

ANNUAL REVIEW

08/09

**SOUTHBANK
CENTRE**

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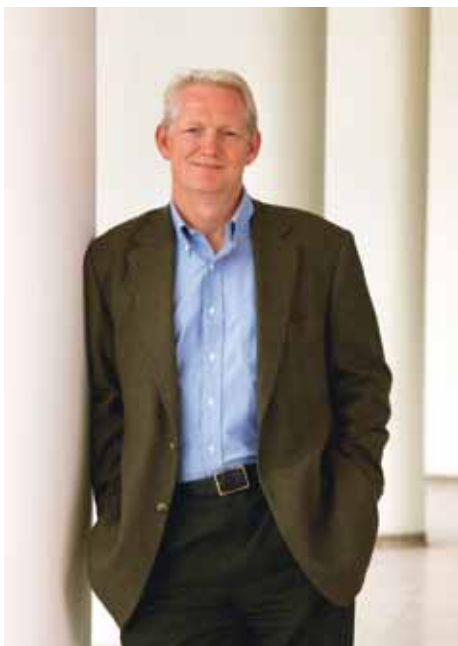


Evening event during the Festival of Food

CHAIRMAN'S FOREWORD

Rick Haythornthwaite

IT HAS BEEN ANOTHER FANTASTIC YEAR FOR SOUTHBANK CENTRE. MILLIONS OF VISITORS HAVE ENJOYED CONCERTS, PERFORMANCES AND GROUNDBREAKING EXHIBITIONS AS WELL AS THE LIVELY AND WELCOMING ENVIRONMENT AROUND THE SITE



Two years on from the reopening of the Royal Festival Hall, Southbank Centre is back at the heart of the UK's cultural life. In 2008/09, over 3 million people attended our events, over 18 million used our new squares, terraces and walkways, and over 3.5 million were served in our restaurants, cafés and shops.

Excellence, diversity, in-depth engagement and participation are the hallmarks of Southbank Centre's artistic programme, and this year was no exception. In 2008 we celebrated the 40th anniversary of the Hayward Gallery. The acclaimed *Psycho Buildings* inaugurated a special season of events that included a 40p day, sponsored by Bloomberg, which saw 2,700 visitors enjoy the exhibition for a fraction of the usual ticket price. The Hayward continued to make its mark nationally as well as in the capital, with 15 critically acclaimed touring shows exhibiting in 74 venues, including Grayson Perry's *Unpopular Culture* curated from the Arts Council Collection and Mark Wallinger's five-star reviewed *The Russian Linesman*.

Southbank Centre's Resident Orchestras had another great season, and continue to make a vital and highly valued contribution to our programme. The presence of two hugely inspirational figures, Vladimir Jurowski, Principal Conductor of the London Philharmonic Orchestra, and the Philharmonia Orchestra's newly

appointed Principal Director, Esa-Pekka Salonen, makes it an extraordinary time for classical music in London. The London Sinfonietta presented a special performance for its 40th anniversary at the Queen Elizabeth Hall in December, and the Orchestra of the Age of Enlightenment once again presented landmark performances.

Over the festive period The Clore Ballroom was home to *In from the Cold*, a packed programme of music, dance and cabaret for all the family, which also featured one of our many innovative Ballroom installations – a giant igloo cinema. Over 10,000 people took part in the free programme of Christmas activities – part of a Southbank Centre offering of over 300 free foyer events this year. Meanwhile, the Royal Festival Hall hosted the *Lost and Found Orchestra* and the Queen Elizabeth Hall presented a new series of comedy. The season was well received and achieved positive media coverage with a PR value of £3.6 million.

In April 2009, the hot ticket was the return to London of conductor Gustavo Dudamel and the Simón Bolívar Youth Orchestra of Venezuela for a week-long Residency. Two of the concerts, part of the *Shell Classic International* series, sold out 10 months in advance and the anticipation continued to build through the year.

