

**Now's
the Time**

barbican





It is my pleasure to introduce this case for support for the Barbican Centre.

I've been privileged to serve as Chair of the Barbican Centre Trust for a year and a half now. One of my favourite things is asking people who've just visited the Barbican for the first time what they think. Time and again, they say, 'I had no idea! There's so much going on!'

They're right. We're incredibly lucky. Here in the heart of the City, accessible to all, we have one of the world's most dynamic artistic communities. (I'd say it's the most dynamic artistic community, but maybe I'm a little bit biased!) It's bursting at the seams with fresh talent and energy. Every day, international artists develop and present ground-breaking work and inspire people of all ages. Audiences get close to amazing performers and artists, and everybody feels that extra thrill of connection, to each other, to new experiences, and to their own dreams.

The Barbican is also a buzzing hive of learning. We have the Guildhall School of Music & Drama right next door. The joint Barbican Guildhall Creative Learning team delivers first-rate arts education programmes that help young people develop skills that are essential for success. There's a wealth of evidence to show what a far-reaching impact our programmes have – and along the way, we also get to talent-spot some very gifted new artists. Our off-site events, meanwhile, showcase the best of the arts in people's own communities.

If this was all we achieved, it would be really good. But good is not good enough, because we can be great. We can have a fundamental impact on the cultural life of the nation, and on the hopes and aspirations of the next generation who will shape the future.

This, then, is our case for investing in world-class arts and learning at the Barbican. I can't think of a better investment. Please, join me, and support the Barbican today.

Thank you,
Emma Kane
Chairman, Barbican Centre Trust



There are moments in the life of an organisation when you feel it is firing on all cylinders, and everybody's pulling together.

That's how it is at the Barbican now. We have an inspiring staff, a brilliant programme, a superb commercial offer, and diverse audiences that reflect today's London, a world-class cultural city. Our vision of 'arts without boundaries' is ready to take us forwards into a new era of success.

More than thirty years after the Barbican opened as 'one of the wonders of the world', the bold confidence of its original founders that the arts could find their place at the heart of a utopian estate has grown and developed. Larger audiences than ever come to enjoy theatre, music, dance, the visual arts, and cinema, all in this iconic venue. They love their experience of this remarkable place with its rich and rewarding range of programmes. We've continued to grow even in challenging economic times, and we're still growing, adding new offers and improving our facilities. Every day we work with dozens of cultural and educational organisations across the nation and beyond: an investment in the Barbican is an investment in the nation's artistic and cultural health and its quality of life.

This is a great moment for us, and a critical one. The City of London Corporation's leaders are committed to turning our area into a thriving cultural hub that knits venues and services together into one outstanding offer. Crossrail will open in 2018/19 with stations on both sides of the Barbican. Journey times east and west will be cut. Our visitors will be able to connect at Farringdon and Moorgate with routes straight out to London's airports, so we'll be more approachable and accessible than ever. The inspiring vision on the horizon is that the Government and City will work together with private funders to create a new Centre for Music in the heart of this hub. We'll be able to bring music and the arts into the lives of families, children, and aspiring young musicians across the country.

We've been incredibly fortunate over the years to have had so much underpinning support from the City of London Corporation, but the City cannot be our sole or indefinite source of support. That's where you come in. We have huge opportunities before us right now to enrich our international programme, improve our facilities, and expand our wonderful work with young people and communities across and beyond London.

It will be an exciting, energetic, challenging ride, with huge rewards for all: please join us on the journey!

Sir Nicholas Kenyon,
Managing Director, Barbican Centre

We pledge

Art is neither a luxury nor a privilege. It's essential. We all need the insight, connection, and inspiration that only the arts can give.

Going forwards, these are our three core pledges: to artists, to our audiences, and to you.

We will collaborate with a difference...

by giving international artists outstanding opportunities to work together in creating art without boundaries, and by connecting artists with young people.

We will be here for everybody, always...

by nurturing new audiences from all walks of life. With over 2,000 events a year, we are proud to present something for everyone at the Barbican.

