“PERHAPS THE MOST DYNAMIC OF ALL UNIVERSITY ARTS CENTRES IN THE UK - ALWAYS SOMETHING INTERESTING TO SEE IN THE SPACIOUS EXHIBITION GALLERIES, AND A PROGRAMME OF MUSIC, FILMS AND PERFORMANCES TO APPEAL TO WIDE AUDIENCES.”

Amy A, Audience Member
Entering a fifth decade of inspiring people through a programme of arts and culture of many hues, Warwick Arts Centre will have sold its 10 millionth ticket this year. In this annual review of the 2015-2016 year I’m delighted to report another year of increases in audience attendance to live events, visitors to the building, and people participating in our creative learning and participation programmes.

Numbers, however, only tell us one small part of the story, our priority is also the quality of the experience for the people who make us who we are – the artists, performers, ticket buyers, participants and visitors - our ‘audience’ - together creating a memorable collective experience.

This year has been packed with events, starting in early October with arguably one of the theatrical events of the year; our co-production with Complicite of *The Encounter*, now touring the world. This was quickly followed by the exciting and well received weekend Festival of the Imagination, a once-in-50-year celebration of the astonishing collective output of University of Warwick academic teams and departments. I highlight these two October events as a demonstration of where Warwick Arts Centre excels; specialist and generalist, all under one roof, bringing diverse communities of interest together as a celebration of both University and the wider community.

Our programme continued in vibrant and energetic form throughout the year, and as new programme and business strands emerged, we must also celebrate the commitment, energy and dedication of a very talented staff team in realising ambitious new projects. Our experiential new family walk through event, *The Lost Gift* was a prime example of this spirit at Christmas – attracting over 4,000 people, many of whom were new to this immersive theatrical experience.

Creative international links with partner organisations and artists were evident in our visual arts programme. The Mead Gallery linked up through the Warwick Monash Alliance (an academic partnership between the University of Warwick, Stockholm’s Moderna Museet and Monash University in Melbourne, Australia), to curate an exhibition by artist Gerard Byrne; and in the summer nodding at the University of Warwick’s growing links with California with the *Another Minimalism, Art After California Light and Space*.

Future thinking has been an ongoing topic this year. Changes in public taste, the applications of new technologies in the arts and culture, Coventry’s UK City of Culture 2021 Bid, the Warwick Commission report: *Enriching Britain: Culture, Creativity and Growth*; and the University Chancellor’s Commission report on *The future role of the University of Warwick in the wider region*, alongside invaluable contributions from Warwick Arts Centre’s Advisory Board, have all illuminated this discussion. In the coming year we will be able to provide some concrete proposals for the next 20 years of Warwick Arts Centre.

Our many donors have made charitable contributions over the year and are due enormous thanks for their generosity and foresight, most especially in supporting our work for young people. This strand of activity has been led for many years by Education Director, Brian Bishop. Brian retired at the end of the year and I want to thank and praise him for his inspirational leadership of the vital strand of our creative work with young people.

In this year we also waved goodbye to a number of stalwart staff. Our long-standing and dedicated Finance Director, Alison Foden, retired. I am also saddened to report the loss of two other valuable and long-standing members of the team – Brenda Wilson, of our cleaning team, and Neil Lucas, our Master Carpenter.

The University of Warwick, in partnership with Arts Council England and the 29th May Charitable Trust, with Coventry City Council, has continued to fund our work at Warwick Arts Centre and this steadfast support is much appreciated.

**Alan Rivett**

Director, Warwick Arts Centre
OUR VISION

INSPIRING PEOPLE THROUGH THE ARTS, CULTURE, ENTERTAINMENT AND LEARNING

As ambitious in scope and variety as ever, Warwick Arts Centre's 2015-2016 programme hosted an exciting range of creative work from regular collaborators, as well as some new, energising conspirators.

Quality theatre from Kneehigh, Headlong, Tim Crouch and RIFCO sat alongside plenty of weird and wonderful shows on offer in the Studio Theatre, converting sceptics and, brilliantly, confusing some purists. We successfully re-created the setting of Regent's Park Open Air Theatre with the beautifully designed Lord of the Flies in the Butterworth Hall, which brought in over 5000 ticket buyers, of which 49% were schools from far and wide.

The Boys Dancing project The Underdogs showed off a cast of 100 young performers from across the region, supported enthusiastically by a huge audience.

Festivals hosting innovative, up to the minute performances from home and abroad included Bite Size, BE Festival and Emerge with the best of Warwick alumni. Peeping Tom from Belgium performed as part of International Dance Festival Birmingham. Festival of the Imagination, celebrating the University's 50th took on equality, robots, religion, ska and androids, as well as the science behind low-salt cuisine.

Committed, lively audiences for jam-packed Family Days, plus regular half-term and holiday programmes of work for children were success stories, and we plan to build on these in the future. The Circus Evolution network toured Circa Tsuica from France and see-sawing, acrobatic brass instruments were a fine novelty.

The comedy programme continues to talent spot as well as attract major stars and correspondingly big houses with Romesh Ranganathan, Stewart Lee, Bill Bailey and Sarah Millican leading the fray.

In the cinema Lady in a Van, Carol, The Danish Girl and Suffragette proved very popular, as did our arts documentaries, including studies of Mapplethorpe, Renoir and the arts philanthropist Peggy Guggenheim – as well as a number of ethereal and mesmerising Tarkovsky retrospective showings. Highlights in an impressively varied music programme included pianist Mitsuko Uchida, favourites CBSO and Royal Philharmonic Orchestra in the Concert Series repertoire. Elvis Costello sold out his only date outside London months in advance.

In the Mead Gallery the Summer exhibition Another Minimalism received warm feedback from the public, who particularly loved Ann Veronica Janssens' mesmerising Yellow Rose. Irish artist Gerard Byrne's Spring exhibition attracted critical attention from national media, whilst the Arts Council's Making It touring exhibition of British sculpture in autumn presented works by, amongst others, Anish Kapoor, Antony Gormley and Richard Deacon.

The new Masterclasses series for amateurs both skilled and willing are proving increasingly popular, covering topics including screenwriting, photography, and a series of ‘how to’ baptisms of fire.

