

**2017/18**

# **barbican** **review**

## Forewords



Every year at the Barbican has something distinctive, stimulating and provocative to offer audiences, but 2017/18 has been exceptional.

This was the year of *Basquiat: Boom*

for *Real*, bringing young, diverse London to Barbican Art Gallery for our most successful show ever. It was the year of Sir Simon Rattle, in his award-winning opening season as music director of our resident orchestra, the London Symphony Orchestra. It was the year of Simon Russell Beale weaving digital effects in the RSC's *The Tempest*; multimedia visual artist Yto Barrada launching her first major London commission – *Agadir* – in *The Curve*; and Jane Birkin reinterpreting Serge Gainsbourg's iconic songs in the Barbican Hall. Michael Clark toured his exhilarating dance programme to a simple, rock 'n' roll... song, and we collaborated with our community partners to bring brilliant music and crafts free to Londoners at the Walthamstow Garden Party.

Our plans to improve and enhance our iconic building continued apace; our foyers are now buzzing with daytime life and activities for all. This season we welcomed artists from 48 nations and ticket buyers from 101 countries, symbolising our commitment to the widest possible audience reach, enhanced by film and TV broadcasts and digital streaming. Whatever the challenges of Brexit, we will continue to be wholly international in our values.

The Barbican feels more thriving, more alive than ever: it is a vital part of City life. Join us, as we continue to push the boundaries of the arts and reimagine their future.

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**Sir Nicholas Kenyon**  
Managing Director, Barbican Centre



Looking back on another extraordinary year, I am struck by the power of the Barbican Centre to draw audiences and communities together in a shared love of the arts – whether

through its innovative programme, astounding educational offer, or iconic spaces.

Never before has the Barbican's role in the City of London, in the surrounding boroughs and in the UK felt more dynamic. From its work serving local communities through the Associate Schools, community views and young creatives programmes, to the dramatic Culture Mile launch event featuring 59 Productions' spectacular transformation of Beech Street in *Tunnel Visions: Array*, the Barbican's reach stretches far beyond the highwalks and towers.

Over the coming years, working with Culture Mile partners and the City of London Corporation, the Barbican will contribute to the transformation of the area, which will welcome a new Museum of London and, it is hoped, a new world-class Centre for Music.

Outside the Square Mile, Barbican productions and exhibitions travelled to five different continents this year, touring to major venues, festivals and galleries across the world. And with its 2018 season *The Art of Change* presenting bold responses to vital international issues, the Barbican truly exemplifies the contemporary multi-arts centre, one that is deeply rooted in community while maintaining a global outlook.

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**Dr Giles Shilson**  
Chairman, Barbican Centre

# A Record-Breaking Year

Surpassing previous audience records with more than 1.3 million attendees.



Walthamstow Garden Party 2017 © Gar Powell-Evans

Our hit show *Basquiat: Boom for Real* brought record numbers of new visitors to Barbican Art Gallery, while *Sound Unbound*, the Barbican Classical Weekender, brought new audiences to classical music with more than 60 concerts programmed across all our venues in one weekend. Our free Level G commissions continue to extend the artistic programme throughout the Barbican's spaces with monumental sculptures, choreographic residencies and large-scale projected installations.

For the first time, our OpenFest weekend expanded into numerous venues across London's Culture Mile and brought people of all ages to both free and ticketed exhibitions, music, dance, open rehearsals, showcases and workshops in and beyond the Centre. We also hosted our first-ever outdoor, on-site cinema, showing classic science fiction films in the Barbican's Sculpture Court to complement *Into the Unknown: A Journey through Science Fiction*.

Through Barbican Guildhall Creative Learning, we continue to bring arts education and career development to people of all ages and across every art form. Last year almost 16,000 people – including children, students, teachers and artists – participated in our immersive Creative Learning programmes. More broadly, our Creative Learning and offsite programmes reached more than 100,000 people through events including the Leyton Get Together and the innovative *Interlock* installation, in collaboration with the London Symphony Orchestra.

The Barbican also continues to work with partner organisations and venues to bring our international cross-arts programme to audiences beyond our walls. Once again we worked with Waltham Forest Council and Create London to produce Walthamstow Garden Party, which welcomed more than 30,000 people from across London for free concerts, performances, crafts, food and family activities.

In April 2017, we shared a multi-camera livestream of Cheek by Jowl's *The Winter's Tale*, subtitled in French and Spanish, with 82,000 viewers. Later that spring *Obsession*, led by Olivier and Tony Award-winning director Ivo van Hove and starring Jude Law, was broadcast live from the Barbican Theatre to cinemas around the world in partnership with NT Live.

Barbican Artistic Associate Boy Blue's hip-hop production *Emancipation of Expressionism* was filmed in the Barbican Theatre by Danny Boyle and broadcast on BBC Two, and was selected to become part of the GCSE dance syllabus. And Michael Clark Company's critically acclaimed *a simple, rock 'n' roll . . . song* was filmed for the BBC Four Dance Season and is now touring internationally.

As our global audiences expand, our core community of Barbican Members – who can access priority booking, discounted tickets and our membership lounge – has grown 23 per cent in the last year.

The Barbican's reputation for delivering creative and impactful meetings, conferences and celebrations also continues to grow, with delegate numbers increasing by 38 per cent since the previous year.

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'The little girl in the red raincoat was transfixed. Sitting on the edge of her seat in the front row of the Barbican Hall, her unbounded enthusiasm for everything she was hearing seemed to encapsulate all that the Barbican's Sound Unbound project was trying to achieve – opening new (and not-so-new) ears to the adventure of music'

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Observer

## The Art of Change

**Louise Jeffreys, the Barbican's Artistic Director, reflects on the Barbican's 2018 annual theme.**



Tuning into Change with Gustavo Dudamel in the Barbican Hall © Mark Allan

### Can the arts change the world?

That's what we set out to explore this year when we launched our 2018 cross-arts season *The Art of Change*. As an international arts centre, we felt well placed to explore the role that the arts play in politics and society, particularly as we're living in a time of such national and international uncertainty.