We will help people up the creative

ladder... by giving young people a real chance to succeed, and by creating vibrant artistic and learning experiences that transform people's lives.

The Barbican, along with Create London and the London Legacy Development Corporation, celebrated the reopening of the Olympic Park in July 2013 with the Open East Festival – two days of music, food, theatre, and fun for a lively audience of thousands. We run similar festivals every year in neighbourhoods such as Waltham Forest and Barking and Dagenham, giving people from all walks of life a great taste of the arts.

Collaboration with a difference

The Barbican can boast one of the most widely admired brands in arts and culture around the world. Our curators and programmers are the very best. They help artists take risks, and they give audiences unrivalled opportunities to see international performers and artists.

One of the hallmarks of the Barbican is our strength in forging relationships with partners. We're the nation's top brokers of outstanding artistic productions, commissioning 100 new works every year in art, music, and international theatre and dance. We give artists the chance to unleash their imagination in a way they can't do anywhere else.

For example, we introduced director Ivo van Hove to actor Juliette Binoche. The result: an electrifying new *Antigone*.

We worked with Dance Umbrella to bring flamenco choreographer Rocio Molina to the Barbican. The result: the breath-taking *Bosque Ardora*.

Through the London International Mime Festival, we staged the UK premiere of a new collaboration between Belgium film-maker Jaco Van Dormael and choreographer Michèle Anne De Mey of Charleroi Danses. The result: the ravishingly beautiful *Kiss and Cry*.

We gave the brilliant Netia Jones the opportunity to collaborate with acclaimed tenor Ian Bostridge. The result: *Dark Mirror*, a multimedia stage adaptation of Schubert's *Winterreise*.

Images from left to right:
 Young Arts Academy Workshop © Byron Morris;
Antigone © Jan Versweyeld;
 Barbican Box Workshop, Hackney © Camilla Greenwell;
 Gustavo Dudamel © Chris Christodoulou;
 Rajasthan Heritage Brass Band, *Station to Station* © Rob Stothard/Getty Images;
 Benedict Cumberbatch (*Hamlet*) and Kobna Holdbrook-Smith (*Laertes*) and cast of *Hamlet* in rehearsal © Johan Persson



Some Barbican events take you to the outer edges of art. Others shed fresh light on familiar classics. You might see the latest dance by a leading choreographer one night, and Shakespeare in German, Russian or Japanese the next. You can stroll through exhibitions curated by artists working together with architects, designers, and photographers. If you want to hear the London Symphony Orchestra play new music by living composers such as Sally Beamish or Michael Tilson Thomas, then the Barbican's the place for that – just as it's also a venue for renowned soloists performing Handel or Mozart.

Our music programme is enriched by the many world-leading orchestras who come to the Barbican as International Associates, from the Los Angeles Philharmonic under the baton of the brilliant Gustavo Dudamel, to the Gewandhausorchester Leipzig, Jazz at the Lincoln Centre and the New York Philharmonic. Each of these orchestras delight us with brilliant performances and also, thanks to extensive residencies, give young local musicians a priceless opportunity to learn with the very best.

It's collaboration with a difference that allows for this rich kaleidoscope of creativity. Much of the new work shown at the Barbican is commissioned by us, especially in the Curve gallery – a space that inspires artists to think in bold new directions. Time and again artists launch dazzling new work, then go on to win further commissions and awards, major exhibitions and an international standing.