As many people will know, we said goodbye to Chief Executive Michael Lynch in April 2009. Under Michael's leadership over the past seven years Southbank Centre has been radically transformed, with a renewed Royal Festival Hall at its heart and a world-class programme to match. Michael's tremendous contribution was justly rewarded with a CBE in the New Year's Honours List and the prestigious Arts & Business Garrett award. On behalf of the Board and staff, I would like to give Michael our thanks and very best wishes for his return to Australia.

I now have the pleasure in welcoming Alan Bishop as Southbank Centre's new Chief Executive. Fresh from the government's Central Office of Information, and with an acute understanding of the needs of creative thinkers and practitioners, he has all the right skills to lead Southbank



Over 3 million people attended
our events in 2008/09

Centre over the coming years. Alan will be working closely with Artistic Director Jude Kelly on the delivery of Southbank Centre's ambition to be the world's most inspiring centre for the arts, as well as maximising the huge opportunities presented by the 60th anniversary of the Festival of Britain, the key moment in Southbank Centre's genesis, and the Olympics in 2012.

This past year saw the return of 'business as usual' with our main focus on the day-to-day operation of Southbank Centre as a leading cultural organisation and visitor destination. In 2008 we also undertook a strategic review of Southbank Centre to reflect on the purpose of the organisation, consider its future direction, its vision and mission, and the resources required to achieve them.

I have also streamlined Board processes and structures to ensure that we are in the best position to support Southbank Centre at this time. I would like to welcome Susan Gilchrist, Brent Hansen and David Kershaw who have joined us, and my grateful thanks to those Governors who have left this year for their commitment during the critical refurbishment period.

As I reported in last year's Review, Arts Council England's additional investment of £16.5m of lottery funding in April 2008 was invaluable. It allowed us to sustain and build on the momentum of the Royal Festival Hall reopening period. It also facilitated the close-out of the Capital Campaign to within six per cent of budget and through transition funding enabled effective management of the site in a holistic way, including animating the public spaces and utilising the potential of a 62 per cent increase in footfall.

The current economic downturn has been our key concern in 2008/09 and contingency planning has been an important focus for the Board and Executive. The fundraising imperative moved from capital to revenue income and there is little doubt that fundraising across the board has become more challenging during this period. The task now is to build on a superb platform. In this tough economic environment, individual, private and corporate support in addition to public funding and earned income will be vital to our ongoing success.

Despite the challenges, I am extremely pleased to be able to report positive figures for this year. In 2008/09 operating income exceeded £40 million for the first time. This, coupled with prudent financial management, has resulted in general reserves of £2.5 million, which will help us weather the year ahead and meet crucial ongoing commitments.

There are further positive signs, with box office income holding up well and the restaurants and cafés on site trading strongly. Revenue from commercial activities across the site rose by 27 per cent from £4.4 million in 2007/08 to £5.6 million. Southbank Centre is in a good position to capitalise on people holidaying in the UK and the increase in tourism from overseas.

I want to close my report with a reassurance that Southbank Centre will continue to pursue the highest levels of innovation, excellence and meaningful engagement through these difficult economic times. We are determined to continue to be bold and adventurous despite the temptation to play safe. The decision to invite Ornette Coleman to host the 2009 Meltdown is a case in point. This is what we are known for, and what people value about us.

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FROM OVERSEAS**



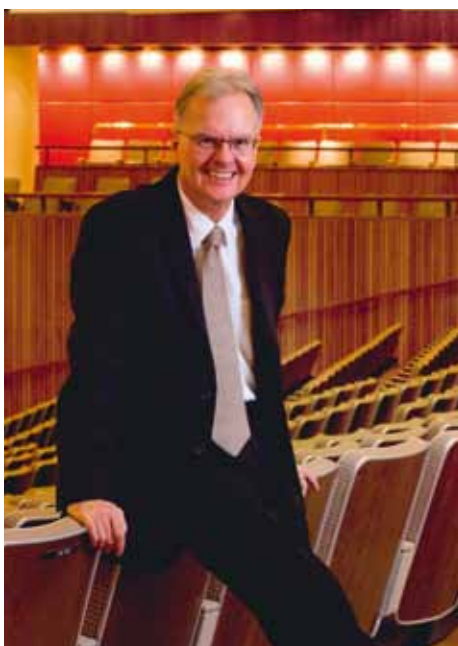


Simón Bolívar Youth Orchestra of Venezuela with conductor Gustavo Dudamel (centre) © Luis Cobelo