I started work in January and, as a dance fan, am plotting to tactically increase the selection of dance featured in the programme. Local heroes Motionhouse, wizard choreographer Tom Dale and wickedly naughty Protein will be back, alongside enticing, hand-picked discoveries from Irish to Indian, from Latin to tap, across the spectrum of dance styles.

Julia Carruthers
Programme Director, Warwick Arts Centre
COMPLICITE CO-COMMISSION

Warwick Arts Centre has always been a committed commissioner of new work, particularly with theatre and dance. It enables artists’ ideas and projects to come to fruition, and is an important part of the arts infrastructure in the UK, which can lead to greater recognition and profile of the work.

Warwick Arts Centre has a long-standing relationship with the noted theatre ensemble Complicite, and in 2015 we co-commissioned its latest work, a powerful and fascinating solo performance by celebrated theatre maker Simon McBurney that took audiences into the depths of the rainforest by way of binaural technology.

Pioneering, mesmerising theatre, *The Encounter*, which opened at the Edinburgh International Festival in August 2015, came to us in the autumn, and has since been seen in London, France, Greece, Austria, Holland and Switzerland by over 40,000 people and another 65,000 via live streaming.

“THE ENCOUNTER IS A TOUR DE FORCE” ★★★★★
Financial Times

THE LOST GIFT

Building on our success at attracting families to Warwick Arts Centre, and using the opportunity to commercially programme the gallery space over Christmas, in December 2015 we transformed the Mead Gallery into a new walk-through Christmas production. *The Lost Gift* was a Warwick Arts Centre co-production with local companies Highly Sprung and Vortex Creates, with our values of quality, creativity and distinction at the heart of its design and delivery.

Audiences of up to 20 at a time were taken on a journey of exploration, storytelling and interactive encounters in an enchanted wintery world, on a quest to find a lost gift. On the way they were greeted by a series of characters - “a hilarious explorer stuck up an icy mountain, a captivating sparkly snowflake-maker ...” (The Stage).

The production received an overwhelmingly positive response from audiences, adding a further 4,000 attendances during the Christmas period. We had particularly positive feedback from those with learning and physical disabilities with regards to the accessibility and sensory aspects of the event.
BUSINESS DEVELOPMENT & COLLABORATION

Taking a moment to reflect briefly on the last twelve months it is clear to see how Warwick Arts Centre has become a major provider for the arts, culture and creativity in the region. Creating a bridge between academia and the community, technology and creativity, arts and learning, the depth and breadth of engagement is palpable. In addition to the fantastic developments in our artistic programme we have:

• actively developed new relationships with the Coventry and Warwickshire Local Enterprise Partnership, smaller creative and technology companies, such as Codemasters, Tech Central and Leamington Spa’s Creative Forum

• contributed significantly to the new Coventry Cultural Strategy and been part of Warwick Creative Exchange

• successfully established our new Masterclasses; launched our Christmas experience, The Lost Gift; produced Festival of the Imagination; and increased attendance at our Family Weekends – all of which have seen us welcome thousands of new audiences to Warwick Arts Centre

• continued our thriving student employment programme, with over 400 Warwick students working with us to develop their skills, confidence and future employability

• delivered and contributed to industry symposia such as Sustainable Future through Development Policies for Creative Industries; Doing Nothing is not an Option, the Tipping Point conference; and Random String, a programme which explores the potential of interactive and networked technology in the arts.

It is essential that we continue to work hard to improve access and develop meaningful lifelong connections with all our audiences, local businesses and partners. None of this is possible without the energy, enthusiasm and commitment of our skilled and dedicated staff as we continue to lay the foundations for our future, developing ambitious plans to increase participation and inspire our communities.

Andrea Pulford
Director of Planning and Operations, Warwick Arts Centre

MASTERCLASSES

This year we embarked on a new strand of work that enhances creative learning opportunities at Warwick Arts Centre. Masterclasses have covered topics as diverse as photography to stand-up comedy, flower-arranging to comic-book scriptwriting. Developed by David Coates, in a new business development position, he co-ordinated across all Arts Centre teams, and with the assistance of University colleagues. As well as enhancing our offer to our audiences, it has proved to also generate additional income which has contributed to our overall success in 2015-2016, and will be developed further in the coming year.
Our charitable status means gifts help us continue as the UK’s most distinctive centre for the arts, bringing amazing performances to Warwick Arts Centre, supporting the creation of new work and inspiring young people through our arts education programmes.

The work of our Education team in bringing the arts into the lives of young people in our region relies heavily on philanthropic support.

This year, donations have particularly helped the first year of the Arts Active Network Project with four South Leamington primary schools, and also provided ten Aspiration Days for 316 children from seven primary schools serving communities where progression to higher education is low. The days gave Year 6 children the opportunity to interact with modern, abstract art and, at the same time, have the chance to consider what life would be like and what they could achieve if they were to come to a University.

Donations have also helped us to commission The Random String Symposium - exploring technology and art in the centre of Coventry, RIFCO’s Laila and David Edgar (1968).

Thank you for the support we have received from individuals, companies and Trusts and Foundations this year.

**SUPPORTERS 2015 - 2016**

**Angels:**
- Mr Roger Cadbury
- Mr Ian Rowley
- Mrs Jean Singleton
- + 1 donation in memory of Betty Richmond

**Champions:**
- 2 anonymous donors

**Organisations, Corporations, Trusts and Foundations:**
- The 29th May 1961 Charitable Trust
- The Alan Edward Higgs Charity
- Santander

**“REALLY GREAT VENUE FOR SEVERAL ARTFORMS. THERE IS ALWAYS SOMETHING GREAT TO SEE AND THE TICKET PRICES ARE VERY REASONABLE. GREAT PLACE TO SHOWCASE ARTS IN COVENTRY AND WARWICKSHIRE.”**

Tripadvisor Review 2016
OUR COMMUNITIES

Warwick Arts Centre is committed to ensuring that we offer a welcome to all our local communities, and our programme offers something for everyone. Our live programme runs for 35 weeks a year and our film programme all year around. For 15 weeks a year we welcome conference delegates from around the world, from heart surgeons to housing professionals. Our Hall is the location for the University of Warwick’s graduation ceremonies and exams and we welcome graduating students and their families. The Music Centre, Bookshop, bars and restaurant all contribute to the vibrant atmosphere and drive our business.