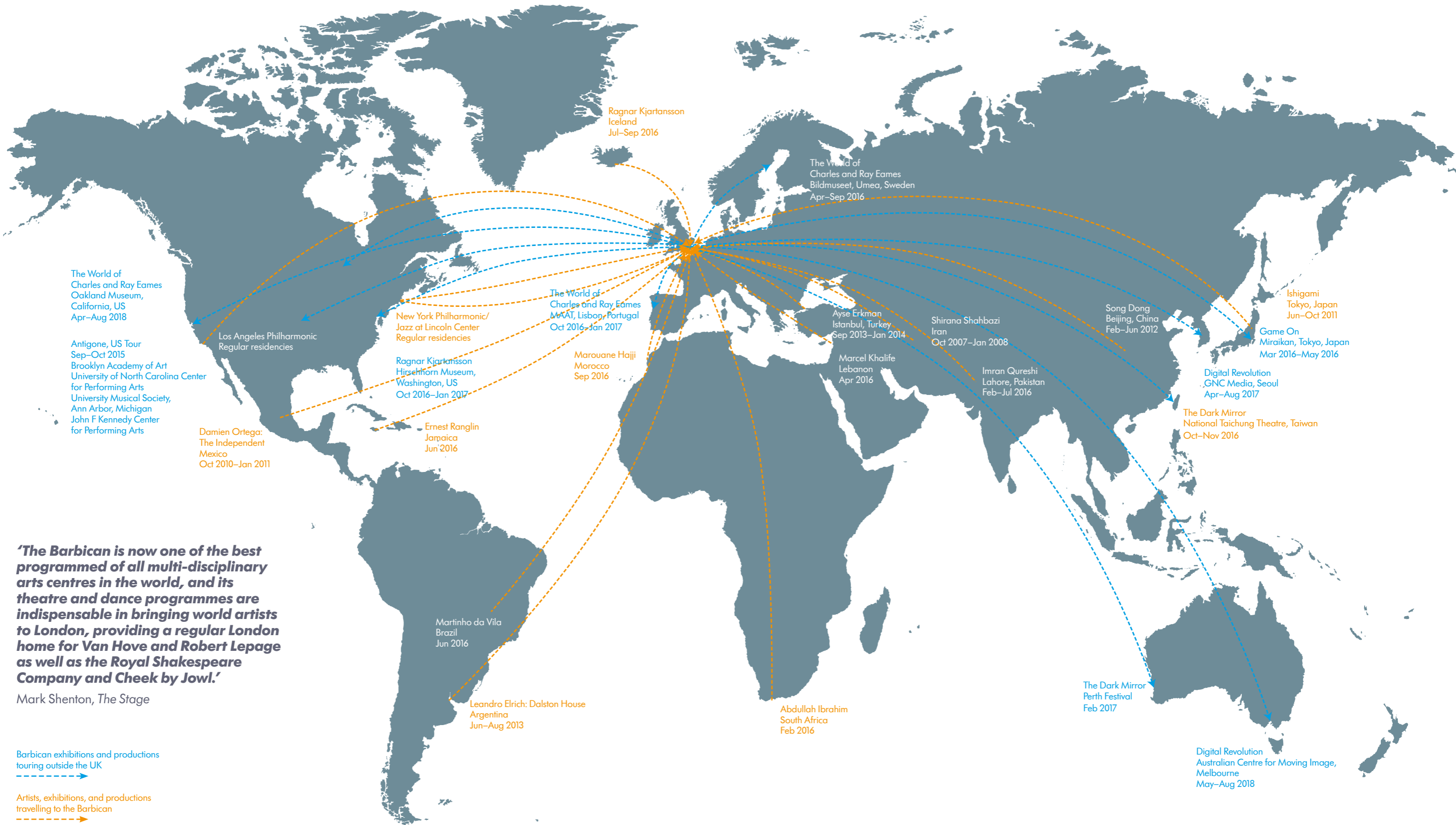
Thrilling productions. Challenging exhibitions. Curious, enthusiastic people from all around the world. A chance to reflect and connect, to learn and to wonder. That's what collaboration at the Barbican brings to you.

'Working closely with the Barbican gallery team on the design and making of the *Strange and Familiar* show has been hugely rewarding... no one ever said 'no', choosing instead to focus on how to make the shared ambitions possible. We feel extremely proud to have contributed to the extraordinary programme of Barbican gallery exhibitions.'