So we programmed an entire season – across theatre, music, film, visual art, dance, spoken word, talks and more – that explores changing societal attitudes, power dynamics, relationships and the treatment of individuals and groups considered to be outside the mainstream.

Early highlights of the season included Jazz at Lincoln Center's recreation of the famous Benny Goodman concert in 1938 – the first interracial concert at New York's prestigious Carnegie Hall and a watershed moment in American music history. In Barbican Art Gallery we launched *Another Kind of Life: Photography on the Margins*, an incredibly moving exhibition that addressed difficult questions about what it means to exist on the margins and the role artists have played in portraying subcultures. And our film season *Nevertheless She Persisted: Suffrage, Cinema and Beyond* showed feature films and documentaries that highlight women's fight for equality and influence, inspired by the 100-year anniversary since certain women gained the right to vote in the UK.

Some of the most exciting moments of *The Art of Change* season have come through our Barbican Guildhall Creative Learning programmes, which have offered young people opportunities to engage with this topic. *Tuning into Change*, for example, brought together 42 young creatives from Bristol, Gateshead, London, Los Angeles and parts of Scotland over six months to create a youth manifesto for the future of the arts.

We've also launched an online film series, where each month an emerging film-maker produces a short piece inspired by *The Art of Change*. Helen Plumb's *A Prickly Subject*, exploring the topic of female body hair, has now had more than 1 million views across YouTube and Facebook, making it our most watched video ever.

*The Art of Change* season has also triggered internal conversations as we explore the responsibilities of the arts, and arts centres, in responding to the challenges of the future. We're looking at our role as a civic space, and as a platform for ideas to be debated and discussed. And we're engaging more with our audiences as we seek their input on these issues. If *The Art of Change* enables someone – including ourselves – to think a little differently about what others might be going through or to better understand the perspective of another, then we will have succeeded.

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'This exhibition presents us with a document of human dignity. To confront it face on and discover empathy means that attitudes are beginning to shift'

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*The Times*, reviewing *Another Kind of Life: Photography on the Margins*

# The Basquiat Boom

How our electrifying Basquiat exhibition broke records and inspired new programming.



Basquiat: Boom for Real installation view, Barbican Art Gallery 21 September 2017–28 January 2018, © Tristan Fewings / Getty Images, Artworks: © The Estate of Jean-Michel Basquiat. Licensed by Artstar.

In autumn 2017, Basquiat mania overtook London. *Basquiat: Boom for Real* was the first large-scale UK exhibition of the work of American artist Jean-Michel Basquiat, whose meteoric rise in the 1980s New York art scene left an indelible mark on contemporary art and pop culture. This unprecedented collection of more than 100 works became our most-visited exhibition ever.

The creative brilliance, multidisciplinary range and political scope of Basquiat's work inspired an entire cross-arts programme across the Barbican. *The Grime and the Glamour: NYC 1976–90* season collected films that capture the New York City of Basquiat's youth and career, chronicling a period of significant historical change and creative energy in the city. A series of contemporary music concerts across genres showcased music that Basquiat both loved and inspired. The closing event *Video Jam x Basquiat* celebrated the immense cultural impact of Basquiat's work with a curated programme of new short films, each with original live musical accompaniment.

Young audiences were especially captivated by the provocative and political spirit of

Basquiat's work and attended the exhibition in record numbers. During the exhibition's run, the average number of weekly sign ups to our Young Barbican membership scheme more than doubled. And through our Creative Learning programmes, we engaged entirely new audiences.

Our Creative Learning department organised *Too Young for What?*, a full-day interactive experience curated by Barbican staff and Young Creatives participants, which reached approximately 1,200 people through workshops and free foyer activities. Through the new Community Views offer, we were able to bring a number of community groups to see the exhibition for free, including refugee and homeless groups, BAME community groups and individuals in drug and alcohol recovery – 90 per cent of whom had never visited Barbican Art Gallery before.

The impact of the exhibition extended far beyond the walls of the Barbican. *Boom for Real* inspired a BAFTA-winning, feature-length BBC documentary as well as two new Banksy artworks in the Beech Street tunnel, and resulted in media coverage across 58 countries.

'His collisions of word and image, eloquence and cartoon fun, capture the broken and tragic arc of American history'

★★★★★  
Guardian

## Bringing the World to London

**We welcomed artists from 48 nations and audience bookings from 101 different countries.**

Our international arts programme is at the heart of what we do. The Barbican's relationships with outstanding companies from across the globe enable us to present an arts programme that engages, enthralls and sometimes challenges audiences with new ideas, perspectives and artistic approaches.

European collaboration continues to be central to our programme. This year, the Barbican's nearly decade-long relationship with Ivo van Hove and Internationaal Theater Amsterdam (formerly Toneelgroep Amsterdam) continued with a major residency of four plays from the acclaimed theatre company, which included the return of *Roman Tragedies*, the landmark production that first introduced London audiences to the ensemble in 2009.

There were visits from two of Germany's most exciting musical exports, with Berlin-based pianist and composer Nils Frahm making a much-anticipated return to the Centre for four sold-out concerts, and performances by superstar tenor Jonas Kaufmann.

The Barbican continued to work with leading international festivals, presenting work with our partners at international dance festival Dance Umbrella, Human Rights Watch Film Festival, London International Animation Festival, London International Mime Festival, Shubbak, London's biennial festival of contemporary Arab culture and leading electronic and experimental music festival Unsound.

From further afield, the Barbican celebrated the work of the late Japanese theatre director Yukio Ninagawa, reprising his company's historic production of Shakespeare's *Macbeth*. Japan was also the focus of our autumn art gallery exhibition, *The Japanese House: Architecture and Life after 1945*, the first major exhibition to focus on Japanese domestic architecture from the end of the Second World War.