Located in the heart of a leading University, naturally we are committed to supporting the student experience, and the numbers are a testament to our commitment to presenting work for and by students.

However our purpose is also to bring people onto the campus of the University of Warwick for a world-class programme of arts events, exhibitions and experiences. Our programme has a loyal, dynamic and highly engaged audience base. Ticket buyers largely travel within a 60 minute drive-time from across the whole of the West Midlands region. For some parts of our programme, high numbers travel from much further afield to see the events and exhibitions we present. Our audiences are diverse. Some come for a big night out to see a famous comedian; some want to be challenged by new ideas and thinking; others wish to experience a world-class concert by an international orchestra.

In recent years, we have been working to expand our audience breadth and range. One key area has been local families, and we are pleased to report that, through Family Days, a strong programme of family events, whether it be theatre, visual arts, film or concerts, this is an area of growth, which we are committed to continue and further develop. We have also identified local ‘Hotspots’ where we have been working to grow new bookers to Warwick Arts Centre’s programme. This year we can report that these areas have shown an increase in attendance of 8%. New developments include Masterclasses, which supports our commitment to learning and opening up new experiences. We have also been building on our relationships with local community groups such as dance schools and local amateur theatre companies. We know that Warwick Arts Centre can offer an exciting professional performance experience and, welcome scores of new people to our building and the University campus.

Katie Anderson,
Marketing Director, Warwick Arts Centre
As part of our commitment to ensuring access to all, we present a relaxed performance for our Christmas show, *The Gruffalo’s Child*. Relaxed performances are designed to welcome people who will benefit from a more casual performance environment, including families with young children, people with an Autism Spectrum Condition, sensory and communication disorders, or a learning disability. There is an easy-going attitude to noise and movement and some small changes made to the light and sound effects. This year we produced a Venue Guide and Introduction to Relaxed Performances pack and introduced a Sensory Room, where families could enjoy some time out from the relaxed performance in a safe and comfortable environment.

“WE REALLY LOVED OUR RELAXED GRUFFALO’S CHILD EXPERIENCE. IT WAS AN ABSOLUTE PLEASURE RIGHT FROM BOOKING TICKETS (SITTING WHERE WE FELT COMFORTABLE AND HAD AN EXIT ROUTE), FINDING PARKING, CHILLING OUT BEFOREHAND AND AVOIDING QUEUES AND ENJOYING THE WHOLE PERFORMANCE.”
Participant
YEAR IN FIGURES

- **Arts Events**
  - 30 Theatre and Dance events
  - 54 Comedy nights
  - 33 Nights of Music
  - 3 Nights of Opera
  - 39 Digital screenings
  - 17 Classical music concerts
  - 31 Family shows and events
  - 3 Mead Gallery exhibitions
  - 17 Mead Gallery events, tours and talks

- **Student Events**
  - 15 Student Concerts
  - 14 Student Plays & Operas
  - 4 Student Festivals

- **Screenings**
  - 804 Screenings of 180 Films

- **Website Visitors**
  - 1,104,101

- **Ticket Sales**
  - 150,176 Tickets Sold

- **Performances**
  - 984 Performances

- **Admissions**
  - 229,207 Admissions

- **Exhibition Days**
  - 149 Exhibition Days

- **Student Volunteer Hours**
  - 14,124

- **Student Employment Hours**
  - 17,492

- **Website Visitors**
  - £5.6 Million Annual Turnover

- **Exhibition Days**
  - 1,104,101 Exhibition Days

- **Bookers Aged Under 26**
  - 1,104,101

- **Community Events**
  - 24% Bookers Aged Under 26

- **Ambassadors**
  - 49 Ambassadors

- **Programme 2015 - 2016**
  - 72% Average Capacity
  - 22,608 Schools & Groups Tickets

- **Schools & Groups Tickets**
  - 24% Bookers Aged Under 26
UNIVERSITY CELEBRATIONS 1965 - 2015

In October 2015, Warwick Arts Centre partnered with the University of Warwick in the delivery of an ambitious and innovative 2 day event – The Festival of the Imagination. As part of the University’s 50th celebrations, it comprised 64 events, 30 drop-in activities and a hand-on interactive zone. Over two packed days, the festival hosted of 40 hours' worth of talks, debates and provocations on the theme ‘Imagining the Future’. The programme was designed to represent the breadth of activity at the University of Warwick and the region - it was truly a celebration of the region’s rich culture – from its motor industry, to its music scene and more in-between. The event attracted 8,400 visitors, plus 900 children from 19 local primary schools and generated significant media coverage.

AWARDS 2015-16

COVENTRY & WARWICKSHIRE TOURISM & CULTURE AWARDS 2015
Winner: The Culture Award for Unreliable Evidence, The Execution of Maximilian by Eduord Manet and Other Histories in the Mead Gallery
Winner: Kids and Families Award for Family Programme at Warwick Arts Centre

UNIVERSITY CCSG AWARDS 2016
Winner: Individual / Delivery - Johnathan Branson, Audience Development Officer for Instrumental

WORLD FESTIVAL OF THEATRE FOR YOUNG AUDIENCES (ASSITEJ) 2016
Lifetime Achievement Award – Brian Bishop, Education Director

AWARD FOR INSTRUMENTAL

The success of our Instrumental project was recognised by the University of Warwick at its annual awards ceremony. Johnathan Branson received recognition for his work in the Simplify – Deliver category. The University recognised our efforts to introduce younger audiences to classical concerts and our engagement with a number of local schools, as well as developing new relationships with the Global Engagement team and the Students’ Union.