CHIEF EXECUTIVE'S REPORT

Alan Bishop

IT IS A WONDERFUL PRIVILEGE FOR ME TO BE WRITING THIS, MY FIRST REPORT AS CHIEF EXECUTIVE. I HAVE BEEN A REGULAR VISITOR TO SOUTHBANK CENTRE SINCE CHILDHOOD AND I AM DELIGHTED TO BE ABLE TO LEAD THE ORGANISATION ON THE NEXT EXCITING PHASE OF ITS JOURNEY



I know many people share my belief that Southbank Centre is a special place, with a unique heritage, and a warmth and sense of openness that can't be matched, where local and global sit so comfortably together and where an unexpected encounter with culture can be guaranteed. I hope this Annual Review captures some of that spirit.

A few weeks into my new role in April 2009, Southbank Centre welcomed the Simón Bolívar Youth Orchestra of Venezuela. I was faced not only with a fantastic young orchestra, under the guidance of Maestro Abreu and Gustavo Dudamel, but also with sold-out concerts, packed open rehearsals, thought-leading symposia, live relays watched by thousands, local young performers and widespread critical acclaim. That week demonstrated what Southbank Centre does best: world-class art of the highest standards alongside wholehearted participation and engagement – formal and informal – by people of all ages and backgrounds.

I have watched the transformation of Southbank Centre over the past five years with admiration and delight. The sense of celebration that greeted the Royal Festival Hall's reopening was infectious. Everyone wanted to be a part of it and was duly welcomed.

Special tribute must be paid to my predecessor Michael Lynch, whose energy

and determination turned into a reality the dream of breathing new life into the Royal Festival Hall, uniting the site and having a world-class programme fit for the stature of the place. It was that hard work combined with the unwavering support of the Board that has established such a strong platform, full of possibilities, and that will enable the organisation to go from strength to strength.

Following the refurbishment project, which continued to receive awards – notably the British Construction Industry Conservation Award – the time was right to reflect on the strategic direction of Southbank Centre and it has been a marvellous opportunity to work closely with Jude Kelly on the future direction of the organisation. This has resulted in an ambitious vision for the organisation to be the world's most inspiring centre for the arts. The mission makes explicit Southbank Centre's ability and ongoing desire to draw everyone possible to its site through a unique arts programme and the quality of the visitor experience.

Two major events on the horizon will allow Southbank Centre to make progress towards our new vision – the 60th anniversary of the Festival of Britain in 2011, celebrating our festival heritage, and of course welcoming the world during 2012 for the London Olympics. We will be playing a full part in both. Our partnerships and engagement with the local community, Lambeth Council, the South Bank Employers' Group and our fellow organisations in the South Bank and Bankside Cultural Quarter, will be so important in helping us all to make the most of these opportunities.

In 2008/09 managing the impacts of the recession has been the main priority, and sound financial management and increasing organisational efficiencies are top of my agenda. The solid financial performance of 2008/09 provides some optimism going forward. I am very grateful to Arts Council England for their ongoing support. At this challenging time, we will help them make the case to government for continued public investment in the arts and culture, particularly – and especially – during the economic downturn.

SOUTHBANK CENTRE'S ICONIC VENUES AND UNRIVALLED RIVERSIDE SETTING ARE A HUGE ASSET IN ATTRACTING PEOPLE TO THE SITE

Alongside the programme of performances inside our venues, we will look to continue a series of outdoor events that encourage people to stay longer and return more frequently. We will also implement a digital strategy that concentrates on drawing in the widest possible audience. Delivering the best visitor experience for artists and audiences is hugely important and we will strengthen the welcome, information and navigation around Southbank Centre in a creative and distinctive style.