Renowned Chinese artist and activist Ai Weiwei participated in a live-broadcasted panel discussion at the Barbican following a screening of his ground breaking documentary on the global refugee crisis, *Human Flow*.

Our *Into the Unknown* exhibition presented a global survey of science fiction to provide a wider perspective and understanding of the genre, while our *Conversations with Women in Film* series highlighted the impact of women in the film industry, featuring ScreenTalks from leading female directors from around the world.

The Barbican also introduced audiences to the work of New York-based choreographer and dancer Trajal Harrell, presenting his experiments with dance in his first ever performance exhibition in the UK. We also continued to showcase the work of current and future generations of outstanding international musical talent, from American pianist Jeremy Denk featuring as our Milton Court Artist-in-Residence to our participation in the European Concert Hall Organisation's (ECHO) Rising Stars programme.



# Touring our Work

## Barbican productions, programming and exhibitions toured to sixteen different countries across five continents.

For the first time, Barbican International Enterprises – which produces touring exhibitions with a focus on digital technology and the moving image – launched two new exhibitions in one year. *Into the Unknown*, our exploration of the world of science fiction, toured to Athens, and *Mangasia: Wonderlands of Asian Comics* was the first BIE show conceived to launch at a partner venue, premiering in Rome in autumn 2017.

After a six-year international tour, *Designing 007* completed its final run in Dubai, and *Game On* travelled to three venues in Italy and Brazil before embarking on a fifteen-month, three-city run in China in summer 2018. *Digital Revolution* was also shown in Beijing.

Five Barbican Art Gallery shows toured across the UK and Europe. *Strange and Familiar: Britain as Revealed by International Photographers*, curated by celebrated British photographer Martin Parr, toured to Manchester Art Gallery in early 2017. *The World of Charles and Ray Eames*, exploring the life and work of two of the most important designers of the 20th century, toured to Belgium

and Germany, while *The Vulgar: Fashion Redefined* travelled to Belgium and Austria.

John Akomfrah's *Purple*, an immersive six-channel video installation addressing climate change, travelled to Madrid after being commissioned for The Curve, and *Basquiat: Boom for Real* toured to Frankfurt following its run at the Barbican.

Barbican theatrical coproductions also toured internationally during this period. Following its premiere at the Barbican, *The Dark Mirror: Zender's Winterreise* with tenor Ian Bostridge toured to Perth International Arts Festival in Australia, as well as to Lincoln Center in New York City. *Obsession*, starring Jude Law and directed by Ivo van Hove, toured to Vienna, Amsterdam and Luxembourg following its successful run at the Barbican.



*Into the Unknown: A Journey through Science Fiction* at Onassis Cultural Centre, Athens, 9 October 2017–14 January 2018 © Yannis Drakoulidis



Barbican Box in Manchester, July 2017 © Simon Liddiard

## Barbican Box Goes to Manchester

### Taking our pioneering arts education project outside London.

Since 2011, Barbican Guildhall Creative Learning has successfully run Barbican Box, our flagship arts education project, in schools across London. Thanks to support from the Lord Mayor of London, in 2017 we took the programme outside the capital for the first time for a pilot project with cross-arts centre HOME in Manchester.

Barbican Box is a portable box curated by an artist and filled with the ingredients schools need to create original theatre, visual art or music inspired by our world-class arts programme. Last summer in Manchester, world-renowned theatre company Complicité designed a 'Ballot Box' to inspire discussion around politics and political power. Working with HOME Manchester as the base, teachers from four schools in that city participated in professional development

workshops led by Complicité artists, and then returned to their drama classes to guide students in devising their own piece of theatre.

We were delighted by the success of this pilot and have now secured new funding from the Esmée Fairbairn Foundation to continue the project in Manchester and develop new collaborative partnerships in other regions of the UK.

This is an exciting step for the Barbican as we begin to expand the reach of our Creative Learning programmes by working with partners across the UK.

# programme

## This is Rattle

**Sir Simon Rattle became Music Director of the London Symphony Orchestra, our Resident Orchestra since 1982.**



In September 2017, Sir Simon Rattle returned to the UK for his highly anticipated first season with the London Symphony Orchestra and became Artist-in-Association at the Barbican and Guildhall School of Music & Drama.

*This is Rattle* was a ten-day celebration of Rattle's arrival in London, featuring the best of British music and welcoming both loyal and new audiences to venues across London's Culture Mile. The inaugural concert was projected live on our outdoor cinema screen in the Barbican Sculpture Court, with audience members listening

to the music through personal headsets, bringing silent disco technology to classical music.

His inaugural concert as LSO Music Director – featuring a world premiere by Helen Grime – was the first in an annual series that will see new works commissioned by the Barbican from British composers for Sir Simon Rattle and the LSO, and which will open each of their upcoming seasons.

As part of the celebrations, the Barbican and LSO jointly commissioned *Interlock: Friends Pictured Within*, an interactive multimedia installation