“AS A TEACHER, I’M CONTINUALLY ASSESSING THE IMPACT OF EVENTS SUCH AS THIS ON STUDENT PROGRESS, AND I AM ABSOLUTELY CERTAIN THIS HAS LEFT OUR STUDENTS WITH A HEIGHTENED ASPIRATION FOR THEIR OWN MUSICAL AMBITIONS, AS WELL AS AN ENRICHED CULTURAL EXPERIENCE. THEY LEARNED THE IMPORTANCE OF A STANDING OVATION: CLAPPING UNTIL YOUR HANDS HURT, AND WERE CAPTIVATED BY THE ENCORE!”
Teacher feedback

“OVER THE YEARS WE’VE HAD GREAT DELIGHT IN COMING TO CONCERTS, FILMS AND PRODUCTIONS FOR CHILDREN AT CHRISTMAS AND OTHER TIMES. A BIG THANK YOU.”
Mrs Caudwell, Coventry
CREATIVE LEARNING

As well as welcoming hundreds of young people on to campus this year to perform as part of the National Theatre’s Connections Festival, to share new dance in Boys Dancing – The Underdogs or to explore the University’s Art Collection in Take Part in Art, three new projects have taken off in a wonderfully creative way.

The Arts Active Network is working with four primary schools in Leamington Spa to develop, plan and manage the first South Leamington Children’s Arts Festival to take place in July 2017. Children have made their own performances with artists in schools to share with friends and families (including a promenade performance in Leamington’s Foundry Wood). They also began their training as festival managers by working with Warwick Arts Centre staff, across all departments.

Play, Code, Share brings children’s artistic sensibilities to the forefront in the study of computer coding. Working with a digital artist, students have been learning new programming skills and making self-programmed, interactive objects to share as part of a touring Digifest.

We ran 10 Aspiration Days in the summer term. Guided by Art Trail Leaders and Student Ambassadors and meeting with academic staff, over 300 Year 6 pupils were developing their visual literacy and artistic sensitivities while opening their eyes to possibilities for their futures and raising aspirations as they begin their life in secondary school.

Carly Mee
Education Manager, Warwick Arts Centre

In July 2016, our long-standing and highly respected Education Director, Brian Bishop, retired after a lifetime working in the arts, first as a teacher, then as part of the emerging and revolutionary Theatre in Education movement, and, for the final 20 years of his career, at Warwick Arts Centre, running a pioneering and influential education programme. Just a few of his legacies including the award-winning Boys Dancing project, now in its eleventh year – and estimated to have introduced thousands of young men across the West Midlands on their first taste of dance and Cov Cool Kids - a 5 year, award-winning education project, which worked with over 5,500 Coventry school children. This year he was recognised by his peers at the World Festival of Theatre for Young Audiences (ASSITEJ), with a Lifetime Achievement Award.

“SIMPLY FANTASTIC SHOW IN A LIGHT, AIRY AND MODERN ARTS CENTRE.”
Mr H, Banbury
ENGAGEMENT & PARTICIPATION

AMBASSADORS

Our Ambassador Schemes, which continue to grow in size and popularity, are an important part of our audience development activity. They provide us with a platform to have conversations with our audiences, which helps to inform the development of our artistic programme as well as promotional activity and customer service. Over the past 12 months, our Family Ambassadors have helped manage and grow our online family networks, inform the development of our Sun Screen cinema programme for families, recruit new members to the scheme, and take part essential market research. Our Access Ambassadors continue to act as a sounding board, ensuring that we adhere to best practice – and that our physical building, programme and marketing materials are accessible to the broadest possible audience. Our Student Ambassador are a vital conduit between Warwick Arts Centre and the student community on campus. They have delivered 24 profile raising campaigns for our programme of theatre, music, comedy and visual arts, and designed and delivered a research project which underpins next year’s student engagement campaign.

INSTRUMENTAL

Warwick Arts Centre is committed to providing access to its programme of world-class classical music. We aim to inspire the young audience of today and encourage them to become the adult audience of tomorrow. The Instrumental programme, now in its third year, offers free tickets to young people to open their ears and eyes to classical music by experiencing some of the best live performers in the world. This year we provided 739 free tickets to pupils from seven local schools, University of Warwick Students (via the Students Union and Office for Global Engagement) and Family Ambassadors – over double the amount issued the previous year. The 2016 – 2017 project will continue to build on the success of the past three years – and involve more schools across Coventry and Warwickshire.

FAMILY DAYS

*Family Days* are hugely popular mini-festival events run twice a year across the University of Warwick’s campus to attract and engage members of the local community; they bring together a rich mix of family friendly arts and sports activities. 2015 – 2016 was a record year as we welcomed over 8,500 people through over three days.

“THE CHILDREN SO ENJOYED THEMSELVES, THERE WAS SO MUCH TO TAKE PART IN. WE DID NOT GET A CHANCE TO DO THEM ALL.”
Visitor Feedback, Family Days

“THE ATMOSPHERE IS FANTASTIC! IT’S GREAT TO GET THE CHILDREN TO GET A VIEW OF UNIVERSITY IN A FUN WAY.”
Visitor Feedback, Family Days
As the largest arts centre based on a UK University campus, Warwick Arts Centre is a place for students to take a break from their academic study, enhance their learning at the University, meet up and socialise, and support their hobbies and passions. It’s also a place where they can improve their CV with work and training opportunities.

University of Warwick students can actively participate in student music and drama, as well as watch top quality artists and performers on our many stages.

We actively encourage Warwick students to engage, participate, visit and work with us. Warwick students are an integral part of who we are, and can be seen stewarding events, helping out as interns, working as casuals with the technical team and in Box Office and as ambassadors.

“I THINK MY CV HAS FLOURISHED, I DIDN’T REALLY HAVE A CV BEFOREHAND AND NOW I HAVE A LOT OF PRACTICAL AND REALLY VALUABLE SKILLS AND EXPERIENCES THAT WILL RUN ALONGSIDE MY DEGREE.”
Undergraduate working at Arts Centre
**SPOTLIGHT ON AMANDA FLEMING**

(2nd year, English & Theatre undergraduate)

As well as being an active member of the following five societies: Tech Crew, WUDS, Music Theatre Warwick, Codpiece, Freshblood & The Drama Collective, Amanda has used her time at the University in other roles at the Arts Centre: as a Volunteer Performance Steward, Ices Steward, Head Steward, Relief Operations Assistant and Casual Technician. Vowing to get involved during Freshers Week, she's worked on no fewer than 12 productions in her two years at Warwick.