Witherford Watson Mann Architects,
 RIBA Stirling Prize Winners 2013

The Barbican on the World Stage

Our artists represent over 50 nationalities, and every year some 800,000 people from 90 countries see our exhibitions and productions outside the UK.



'The Barbican is now one of the best programmed of all multi-disciplinary arts centres in the world, and its theatre and dance programmes are indispensable in bringing world artists to London, providing a regular London home for Van Hove and Robert Lepage as well as the Royal Shakespeare Company and Cheek by Jowl.'

Mark Shenton, *The Stage*

From the front rows

We asked our arts and learning leaders three questions. How do you make sure that the Barbican is here for everybody? How do you nurture collaboration? And how do you help people up the creative ladder? We also asked them to share something of their vision for the future.

The seven people quoted here are: Louise Jeffreys, Director of Arts at the Barbican; Sean Gregory, Director of Learning and Engagement; Jane Alison, Head of Visual Arts; Huw Humphreys, Head of Music; Jenny Mollica, Head of Learning and Participation; Toni Racklin, Head of Theatre; and Robert Rider, Head of Cinema. Here are some of the things they said:

'It's essential that what we present is always pushing boundaries. We're the world's greatest city and we must deliver the greatest art as well.'

'We build every performer's visit into a bigger story. We give musicians a real home when they come to London, for example with masterclasses or programmes with local young people.' Huw Humphreys

'We work to make the Barbican feel like home for people – a place without any boundaries. It isn't just about what we will do for you. It's also about what you can do. We want to spark curiosity, ideas and learning, and to give young people a lifelong relationship with the Barbican, and with the arts.' Jenny Mollica

'We enrol hundreds of young people in ensembles such as Drum Works and Barbican Young Poets, and we give them the opportunity to work with visiting artists. Professional artists love discovering new talent and energy. Audiences are thrilled. And the young performers grow by leaps and bounds.' Sean Gregory

'The arts and creative industries are one of the fastest growing areas of our economy. From internships and residencies to projects and programmes that help young people find their creative voice, we enable thousands of young artists to develop the skills they need to succeed in the 21st century.'

'Perhaps the most important thing about the Barbican is that we're public servants. We're not here just for the experienced audiences and the famous artists – although we're very good at that. We genuinely strive to bring in a diverse audience, and to create art for the public good.' Louise Jeffreys

'Great productions don't just happen. They're created when people introduce the right artists to each other at the right time, and that's what we are able to do best.' Toni Racklin

'When we present silent films, we hire top class musicians to play. That's not the cheapest approach but it gives audiences an experience like no other – faithful to the original, and cutting-edge too.' Robert Rider

'In the Curve Gallery, every exhibition is free. That's even more important now that art is being marginalised in the school curriculum. We see school groups constantly in the Art Gallery, and we work hard to involve teachers.'

'We want children to realise that art isn't just for the privileged. It's something glorious that you don't have to be rich to make or to buy. It's for everyone.' Jane Alison



A Night With Boy Blue © Tristram Kenton/Boy Blue Entertainment

The Next Generation

Whatever it is that draws people through our doors, they're all searching for the same things. Inspiration. Insight. Magic.

Some people come to the Barbican for an introduction to the arts or a cultural experience, such as the Big Barbican Adventure for families or a visit to the theatre or cinema. Others attend a whole season of concerts or plays.

When it comes to young people, we really do go the extra mile. We know what the obstacles are. Young people can't afford much. They don't know what's on. All too often, leaders forget to consult students and teachers about what they want from their learning experiences. As a result, children across Britain are much less likely now to participate in cultural activities such as dance, music and drama than they were just five years ago. **That's why we offer over 50,000 subsidised tickets a year to 14–25 year olds.**

Thousands of students and teachers already take part every year in our learning programmes, sometimes over many months. Many come from some of the poorest neighbourhoods in the country, right on the Barbican's doorstep. These programmes have a very positive impact on their lives. **That's why we aim to deliver inspirational hands-on arts experiences to every single 8 to 16 year old in east London by 2020.**