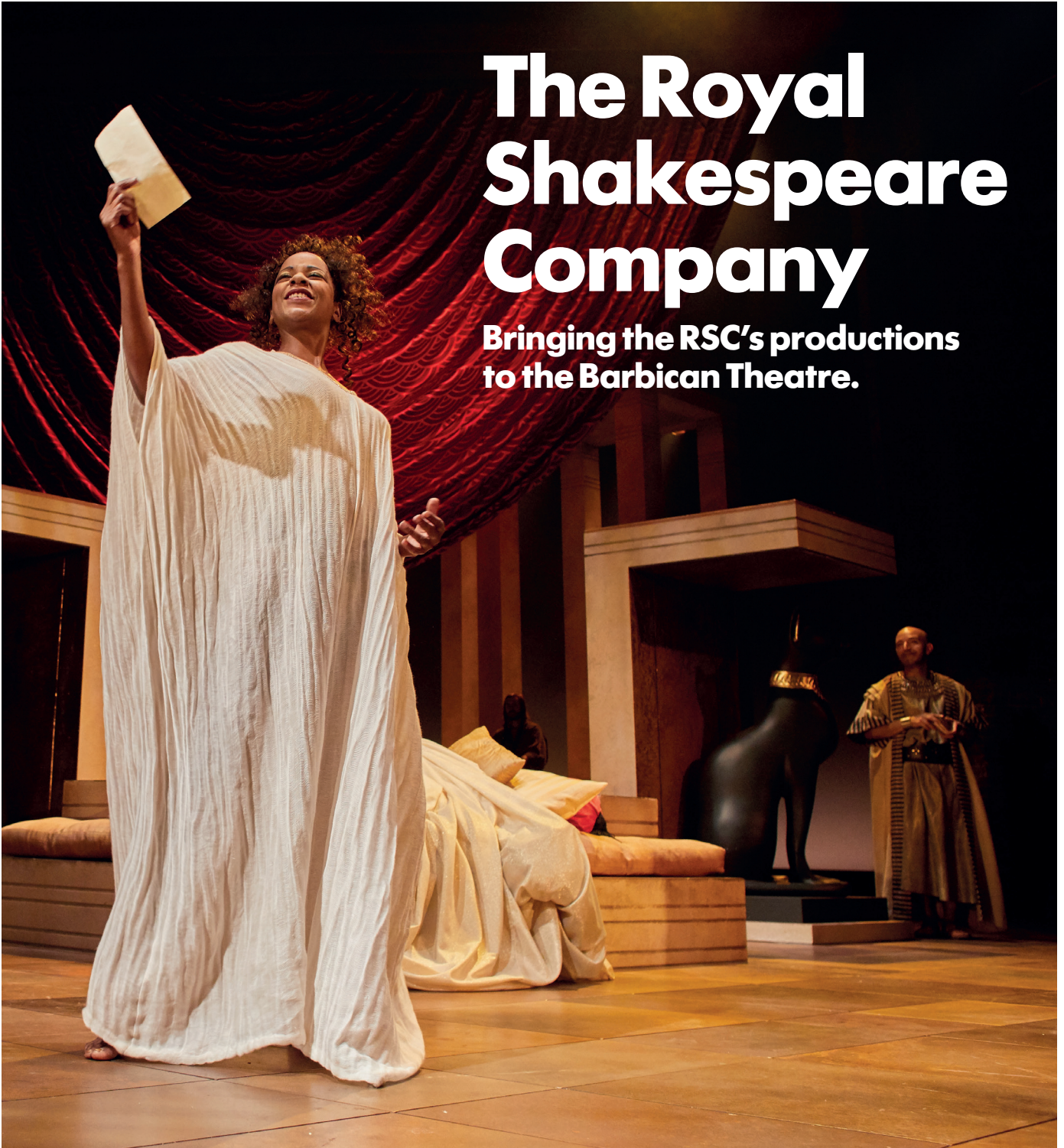
in the Barbican's foyer spaces inspired by Elgar's *Enigma Variations*. Devised by Barbican Guildhall Creative Learning with composer Anna Meredith and artist Jonathan Munro, this free digital artwork was created with the input of more than 150 people from groups including Barbican Young Visual Artists, Guildhall School musicians, and LSO On Track Next Generation young musicians from east London.

In May 2018, *This is Rattle* won the Royal Philharmonic Society Music Award for Concert Series and Festivals.



# The Royal Shakespeare Company

Bringing the RSC's productions to the Barbican Theatre.



Royal Shakespeare Company, *Antony & Cleopatra*, Josette Simon © Helen Maybanks

Since 2013 the Barbican and Royal Shakespeare Company have collaborated to bring the RSC's work from its Stratford-upon-Avon home to our London stage, now its regular base in the capital.

Last summer saw the London transfer of RSC Artistic Director Gregory Doran's ground-breaking *The Tempest*, in collaboration with Intel and in association with *The Imaginarium Studios*, starring Simon Russell Beale as Prospero. In the autumn, the RSC brought its

ROME MMXVII season, which gave audiences a rare opportunity to see four of Shakespeare's most gripping plays – *Coriolanus*, *Julius Caesar*, *Antony & Cleopatra* and *Titus Andronicus* – over three months. The plays were also screened live from the Royal Shakespeare Theatre in our cinemas prior to their arrival here as part of the RSC's Live from Stratford-upon-Avon initiative.

Our Barbican Guildhall Creative Learning team continued to work closely alongside the RSC to enhance audiences' experiences

of Shakespeare. The Barbican and the RSC collaborated to run Barbican Backstage, giving secondary school students insight into the technical skills behind the creation of *Julius Caesar*. Students and theatre practitioners also participated in an intensive Weekend Lab led by director Iqbal Khan and responding to his production of *Antony & Cleopatra*.

## A New Era for The Pit

**A place where anything can – and does – happen.**

The Pit is a theatre space that is perfectly sized for experimental work. Recently the programme has expanded to include Open Labs and research and development sessions for artists to evolve and test out new work, as well as our new Pit Party concept, pioneered in 2016 by theatre collective nitroBEAT. These one- or two-day devised theatrical events are presented and curated by a guest artist or producer and bring a diverse range of new voices to our venue.

Three artists and curators who have worked in The Pit over the last year share their experiences.

