The Vortex Jazz Club
Theatre Royal Stratford East
Tipping Point Film Fund
The Trampery
Tower Hamlets Council
Tower Hamlets Music Service
tp bennett
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UKIFF
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Village Underground
Vitra Design Museum, Weil am Rhein
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Wallpaper*
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Wilton’s Music Hall
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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 are supporting us.

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

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barbican season review

2013/14