When young people do participate in the arts, they develop the skills that are sought after by employers in a tough economy: curiosity and confidence, collaboration and communication. Above all, they ignite their own creativity. They're also far more likely to escape the cycle of poverty and to vote as adults. It's hard to accept defeat when you've performed on a world-class stage, or seen your photographs published in a beautiful art book. **That's why we've pledged to provide arts and training opportunities for over 10,000 young people and artists by 2020.**

In everything we do, we seek to have the broadest possible impact on Britain's cultural life. We've spearheaded the East London Cultural Education Partnership, which brings together neighbouring arts organizations together with schools to create a test-bed and model for arts education programmes across Britain. We're championing the national plan for arts and cultural education, and we're sharing our models with others across the UK.

We've shown it again and again: everybody benefits from a thriving arts and cultural sector. And everybody can participate.

Outside the Box

The players on the stage are looking both ways this year. Forwards to adulthood, backwards to childhood. Inside to their feelings, outside to a world that might not be quite ready for them.

Some stand tall. Others are awkward and soft-spoken. All of them are in Year Nine at the Urswick School in the heart of Hackney. This has been their year of the Barbican Box.

They've developed a play about suffragettes, voting rights, the Pankhurst sisters, and Rosa Parks. Gay rights, they've decided, is today's suffragette issue, and their play shuttles back and forth between the suffragettes' resistance and their own experiences of discrimination. They've been to see the Barbican production of *Antigone*, and they know what excellence looks like. They understand that the more you practice, the better you get.

Their two drama teachers and their mentor, Bea Pemberton, from the acclaimed theatre company Complicite, watch them rehearse.

'The way you're running across the stage is all silly,' one of the teachers tells them. 'You need to run in a way that shows strong feeling.' They run again, with more confidence. A little later, Bea says, 'You're not using all the stage. Don't be afraid to spread out and use the whole space.'

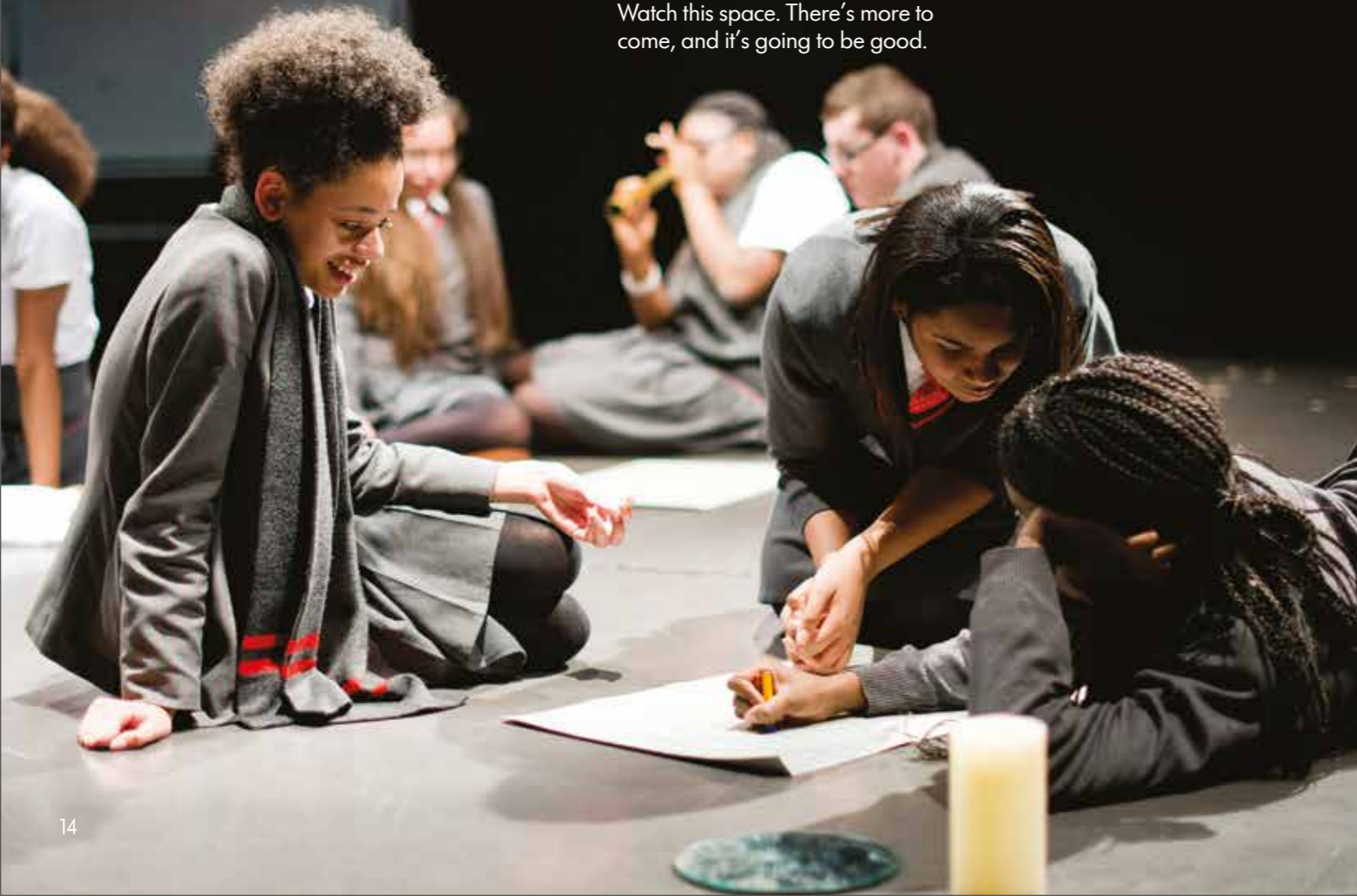
One of the students says, 'Bea sometimes changes things, but only for the better.'