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‘Pit Parties have provided a playground to experiment with contemporary music and theatre and to nurture new talent and ideas for future development ... [The Pit] feels open to possibilities. This feeling goes beyond technical flexibility; it’s about the culture and the team. The support of Barbican staff is commented on by everyone, throughout the planning stages, the welcoming activities and through their investment in striving for excellence with us’

**Diane Morgan,**  
Artistic Director, *nitroBEAT*

*Theatre and dance collective nitroBEAT returned in September 2017 to curate Suckerpunch Boom Suite, inspired by the work of Jean-Michel Basquiat and the Barbican’s Basquiat: Boom for Real exhibition.*



Rhiannon Faith, *Smack That (a conversation)* © Foteini Christofilopoulou

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‘Each time I return [to The Pit] I remember how far I have come and how much my work has changed and grown. What’s special is the energy of the people that surround the experience ... They support your vision and drive you to be the best artist you can be. It’s pretty magical’

**Rhiannon Faith**

*Rhiannon Faith’s participatory dance and theatre performance Smack That (a conversation) about domestic violence was developed through the Barbican’s Open Lab.*

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‘For an organisation like S3A to have our practice recognised and commissioned to show at the Barbican was enormously empowering. We’ve got so much to say and smaller organisations with engagement at the heart rarely get such a high-profile opportunity to tell our stories ... It’s fired us up to keep advocating for working class people’

**Liza Vallance**  
Artistic Director, *Studio 3 Arts*

*Barking and Dagenham-based Studio 3 Arts presented their Pit Party Meat Raffle: a working class cabaret, featuring two nights of interactive theatre celebrating the subversive and community spirit of working class clubs.*

# Supporting our Programme

**The Barbican's world-class arts and learning programme is made possible by the generous support of our donors and the success of our commercial activity.**



Barbican Shop during OpenFest 2018 © Gar Powell-Evans

In the 2017/18 financial year, we raised more than £1.7 million through donations and business partnerships, in addition to the generous support received from the City of London Corporation. We received a further £480,000 from Arts Council England to engage new audiences and local communities.

Audiences contributed nearly £100,000 via donation points across the Barbican and while purchasing tickets. We also welcomed many new Barbican Patrons and Business Members, all of whom have an enormous impact on the quality and expansion of our projects.

The third Barbican Ball saw generous individuals come together for a live fundraising auction and gala inspired by 1982, the year of the Barbican's opening, and we raised a record amount.

Supporters responded generously to the extraordinary exhibition *Basquiat: Boom for Real*, collectively contributing the most towards a single Barbican exhibition ever. For The

Curve, partners and funders lent vital support to enable the commissioning of John Akomrah and Yto Barrada's innovative and ambitious free installations, which were visited by more than 79,000 people.

We continue to ensure that Creative Learning programmes remain accessible to all. We succeeded in establishing innovative partnerships in support of *The Art of Change* season, with new funders for whom its themes of community, activism and identity resonate deeply. This included securing our first ever grant from the Heritage Lottery Fund in support of a year-long residency in one of Britain's largest secondary schools, Sydney Russell School in Barking and Dagenham.

Individuals, companies, foundations, embassies and cultural institutes again provided vital support for productions and performances from artists across the globe, helping expand our international reach and reputation.

The Barbican's commercial activities continue to generate essential income to support our artistic programme. The Business Events team had a very successful year, managing 352 events, hosting more than 143,000 delegates and generating an eighteen per cent increase in income. The team was also awarded a COOL Venue Award from Prestige Events and Venue Team of the Year from the Hire Space Awards.

The Barbican Shop also continues to expand, this year curating the successful *Make!* season in partnership with *Crafts Magazine* to deliver a programme of events including workshops in embroidery, book-binding, ring carving and weaving, as well as breaking our record for the number of catalogues sold during *Basquiat: Boom for Real*.

The Barbican and the Barbican Centre Trust would once again like to thank all of our supporters, clients and customers who continue to make our work possible.

## Our Associates

Highlights of the 2017/18 season presented by our UK-based associates.



### Academy of Ancient Music

Purcell's Restoration semi-staged opera *King Arthur* was dramatically reimagined for contemporary times by director Daisy Evans.



### BBC Symphony Orchestra

The BBC Symphony Orchestra, BBC Symphony Chorus and BBC Singers presented *Total Immersion: Esa-Pekka Salonen*, a full day of film, conversation and concerts offering a rich survey of the Finnish composer's music for both orchestra and chamber ensemble.



### Boy Blue

*Blak Whyte Gray*, Boy Blue's first full-length abstract work, was nominated for a 2017 Olivier Award (Best New Dance Production) and for a Critics' Circle National Dance Award (Best Modern Choreography). *Blak Whyte Gray* also toured to the Edinburgh International Festival in August 2017.



### Create London

Co produced with Create London, London Borough of Waltham Forest and other local partners, *Walthamstow Garden Party* is a free summer festival that combines some of the best music, dance, film, spoken word, and arts and crafts that the Barbican and the E17 community have to offer.



### Drum Works

Based in east London, Drum Works uses drumming to inspire people creatively, give them confidence in their ideas and empower them to direct their own futures. Around 500 people take part every week through six schools, two senior ensembles and an adult group.



### Michael Clark Company

After its premiere at the Barbican in 2016, to a *simple, rock 'n' roll... song*, was nominated for a Critics' Circle National Dance Award (Best Modern Choreography) as well as an Olivier Award (Best New Dance Production). The triple bill returned for a further nine performances in autumn 2017 and then toured to Bern, Birmingham, Bolzano, Heerlen, Florence, Luxembourg, Perth and Sydney.



## Britten Sinfonia

Halfway through its three-year Beethoven Symphony Cycle, with Thomas Adès as director and conductor, Britten Sinfonia performed Beethoven's fourth, fifth and sixth symphonies paired with works by Gerald Barry.



## Cheek by Jowl

Cheek by Jowl presented Shakespeare's *The Winter's Tale* in English and *Pericles* in French at the Barbican and internationally. Their production of *Measure for Measure* in Russian continues to perform around the world since presenting at the Barbican in 2015.