“WORKING AT THE ARTS CENTRE HAS ALLOWED ME ENDLESS OPPORTUNITIES TO DEVELOP MYSELF CREATIVELY AND AS A PERSON, OFFERED ME EMPLOYMENT OPPORTUNITIES WHICH ARE FLEXIBLE AND WORK WELL AROUND MY DEGREE, TAUGHT ME ABOUT THE WORKINGS OF A PRODUCTION FROM THE GROUND UP AND HAS WHET MY LOVE OF TECHNICAL THEATRE, AND DEFINITELY DEVELOPED MY CONFIDENCE AND TEAM LEADING SKILLS. IT’S ALSO INTRODUCED ME TO NUMEROUS COLLEAGUES WHO MAKE EVERY DAY THERE A PLEASURE.”

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**STUDENT AMBASSADORS**

Our Student Ambassador scheme is an opportunity for students from all disciplines and all year groups to participate and engage with the arts and gain skills and experience of strategic planning and tactical delivery of real-life marketing campaigns. Students receive marketing campaign training, careers talks as well as the opportunity to work on real-life, strategic, research projects. Our students represent a diverse range of year groups as well as academic disciplines. 2015-2016 was a great year in terms of participation and visibility of the scheme, with over 70 applications and a nearly doubled target intake of 38 students resulting in 30 individual creative campaigns over the season. The scheme is continuing to thrive and an example of best practice to other departments on campus. Each year, one Student Ambassador is recruited to coordinate the scheme. On top of increasing the profile of artistic programme within the student population through live promotion and social media engagement, resulting in greater levels of student engagement and increased revenue, this year’s Student Coordinator has increased social media usage and created a promotional video for future participants.
**LIVE EVENTS 2015-2016**

**Drama (Theatre)**

- Lord of the Flies
- Regent’s Park Theatre
- The Encounter
- Complicite
- Dead Dog in a Suitcase
- (and other love songs)
- Kneehigh
- The Glass Menagerie
- Headlong
- The Notebook
- Forced Entertainment
- Laila, The Musical

**Drama (Studio)**

- The Roadless Trip
- Sarah Woods
- Tonight I’m Gonna Be The New Me
- Made in China
- An Oak Tree
- Tim Crouch
- Weaklings
- Chris Goode & Company
- 7 Promises
- Random Scream
- A Machine They’re Secretly Building
- Proto-type Theater
- A Translation of Shadows
- Stan’s Café
- Big Girl’s Blouse
- Kate O’Donnell and Contact
- RIFCO
- JOAN
- Lucy J Skilbeck / Milk
- Kate O’Donnell and Contact
- Stan’s Café
- A Translation of Shadows
- Proto-type Theater
- RIFCO
- Laila, The Musical

**Digital Art**

- If You Go Away
- Invisible Flock

**Theatre Festivals & Conferences**

- Bite Size 2015
- Best of BE Festival
- Doing Nothing Is Not An Option 2016

**Dance**

- 32 Rue Vandenbergbranden
- Peeping Tom / IDFB
- Broken
- MOTIONhouse
- Choreography of an Argument Round a Table
- Dog Kennel Hill Project
- May Contain Food
- Luca Silvestrini / Protein

**Family Events**

- Bear and Butterfly
- Theatre Hullabaloo
- Puss in Boots
- Lyngo Theatre Company
- Digitopia - a dancing digital wonderland
- Tom Dale Company in partnership with MOKO
- Dinosaur Zoo
- Erth
- Curious
- Half Moon
- Hurricane Boy
- Ellen Harvard
- Into The West
- Travelling Light Theatre Company
- Kid Carpet and the Noisy Neighbours
- The Egg / Theatre Royal Bath
- Landscapes
- Mimika Theatre
- Noise Machines from Outer Space
- Ashley Brown

**Snow Child**

- Tutti Frutti and York Theatre Royal
- Snow White
- Ballet Lorent
- The Boy Who Bit Picasso
- Oxford Playhouse and Untied Artists
- The Emperor’s New Clothes
- Stuff and Nonsense Theatre Company
- The Griffalu’s Child
- Scamp Theatre
- The Lost Gift
- A Warwick Arts Centre Production in Association with Highly Sprung and Vermont Creates
- The Many Doors of Frank Feeland
- Bootworks Theatre Company
- The Mystery Suitcase
- The Remarkable Tale of Oliver Twist
- Red Earth Theatre
- The Scarecrows’ Wedding
- Tall Stories
- Tiddler and Other Terrific Tales
- Scamp Theatre
- Tom Thumb
- DNA Puppetry and Visual Theatre
- Up, Up and Away
- Highly Sprung
- Paddington’s First Concert
- City of London Sinfonia
- Hansel and Gretel and the Big Bad Wolf
- Bamboozle and Curve
- Olive and the Dream Train
- Theatre Alibi
- One Giant Leap
- Highly Sprung Performance Company
- Opus 7
- Crying Out Loud on behalf of Circus Evolution
- Error 404
- Daniel Bye
- Steve Backshall’s ‘Wild World’

**Comedy**

- Gyles Brandreth
- Adam Hess
- Alex Horne - Monsieur Butterly
- Alfie Moore - The Naked Stun
- Alan Cochrane
- Beardyman - One Album Per Hour
- Best of The Fest - Tiff Stevenson and Gareth Richards
- Bill Bailey - Limboland
- Bridget Christie
- Chris Ramsey’s All Grown Up
- Citizen Khan - They all know me!
- Craig Campbell - Don’t Look Down
- Daniel Sloss: Dark
- Dave Gorman Gets Straight to the Point
- Ed Byrne - Outside Looking In
- Festival of the Spoken Word - Just for Graphs
- Frankie Boyle
- Gein’s Family Giftshop
- Graeme of Thrones
- Grumpy Old Women - Fifty Shades of Beige
- Hal Cruttenden’s Funny Fundraiser
- Jenny Eclair - How To Be A Middle Aged Woman
- (Without Going Insane)
- Jimmy Carr - Funny Business
- Joe Lycett - That’s The Way, À-Ha A-Ha
- Josh Widdicombe - What Do I Do Now
- Justin Moorhouse - Destiny Calling
- Katherine Ryan - Kathbum
- Kevin Bridges - A Whole Different Story
- Lee Nelson
- Mark Steel - Who Do I Think I Am?
- Mark Thomas - Trespass
- Mark Watson - I’m Not Here
- Max and Ivan
- Milton Jones and the Temple of Daft
- Nina Conti - In Your Face
- Nish Kumar - Long Word...Long Word...Blah Blah...I’m So Clever
- Paddy McGuinness
- Richard Herring
- Rob Beckett - Mouth of the South
- Robert Newman - The Brain Show
- Romesh Ranganathan - Irrational
- Russell Kane - Right Man, Wrong Age
- Sara Pascoe - Animal
- Sarah Millican - Outsider
- Stephen K Amos - The Laughter Master
- Stewart Francis - Pun Gent
- Stewart Lee - Room with a Stew
- The Noise Next Door
- Tim Vine
- Tom Stade - You’re Welcome!
- WiFi Wars