Later that day, their friends and parents will watch the final performance. The actors will be moving strongly, speaking out clearly, and every word will be theirs.

All of them can now expect higher GCSE grades, and as one boy says, 'What we've learned at the Barbican will help us at Uni.' With this level of confidence, Uni is a less daunting option.

The Barbican Box project already reaches 25 schools a year, and it's expanding to outer east London boroughs where young people have even less access to the arts. Another year, and another band of players will unpack a fresh Barbican Box and begin the creative process all over again. When the actors are asked to suggest themes for next year, ideas tumble out. Dictatorships. Criminals. Comedy. A reality TV show that's about actors. How 'people our age' see the world.

Watch this space. There's more to come, and it's going to be good.



Joleigh came to the Barbican on a Maurice Adamson Fellowship to further her sound engineering skills in the workplace, having recently finished her degree.

She gained valuable on-the-job knowledge on large scale events and learned to handle professional audio equipment that would not have been available to her without the sponsorship.

Her internship is over, but Joleigh successfully applied for a position as Technician in the Music Department and is now working full-time at the Barbican.

Image opposite: Barbican Box Workshop © Camilla Greenwell
Top: Drum Works © Photographer tbc
Above: © Cathy Masser



Now's the time to join us

Everybody needs great art – and great art needs great funding. That's why we're working so hard to raise more funds at the Barbican. Because art is for everybody, always.

The Barbican Centre Trust is a charity led by a cross-section of corporate and cultural leaders. These men and women are growing our private support. They're helping us in our quest for new individual patrons and supporters. They're also making sure that everybody in the business community knows how much we have to offer corporate partners.

In 2012, we first passed the million-pound threshold. Our goal now is to raise £3 million a year by 2020, so that we can guarantee world-class artists for our growing audiences. We will be asking private individuals, trusts, and businesses to give as generously as possible, as well as seeking out further headline sponsorships and public sector grants. We will also continue to count on our partners for in-kind and matching support, which currently totals about £1 million a year.