Images from left to right:  
Academy of Ancient Music © AAM & Robert Workman;  
BBC Symphony Orchestra © BBC Symphony Orchestra/Ellis O'Brien;  
Boy Blue, *Blak Whyte Gray* © Carl Fox; Britten Sinfonia © Britten Sinfonia  
& Chris Christodoulou; Cheek by Jowl, *The Winter's Tale* © Johan Persson;  
Be Magnificent Craft Marquee by Create London at Walthamstow  
Garden Party 2017 © Susana Sanromán; Drum Works at OpenFest 2018  
© Camilla Greenwell; Michael Clark Company, *to a simple, rock 'n'*  
*roll... song* © Hugo Glendinning; Pharoah Sanders Quartet at EFG  
London Jazz Festival (produced by Serious) © Mark Allan



## Serious

The Serious programme at the Barbican included collaborations between Philip Glass and Laurie Anderson, Kurt Elling and Branford Marsalis, and Cuban piano greats Chucho Valdés and Gonzalo Rubalcaba. The 25th edition of the EFG London Jazz Festival opened with guitarist Pat Metheny and included *Next Generation Takes Over*, a day-long programme of learning work.

## Young Barbican

Making the arts more accessible to young people.



Young Programmers at Chronic Youth Film Festival, March 2018 © Matthew Kaltenborn

Young people are at the heart of the Barbican's present and future plans – that's why we offer 14–25-year-olds access to exclusive events, creative opportunities and event tickets starting at £5.

We started the free Young Barbican membership scheme in 2014 to welcome more young people to the Centre. Over the past year, the number of Young Barbican members has more than doubled, thanks in part to the popularity of *Basquiat: Boom for Real*. We now have more than 60,000 Young Barbican members who can get discounted tickets for themselves and a friend and attend exclusive events including

private Gallery views, the sharing of work in development and open rehearsals.

The scheme also includes learning and development opportunities for young creatives. Groups including the Barbican Young Poets, Programmers, Photographers and Visual Artists offer the participants mentorship and creative opportunities to explore and expand their talents.

For example, the Barbican Young Programmers is a group of young film enthusiasts who meet over four times a month and work with mentors to develop their skills. This year they worked with lead mentor Suzy Gillett to curate

the annual Chronic Youth Film Festival in March 2018, a festival programmed, run and presented by and for young people. This year's festival was very successful, garnering excellent press coverage and attracting high audience attendance.

Making our world-class, cross-arts programme more accessible to young people – especially those who are new to the Barbican – is a crucial part of our mission to inspire more people to discover and love the arts.

# Associate Schools

## Our partnership with The Garden School in Hackney.

One of our most ambitious learning projects to date – in-depth partnerships with three Associate Schools in east London – includes a collaboration with The Garden School in Hackney, a special education school for learners with autism.

Throughout the year Barbican Guildhall Creative Learning staff have worked closely with teachers and students at the school to develop a bespoke, long-term programme of arts learning activities and professional development to meet the unique needs of their students.

Here's what the staff at The Garden School say about the impact of this work on their school and their students:

'Many of our students are preverbal. They can participate with their bodies in dance and making art. It is very important to use what the children can do in a positive way ... Arts projects pull people together, enthuse people, and make people feel more creative. They create a ripple effect in terms of creative possibilities'

**Pat Quigley,**  
Head of School,  
The Garden School

'Before the Barbican, I wrote to many arts organisations asking to collaborate – but the reply was usually no. Even when arts organisations said they had experience working with and delivering projects for students with special educational needs, I still had to adapt their programmes. The Barbican was different immediately. They listened to us and their staff attended the 'Introduction to Autism' training at our school. We now feel spoilt by all of the opportunities we have all experienced – both pupils and staff. The photos and videos that we have collected and shared with families are so meaningful, and the enrichment the pupils have experienced is unbelievable'

**Deborah Snowden,**  
Dance Teacher,  
The Garden School

'When we started, some students weren't able to take part but now they are fully focussed and comfortable with having an audience. When I mention that there is a show coming up, you see the smiles appear on their faces because they know they are going to perform and they are proud of that ... For our students, having access to arts and culture is very, very important as it helps to improve everything, from self-esteem, to confidence, to their relationship and communication skills, as well as emotional intelligence. We have seen many improvements as a result of taking part'

**Laura Lamas,** Drama  
Teacher, The Garden School

## Poetry in Motion

For the *Subject to Change* project, twelve Barbican Young Poets wrote poems inspired by topical issues as part of *The Art of Change* season.

### 'Did You Pack Your Own Bags?'

Thumbs are the guiltiest part of the body,  
Guiltier than the brain  
Guiltier than the heart.  
Thumbs have brains, our palms have hearts,  
So we vote with our thumbs, so we choose  
to hold hands.  
I'm okay with you knowing things about me,  
I'm not okay with how much you know.  
I don't know how much of me is actually online,  
That's as bad as not knowing who packed your  
bag for your flight.  
Cyberweaponry sounds like it could be something nice  
Like a flower that grows next to hyacinths  
The perfect name for the cat of an oligarch.  
The word data is an 8-bit bird stuttering across the sky.  
My kids will read about privacy like I read  
about dinosaurs,  
How they put the Mock in democracy,  
Saw the pry in privacy.

Extract from Kareem Parkins-Brown's poem 'Did You Pack Your Own Bags?',  
inspired by the Cambridge Analytica files and the nature of privacy.



Kareem Parkins-Brown © Suzanne Zhang

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'I know if I begin and end my day with writing, just the process aligns my perspective, shakes off all distractions so I can focus on the important ... I tried other things before but this obsession was the one for me. I also stammer, have done for twenty years now, but when I'm reading poems in public it disappears. I really appreciate having a space where I can say what I want without having to compromise for the easier thing to say'

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**Kareem Parkins-Brown**





Laurie Ogden © Suzanne Zhang

‘When I found poetry, I felt for the first time like I had found a home in my own voice ... Poetry is a way to be heard, to communicate and debate. Change starts with people using their voice – we then have to follow it through with action’

## Laurie Ogden

### Hunger Strike

2018. A captive woman refuses to shrink under a prison guard’s glare. The guns pointed at temples are paper thin with Home Office stamps. Human Rights are rugs to be yanked from underfoot. Reset. Repeat. An indeterminate sentence sinks each day into dread. Night -mares are airplane shadows. Twitter sneers, *I just don’t really see the point in their strike.* With spit the taste of shut doors, *Not when I’m eating my full plate of Rights.*

Extract from Laurie Ogden’s poem ‘Hunger Strike’, inspired by the treatment of women detained at Yarl’s Wood. Ogden’s poem uses the ‘gramof&s’ form devised by Terrance Hayes.