**Music**

- Eddi Reader
- Lucy Rose
- Martin Carthy & Dave Swarbrick
- Teddy Thompson & Kelly Jones supported by Sunny Ozel
- The Young’uns
- Andy Sheppard Quartet / Surrounded By Sea
- Frank & Ella
- GoGo Penguin
- Joe Stilgoe - New Songs for Old Souls: Live
- Yolanda Brown & Mica Paris
- Fairport Convention
- The Proclaimers plus support
- East India Youth
- An Evening with Simon & Oscar from Ocean Colour Scene
- Elvis Costello: Detour
- Godspeed You! Black Emperor plus guests
- John Grant
- Matthew E. White
- Mercury Rev
- Ry X
- Slow Club
- Steve Harley & Cockney Rebel
- Tindersticks
- Yo La Tengo
- BBC Big Band Christmas Concert
- Humphrey Lyttelton Band
- Jools Holland & his Rhythm & Blues Orchestra featuring Gilson Lavis
- Puppini Sisters - The Highlife Tour
- Jonny & The Baptists: The End is Nigh
- Black Dyke Band Gala Concert

**World Music**

- Hugh Masekela & Larry Willis
- Kodo One Earth Tour 2016: Mystery
- Vieux Farka Touré
- Yorkston / Thorne / Khan

**Opera**

- Carmen
- Ellen Kent & Opera International
Masterclasses

“They Fight” An Introduction to Stage Combat
3D Pattern Cutting
An Introduction to comic book and graphic novel scriptwriting
An Introduction to Songwriting
An Introduction to the Craft of Screenwriting
How to be a stand-up comedian
Learn How to Create Stunning Home and Gift Flowers
Learn How to Create Wedding Flowers
Mastering Your DSLR
Picture a Book - How to write and illustrate children’s picture books
Telling stories with Video
Unlocking Your Creativity and Getting More from Your Camera
Working with Paper - Pop-Up-Cards

Arts Education Projects

Arts Active Network
Aspiration Days
Boys Dancing
Play, Code, Share
Take Part in Art – Light and Space

Workshops

Everybody Dance Now workshops
Sculpture Trails
Colour Trails
Youth Theatre weekly workshops
WAC Connections
Company workshops
Make it Reel summer film school
Space Academy summer performance school
Pinhole Camera workshops
BalletLorent children’s rehearsals

Education performances

Everybody Dance Now
Children’s Bookshow
Make it Reel première screening
Space Academy Summer School final performance
Up, Up and Away
One Giant Leap
Youth Theatre Showcase
Arts Active Network performances and sharings
Boys Dancing performance – The Underdogs
Play, Code, Share Touring DigiFest
Take Part in Art – Light and Space unveilings

Into Film Festival screenings

Big Hero 6

What We Do In The Shadows
Belle et Sebastian
Mission Sputnik
Shaun the Sheep
Amy

“FA B COLLECTION OF ART. WHAT COULD YOU DO BETTER? NOTHING! SARAH WAS THE PERFECT GUIDE.”
Mead Gallery visitor

MeadGallery Exhibitions

MAKING IT: Sculpture in Britain: 1977-1986
A Touring Exhibition from the Arts Council Collection, curated by Natalie Rudd and Jon Wood

GERARD BYRNE: 1/125 of a Second
Co-commissioned by Mead Gallery with Monash University Museum of Art, Melbourne and Moderna Museet, Stockholm. Supported by the Monash-Warwick Alliance.

ANOTHER MINIMALISM: Art after California Light and Space
A Fruitmarket Gallery touring exhibition, curated by Melissa E. Feldman
FILM SCREENINGS 2015 - 2016