There are so many ways in which you can tailor your own support for the Barbican. You can give young people full access to the arts and creative learning. You can help us capitalise further on our hard-won position as the world's top broker of new artistic partnerships, perhaps even underwriting a whole new commission. Or you can introduce yet more people to thrilling performances, here in London and across the nation.

However you choose to bring art to life at the Barbican, you'll be investing in stunning programmes that have a far-reaching impact. You'll be bringing art to people whose lives will forever be richer as a result. There'll never be a better time to join us.

'Becoming a Barbican patron is a win win. Finally, I'm seeing the best performances in town and, better still, I'm also making a difference to the lives of children in my local area. So often I walked past the Barbican. Now I'm often walking in, and it's a revelation every time.'

Steven Tredget, Barbican Centre Trustee

'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, Director, Emperor Design

How To Become Part Of Something Extraordinary

There are many ways to join us on the journey, most of them detailed below.

Individuals

If you're a UK tax payer The Barbican Centre Trust, like other registered charities, can claim an extra 25p in Gift Aid for every £1 you give, at no extra cost to you. If you pay tax at the higher or additional rate, you can claim the difference between the rate you pay and the basic rate on your donation. Speak with your financial adviser for information about how this may work for you.

We also encourage donors to contact their employers about matching gift schemes as well as another tax effective giving option, payroll giving.

American Friends

U.S. taxpayers may make tax effective donations through either National Philanthropic Trust-UK (NPT-UK) or Charities Aid Foundation (CAF) America.

Cash gifts

Gifts of cash have an immediate impact on the Barbican. They allow us to meet our most urgent needs and carry out our core mission. Many people choose to make monthly gifts, directing their support to areas that matter most to them.

Pledges

If you wish to make a larger gift, you can pledge it over three to five years.

Gift of shares

Shares that have appreciated in value create a great gift opportunity. Gifts of appreciated shares may also be tax effective for you. Please contact us for information on how you can make a gift of shares.

Foundation giving

The Barbican offers foundations great collaborative potential in the arts, creative learning, and research to develop the skills of artists and the next generation. There are also opportunities to support capital improvements to enhance the Centre for artists and visitors. Many charitable trusts, foundations and other grant makers make donations to the Barbican Centre Trust.

Businesses

The business community helps the Barbican fulfil its mission by contributing and partnering in many ways. Businesses of all sizes can join the most diverse arts membership in London and receive premium benefits for their business and staff. Businesses can also associate their brand with a global leader in the arts by sponsoring an exhibition, performance series or programme.

Other business opportunities include: supporting access to the arts, developing the employability and entrepreneurial skills of young people, and improving the experience for artists and visitors at the Centre.

Legacies

Individuals who wish to leave a legacy for future generations may include the Barbican Centre Trust in their will or estate plan. Bequests to a charity can be an effective way to reduce the total amount of tax liable on your estate.

Please contact us to discuss your interests. We look forward to hearing from you.

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The Barbican Centre Trust is a charity registered in England and Wales, no. 294282.



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

Images opposite:
Photos shared by visitors on Instagram: @colceon, @ldtreherne, @kurtvermeulen, @outdoor_escalators, @leighjonathan, @riabhavnani, @ynnad_zeugnmod
Black and white images © Alan Ainsworth

Back cover: Smoke Performance with Barbican Towers, Station to Station © Nicholas Triantafyllou

Points of View

Every weekend, photographers from around the world flock to the Barbican to capture the soaring lines and vibrant public spaces that make it so loved and so distinctive. Tens of thousands of these images are stored online, with hundreds more uploaded every week. Here are just a few of those images, showing the energy, the colour, and the sheer staying power of one of the most architecturally daring cultural centres on the planet today: a place that brings us all together, outside and in, then challenges us to see the world around us with new eyes.

'Every architect wants to work in the greatest utopian project ever built in the UK... The galleries are foundational to London's cultural landscape. It's a great privilege to make a small contribution to that tradition and to have a 'Barbican' in our portfolio.'

Tom Emerson, 6a Architects