Barbican Young Poets from the Subject to Change project © Suzanne Zhang

## Community Matters

Working with creatives beyond the Barbican.



Walthamstow Garden Party 2017 © Camilla Greenwell

**For the past five years we've partnered with London Borough of Waltham Forest, Create London and many other local organisations and partners to deliver the Walthamstow Garden Party. This year we launched a Creative Citizen Fellowship programme to support eight individuals from the local arts and community sector to foster their own creativity while helping them to develop opportunities for others to be creative too. Delyth Taylor, a freelance artist and current Creative Citizen Fellow, tells us more.**

I am an artist and my work is rooted in communities and spaces, focusing on engagement, participation and co-creation. My practice is playful, responsive and process driven, using performance, visual arts, puppetry and site-specific response. I try to create enticing and high-quality artistic experiences that can be accessible for many, particularly those who may not often engage with the arts in a more traditional sense.

I have lived in Walthamstow for nine years, and the Creative Citizen Fellowship has been a great opportunity to root some of my work in the communities where I live. I have been a visitor to and performer at the *Walthamstow Garden Party* over the years and wanted to get involved more directly in the planning, delivery and creative input of the festival.

Leading up to the 2018 *Walthamstow Garden Party*, I delivered four open access creative workshops across the borough, working with more than 300 children and their parents or carers to make propellers to decorate *News from Nowhere*, one of the Garden Party sites. Over the weekend itself, I led propeller-making workshops and parades with more than 400 children and their families.

The Creative Citizen Fellowship has really reignited my risk-taking streak and allowed me to try new ways of working. The fellowship has offered us the opportunity to have designated space to reflect on and develop our practice

with other creative practitioners, as well as wider arts professionals. Alongside a more practical knowledge of business planning and bid writing, the fellowship has developed my creative networks in and beyond the borough and I look forward to developing future collaborations.

I feel that in the future the fellowship experience can grow to do even more with Waltham Forest communities to work with people and groups who are not yet being represented and celebrated. There is a real power in a process that has local communities at its heart as it facilitates a true sense of pride, belonging and ownership.

**Delyth Taylor**  
Creative Citizen Fellow

# The Barbican Youth Panel

In 2017 we introduced a Youth Panel to bring young people's ideas into Barbican projects. Panellist kieren mehta looks back on the year.



Young Barbican members take part in a 'My Basquiat' tour, created by young people in response to the exhibition *Basquiat: Boom for Real* © Catarina Rodrigues

For arts organisations as large as the Barbican, it can be difficult to connect with all audiences. That's why the Youth Panel was formed: to provide feedback about how to make the Barbican more accessible to young people, focusing especially on inclusivity and diversity. We get to experience the inner workings of a major arts organisation, and to work on existing programming as well as creating something of our own.

We meet monthly to share ideas and catch up with each other, and one of the most rewarding

aspects of the panel has been meeting other young creatives and bonding over shared passions. We have been involved with a number of events including 'Boom House', where we built a small structure in the foyer designed to encourage people to develop and discuss their thoughts after seeing *Basquiat: Boom for Real*.

Young people often feel alienated and unrepresented by large organisations – not just in the arts, but on a fundamental level socially. The potential to be heard and have

those words take effect is what makes the panel so appealing, and why I applied to be part of it. If the Youth Panel can continue to drive change within the organisation, and work with other young creatives to produce more original programming, it has a bright and vital future.

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**kieren mehta**  
Barbican Youth Panellist



## Creating Culture Mile

**A major destination for culture and creativity in the heart of London's financial district.**

The Barbican is one of the core partners in Culture Mile, an ambitious new initiative to develop a world-class destination for culture and creativity in the Square Mile.

For the last few years, City of London Corporation has been working with the Barbican, Guildhall School of Music & Drama, London Symphony Orchestra and Museum of London on plans to transform the north-west of the Square Mile. With the formal launch of Culture Mile in July 2017, our shared ambition is to improve this area of the City's offer to audiences through imaginative collaborations, outdoor programming and major enhancements of the streets and public realm.

In March 2018, the Barbican played a significant role in the first big Culture Mile event, expanding our OpenFest weekend to encompass neighbouring Culture Mile venues and co-producing *Tunnel Visions: Array*, a free light and sound installation that transformed the Beech Street tunnel into an immersive audio-visual performance space.

Created by Tony Award-winning artists 59 Productions, *Tunnel Visions: Array* reimagined the tunnel as a vast canvas for a newly commissioned digital artwork inspired by composer/conductor Esa-Pekka Salonen's work *Karawane*. Audiences experienced this contemporary classical piece in a unique and unforgettable way.

Despite London being hit with snow and blizzards through the OpenFest and *Tunnel Visions: Array* weekend, the events attracted 25,000 people, providing a taster of how the partners will deliver large-scale collaborative events that attract new audiences to the City.

With Crossrail arriving at Farringdon and Moorgate, and with plans being developed for world-class new cultural buildings such as the Centre for Music and a new Museum of London, we're excited to be working with our Culture Mile partners to fulfill the creative potential of this extraordinary corner of the capital.

# A Year in the Life of the Conservatory

Our urban oasis.



Barbican Conservatory © Max Colson

The Barbican Conservatory is an idyllic escape in the centre of the city, bursting with lush plant life and three indoor ponds.

Designed by the Barbican's architects Chamberlin, Powell and Bon, and housing around 1,800 species of plants and trees, the conservatory continues to grow in popularity as a location for photo shoots, parties and weddings.