12 Rounds 3: Lockdown
13 Minutes
45 Years
99 Homes
A Bigger Splash
A Hologram for a King
A Royal Night Out
Absolutely Anything
Absolutely Fabulous: The Movie
Adult Life Skills
Alice in Wonderland
Amy
Anomalisa
Bill
Black Mountain Poets
Bridge of Spies
Brooklyn
Bugsy Malone
Building Jerusalem
Burnt
Calamity Jane Sing-a-Long
Carol
Charlie and the Chocolate Factory
Chimes at Midnight
Cinderella
Coblin: Montage of Heck
Coraline
Couple in a Hole
Dad’s Army
Deadpool
Departure
Dheepan
Dr Zhivago
Eddie the Eagle
Elvis & Nixon
Everest
Everybody Wants Some!!
Eye in the Sky
Family to Rent
Florence Foster Jenkins
Frozen Singalong
Gemma Bovery
Going Clear: Scientology and the Prison of Belief
Golden Years
Grandma
Grease Singalong
Hail, Caesar!
He Named Me Malala
Heart of a Dog
High-Rise
How To Change The World
Ice and the Sky
Iluminados por el fuego
In the Heart of the Sea
Inside Out
Irrational Man
Ivan’s Childhood
Jane Got A Gun
Janis: Little Girl Blue
Joy
La Famille Bélier
La Vie Sauvage
Lambert and Stamp
Le Mépris
Learning to Drive
L’Eclisse
Legend
L’Enquête
Life
Louder Than Bombs
Love & Friendship
Love and Mercy
Macbeth
Manglehorn
Mapplethorpe: Look at the Pictures
Marguerite
Marshall
Matilda
Mia Madre
Midnight Special
Miles Ahead
Mirror
Miss Julie
Miss You Already
Mistress America
Mon Roi
Money Monster
Mr Holmes
Mustang
Oddball and the Penguins
Our Brand Is Crisis
Our Kind of Traitor
Our Little Sister
Paddington
Painting the Modern Garden: Monet to Matisse
Pan
Peggy Guggenheim: Art Addict
Queen and Country
Race
Rams
Ran
Renoir: The Unknown Artist
Richard III
Ricki and the Flash
Room
Ruth & Alex
Sicario
Sing Street
Snoopy and Charlie Brown: The Peanuts Movie
Solaris
Son of Saul
Song of the Sea
Spectre
Spotlight
Stalker
Star Wars: The Force Awakens
Steve Jobs
Suffragette
Sunset Song
Tangerine
Taxi Tehran
The Adventures of Robin Hood
The Angelic Conversation
The Assassin
The BFG
The Big Short
The Black Panthers: Vanguard of the Revolution
The Brand New Testament
The Burning
The Choir
The Club
The Danish Girl
The Daughter
The Diary of a Teenage Girl
The Dressmaker
The Good Dinosaur
The Hateful Eight
The Importance of Being Earnest
The Iron Giant
The Jungle Book
The Lady From Shanghai
The Lady in the Van
The Last Diamond
The Legend of Barney Thomson
The Lion King
The Lobster
The Man Who Knew Infinity
The Martian
The Measure of a Man
The Misfits
The Nice Guys
The Ones Below
The President
The Priest’s Children
The Program
The Railway Children
The Revenant
The Sacrifice
The Second Best Exotic Marigold Hotel
The Tale of Tales
The Third Man
The Witch
Theeb
Three Minute Heroes
Tomorrowland: A World Beyond
Touch of Evil
Trainwreck
True Story
Trumbo
Truth
Under Milk Wood
Versus: The Life and Films of Ken Loach
Victoria
WALL·E
We Are Many
When Marnie Was There
Where to Invade Next
Youth

Film Talks:
Alan Bennett in film with Michael Brooke
Birth, Youth, Love and Death - Woody Allen and His Worlds
Glamour, Art Cinema and Graceful Ageing
Highsmith and the screen
How the Empire Strikes Back
Inside the Projection Box
Shakespeare on Screen

Film Events
Into Film Festival
Singalongs

Film Festivals
French Film Festival

Post screenings
Q & As
Illuminados por el Fuego
Suffragette
We Are Many
Richard III
## PERFORMANCE SUMMARY

<table>
<thead>
<tr>
<th>Event Type</th>
<th>No. Perfs</th>
<th>% of Perfs</th>
<th>Capacity</th>
<th>No. Attending</th>
<th>Attenders as %</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2015 - 2016</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Film Screenings (no. of screenings)</td>
<td>804</td>
<td>176,880</td>
<td>51,116</td>
<td>29%</td>
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<tr>
<td>Gallery Exhibitions (exhibitions/days)</td>
<td>149</td>
<td>15,659</td>
<td></td>
<td>8,180</td>
<td>34%</td>
</tr>
<tr>
<td>Work with Schools (no. of sessions)</td>
<td>381</td>
<td>13,755</td>
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<td>8,180</td>
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</tr>
<tr>
<td>Youth Theatre Groups, Art Clubs, Workshops &amp; Family Days</td>
<td>193</td>
<td>13,755</td>
<td>11,994</td>
<td>29%</td>
<td></td>
</tr>
<tr>
<td>Film Days/Pre &amp; Post Show Talks</td>
<td>92</td>
<td>12,256</td>
<td>6,047</td>
<td>29%</td>
<td></td>
</tr>
<tr>
<td><strong>Sub Total</strong></td>
<td></td>
<td></td>
<td></td>
<td>100,966</td>
<td></td>
</tr>
<tr>
<td><strong>2014 - 2015</strong></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Film Screenings (no. of screenings)</td>
<td>729</td>
<td>160,380</td>
<td>53,999</td>
<td>34%</td>
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<tr>
<td>Gallery Exhibitions (exhibitions/days)</td>
<td>149</td>
<td>17,544</td>
<td></td>
<td>17,544</td>
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</tr>
<tr>
<td>Work with Schools (no. of sessions)</td>
<td>265</td>
<td>11,772</td>
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<td>265</td>
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<tr>
<td>Youth Theatre Groups, Art Clubs, Workshops &amp; Family Days</td>
<td>80</td>
<td>11,994</td>
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<tr>
<td>Film Days/Pre &amp; Post Show Talks</td>
<td>48</td>
<td>6,047</td>
<td>6,047</td>
<td>29%</td>
<td></td>
</tr>
<tr>
<td><strong>Sub Total</strong></td>
<td></td>
<td></td>
<td></td>
<td>101,356</td>
<td></td>
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</tbody>
</table>