In the last year, publications including *Vogue*, *Evening Standard's ES Magazine*, and *Air France Magazine* have all used the conservatory as a location for photo shoots, and both *National Geographic* and *Time Out* have filmed online videos about the conservatory.

The conservatory has also become a sought-after venue for weddings and parties. Over the last year, there has been a 22 per cent increase in the

number of weddings held there, and a 20 per cent increase in Christmas and summer parties.

The conservatory – London's second largest after Kew Gardens – is open to the public on Sundays and Bank Holidays, with an afternoon tea service available, inspired by fruit, flowers or herbs grown there. On select Sundays our resident gardeners lead a tour that shares the history and hidden secrets of our urban oasis.

## Instagrammers in Residence

We regularly invite Instagrammers to capture life at the Barbican. Digital marketing assistant and curator of our Instagram account Suzanne Zhang shares some of her favourite shots.



Images left to right: Architecture tour, Liam Farquhar (@liamfarquhar); Architecture Tour, Philippa Thomas (@lostandfound); Robert Henke Lumière III, Ty (@justanotherdayin); Tiny Kingdom (@tinykingdom\_uk); Blanca Li Dance Company Robot, Ty (@justanotherdayin); British Sea Power Music for Polish Animation Classics, Alex Tolaro (@thealex09); Royal Opera House Les Enfants Terribles, Dolly Brown (@londonlivingdoll); Video Jam x Basquiat Young Fathers, Adeola Adeoko (@hrsdee); Conservatory Fly Tower, Tiny Kingdom (@tinykingdom\_uk)

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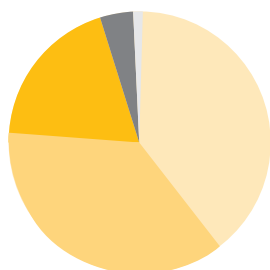
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# Finance

Income and expenditure	17/18 £000s	16/17 £000s	15/16 £000s
<b>Earned income</b>	<b>29,334</b>	<b>22,395</b>	<b>23,265</b>
<b>Public funding</b>			
City of London	17,212	17,615	16,922
DCMS and GLA	0	0	1,000
Arts Council England	538	488	455
	<b>17,750</b>	<b>18,103</b>	<b>18,377</b>
<b>Total Income</b>	<b>47,084</b>	<b>40,498</b>	<b>41,642</b>
<b>Arts programming expenditure</b>			
Music	4,896	4,091	4,579
Theatre and Dance	2,891	2,545	2,747
Cinema	706	613	797
Visual arts	1,997	1,818	1,978
Creative Learning	601	623	636
	<b>11,091</b>	<b>9,690</b>	<b>10,737</b>
<b>Other arts-related activity</b>	<b>3,779</b>	<b>2,491</b>	<b>2,866</b>
<b>Salaries</b>	<b>19,711</b>	<b>17,740</b>	<b>17,026</b>
<b>Commercial, buildings &amp; overhead costs</b>	<b>11,261</b>	<b>10,809</b>	<b>10,287</b>
<b>Total expenditure</b>	<b>45,842</b>	<b>40,730</b>	<b>40,916</b>
<b>Balances from previous year</b>	<b>588</b>	<b>820</b>	<b>95</b>
<b>Surplus/(deficit)</b>	<b>1,830</b>	<b>588</b>	<b>820</b>

- Fundraising 4%
- ACE 1%
- City of London 37%
- Trading and other 37%
- Box office 21%

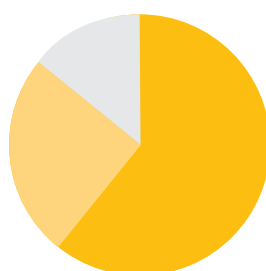


## Principal funding sources

In 2017/18, 37% of total funds came from the City of London (2016/17: 43%). Trading and other income increased on the prior year, but represents a similar percentage of total funds (2016/17: 36%). Box Office income represents 21% of total funds (2016/17: 16%).

Barbican Centre arts attendance	Events			Attendance 1000s		
	17/18	16/17	15/16	17/18	16/17	15/16
<b>Barbican Hall</b>						
Own promotions	83	75	82	113	108	119
London Symphony Orchestra	82	71	74	94	88	94
Other rentals	91	104	93	106	118	105
	<b>256</b>	<b>250</b>	<b>249</b>	<b>313</b>	<b>314</b>	<b>318</b>
<b>Theatres</b>						
<b>Barbican Theatre</b>						
Own promotions	92	102	61	85	74	50
Rentals	130	100	224	121	86	206
<b>The Pit</b>	68	80	168	7	9	13
<b>Silk Street (GSMD)</b>	17	3	10	6	1	4
	<b>307</b>	<b>285</b>	<b>463</b>	<b>219</b>	<b>170</b>	<b>273</b>
<b>Art galleries</b>	<b>5</b>	<b>6</b>	<b>5</b>	<b>397</b>	<b>244</b>	<b>210</b>
<b>Cinema</b>	<b>3,023</b>	<b>2,913</b>	<b>2,858</b>	<b>183</b>	<b>163</b>	<b>179</b>
<b>Commercial and other</b>	<b>455</b>	<b>346</b>	<b>255</b>	<b>180</b>	<b>125</b>	<b>102</b>
<b>Total</b>	<b>4,046</b>	<b>3,800</b>	<b>3,830</b>	<b>1,292</b>	<b>1,016</b>	<b>1,082</b>

- Arts events, own promotion 61%
- Arts events, rentals etc 25%
- Commercial and other events 14%



## Attendance

Overall attendance at the Centre was higher than in previous years, being approximately 1.3m (16/17: 1m). The attendance figures include all ticketed events, footfall through The Curve and estimated attendance at commercial events. In addition to these events, the Centre has non-ticketed activity in the foyer spaces and has produced several large events in the City and surrounding boroughs. Attendance at non-ticketed events is not included in the figures in this report.



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