<table>
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<tr>
<th>Event Type</th>
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<th>Capacity</th>
<th>No. Attending</th>
<th>Attenders as %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drama</td>
<td>79</td>
<td>9%</td>
<td>22,758</td>
<td>14,511</td>
<td>64%</td>
</tr>
<tr>
<td>Family Entertainment</td>
<td>69</td>
<td>7%</td>
<td>14,170</td>
<td>8,397</td>
<td>59%</td>
</tr>
<tr>
<td>Christmas Show*</td>
<td>571</td>
<td>58%</td>
<td>42,077</td>
<td>28,909</td>
<td>69%</td>
</tr>
<tr>
<td>Classical Music</td>
<td>16</td>
<td>2%</td>
<td>17,190</td>
<td>9,879</td>
<td>57%</td>
</tr>
<tr>
<td>World/Contemporary Music</td>
<td>4</td>
<td>0%</td>
<td>1871</td>
<td>1,282</td>
<td>69%</td>
</tr>
<tr>
<td>Mainstream Music</td>
<td>16</td>
<td>3%</td>
<td>15,555</td>
<td>7,658</td>
<td>48%</td>
</tr>
<tr>
<td>Screened Live Performances</td>
<td>4</td>
<td>3%</td>
<td>349</td>
<td>238</td>
<td>68%</td>
</tr>
<tr>
<td>Opera/Music Theatre</td>
<td>12</td>
<td>1%</td>
<td>1,862</td>
<td>1,555</td>
<td>84%</td>
</tr>
<tr>
<td>Comedy</td>
<td>12</td>
<td>2%</td>
<td>4,866</td>
<td>2,986</td>
<td>61%</td>
</tr>
<tr>
<td>Student’s Work (Drama)</td>
<td>61</td>
<td>6%</td>
<td>43,936</td>
<td>38,333</td>
<td>87%</td>
</tr>
<tr>
<td>Student’s Work (Music)</td>
<td>33</td>
<td>3%</td>
<td>4,625</td>
<td>3,519</td>
<td>76%</td>
</tr>
<tr>
<td>Student Festivals</td>
<td>38</td>
<td>4%</td>
<td>15,475</td>
<td>12,497</td>
<td>81%</td>
</tr>
<tr>
<td>Amateur Music &amp; Dance</td>
<td>30</td>
<td>3%</td>
<td>17,314</td>
<td>12,078</td>
<td>70%</td>
</tr>
<tr>
<td><strong>Sub Total</strong></td>
<td>984</td>
<td>100%</td>
<td>207,473</td>
<td>150,176</td>
<td>71%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Event Type</th>
<th>No. Perfs</th>
<th>% of Perfs</th>
<th>Capacity</th>
<th>No. Attending</th>
<th>Attenders as %</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Admissions (Live event attenders + Film attenders + Mead Gallery visitors)</strong></td>
<td>512</td>
<td>100%</td>
<td>226,853</td>
<td>149,354</td>
<td>66%</td>
</tr>
<tr>
<td><strong>Grand Total</strong></td>
<td>251,142</td>
<td>100%</td>
<td>226,944</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
SOURCES OF INCOME AND EXPENDITURE
FOR THE YEAR ENDED, 31 JULY 2016

INCOME 2015 - 2016

- 40% Ticket Sales
- 20% University of Warwick
- 9% Arts Council England NPO
- 2% ACE Project Grants
- 10% Donations and Sponsorships
- 20% Conference Fees, Sales and Franchise Income
- 4% Equipment/Cleaning/HLWP
- 6% Marketing and Development
- 14% Administration and Central Service Charges
- 31% Artistic Programme Fees
- 35% Salaries and Staff Costs
- 1% Customer Services
- 1% Other Public Grants

EXPENDITURE 2015 - 2016

- 35% Salaries and Staff Costs
- 1% Customer Services
- 1% Technical Services
- 3% Transform/Project Costs
- 5% Costs of Goods and Services Recharge
- 14% Administration and Central Service Charges
- 6% Marketing and Cleaning/HLWP
### INCOME

<table>
<thead>
<tr>
<th>Description</th>
<th>2015 - 2016</th>
<th>2014 - 2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOX OFFICE/ARTISTIC INCOME</td>
<td>2,257,069</td>
<td>2,108,660</td>
</tr>
<tr>
<td>TRADING/FRANCHISES/RECHARGES</td>
<td>1,139,115</td>
<td>1,380,436</td>
</tr>
<tr>
<td>SPONSORS</td>
<td>4,500</td>
<td>8,050</td>
</tr>
<tr>
<td><strong>DIRECT COSTS - PROGRAMME AND EDUCATION</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Actual £</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1,740,062</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>DIRECT COSTS - TECHNICAL SERVICES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Actual £</td>
<td></td>
<td></td>
</tr>
<tr>
<td>43,427</td>
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</tr>
<tr>
<td><strong>DIRECT COSTS - CUSTOMER SERVICES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Actual £</td>
<td></td>
<td></td>
</tr>
<tr>
<td>68,490</td>
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<td></td>
</tr>
<tr>
<td><strong>DIRECT COSTS - MARKETING/DEVELOPMENT</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Actual £</td>
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<td></td>
</tr>
<tr>
<td>174,963</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TRANSFORM/PROJECT COSTS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Actual £</td>
<td></td>
<td></td>
</tr>
<tr>
<td>163,678</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>COST OF SALES RECHARGED GOODS AND SERVICES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Actual £</td>
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<td></td>
</tr>
<tr>
<td>262,230</td>
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</tr>
<tr>
<td><strong>OVERHEADS - SALARIES AND STAFF COSTS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Actual £</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1,996,306</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>OVERHEADS - ADMINISTRATION AND OTHER SERVICES COSTS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Actual £</td>
<td></td>
<td></td>
</tr>
<tr>
<td>822,730</td>
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</tr>
<tr>
<td><strong>OVERHEADS - EQUIPMENT/HLWP/CLEANING COSTS</strong></td>
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<tr>
<td>236,649</td>
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<tr>
<td><strong>OVERHEADS - DEPRECIATION</strong></td>
<td></td>
<td></td>
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<tr>
<td>Actual £</td>
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<tr>
<td>5,627</td>
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</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Actual £</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5,674,432</td>
<td></td>
<td>5,965,708</td>
</tr>
</tbody>
</table>

Note 1: New accountancy legislation (FRS102) now requires that all grant and donation income without performance related conditions attached is taken to income during the year. A number of amounts were included in income for the year that had been received during previous years as a result of this change.

Note 2: The full amount received from ACE was £281,141. The balance was expensed via the Estates function at the University of Warwick.

### EXPENDITURE

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<thead>
<tr>
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“MANY, MANY THANKS FOR YEARS OF PLEASURE. HAVE TO MOVE AWAY SOON AND I WILL MISS WARWICK ARTS CENTRE AND ITS KIND, HELPFUL AND FRIENDLY STAFF VERY MUCH. I HAVE SPENT A SMALL FORTUNE HERE AND DON’T REGRET A PENNY OF IT. FANTASTIC MUSIC, THEATRE, DANCE, FILM, EXHIBITIONS, TALKS AND OTHER EVENTS. WARWICK ARTS CENTRE IS A GEM AND EVERYONE I KNOW THINKS SO TOO.”

Mr Stack, Coventry
Thanks to the University of Warwick for its continued support of Warwick Arts Centre

We also acknowledge the support of the following organisations:

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