Further incremental development will continue around the site, including the lighting and 'greening' of our public spaces, and improvements to the Hayward Gallery and Queen Elizabeth Hall. We will also start work on the Hungerford undercroft retail project and continue to drive forward efforts to re-landscape Jubilee Gardens.

I would like to thank the Chairman, Board and Executive and all the staff for their support and assistance during my first few months. I would also like to thank a number of valued Executive members who have left this year: Karen Napier, Director of Development, after 10 years' service; Ian Blackburn, the Royal Festival Hall Project Director; and Caroline Stockmann, Finance and Commercial Director.

I would like to welcome Rebecca Preston to the Executive as Director of Development. This is a crucial appointment in the current economic climate. We will be working together to build on existing partnerships and develop new relationships to match the generosity shown by the public in the past few years. In addition, we will be embarking on a new fundraising campaign for the completion of the Royal Festival Hall organ.

I am also delighted to congratulate our Head of Customer Relations, Kenelm



Esa-Pekka Salonen

Robert, who was awarded an MBE in the New Year's Honours list for services to the arts and over 35 years of dedicated service to Southbank Centre.

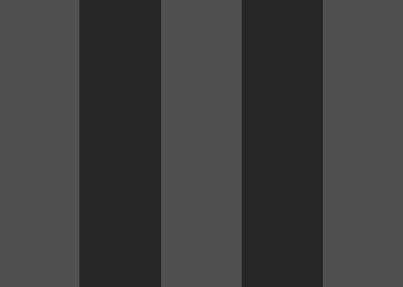
I am pleased to take on the mantle of leading Southbank Centre at this exciting time. Much has been achieved over the past year – not least some of the wonderful work that goes on behind the scenes. Our Learning and Participation team offered over 60,000 opportunities for people of all ages to participate directly in Southbank Centre's programme, and 16,000 children and young people from schools across the country undertook innovative projects and workshops. My role is to ensure that the momentum that has taken Southbank Centre this far, and which fires our ambition, continues through to 2012 and beyond.

16

16,000 children and young people took part in innovative projects and workshops across the country



Dance event during the *Festival of Food*



ARTISTIC YEAR

Artistic Director,
Jude Kelly

**TWO OF THE ARTISTS WHO
HAVE TAKEN OUR AUDIENCE
BY STORM THIS YEAR
ARE THE CONDUCTORS
VLADIMIR JUROWSKI AND
ESA-PEKKA SALONEN**



Last year I held a series of workshops that gave us all a chance to reflect on our work since the reopening of the Royal Festival Hall just two years ago and to build our plans and strategy for the future. These were exciting meetings – 45 in total – with every member of staff contributing over several sessions as we devoted time and energy to scoping our dreams for Southbank Centre. It was a wonderful testimony to the dedication and creative contribution of all our staff and was a perfect prelude to Alan Bishop joining us. Together with the Executive and the Board we have forged the vision that will guide our decisions over the next few years and the collaboration is already proving to be tremendously constructive and productive.

We want to be the world's most inspiring centre for the arts. We are blessed with an extraordinary site beside one of the great rivers in the heart of the most global of cities. Our history from the Festival of Britain in 1951 to current times is shot through with legendary moments when great artists reached out and touched the lives of countless people, and when, in turn, the participation of people of all ages and backgrounds influenced and shaped the work of artists and challenged them to place even greater demands on themselves.

Life-enriching encounters can be large or small but they can transform us forever. We believe that it is our mission to draw everyone to this much-loved site and captivate them through the power of the arts and the warmth of our welcome. This year we were able to put real flesh on this mission as we prepared for the Simón Bolívar Youth Orchestra Residency. This unique week-long event would see 60,000 people experience the vibrancy of this young orchestra across a number of varied platforms, including concerts, open rehearsals, and *ScreenPlay*, a special installation which relayed performances live to The Clore Ballroom and built a constantly changing live archive of all the many activities and audience responses. This is the kind of residency where artists and audiences can inspire each other and which is at the heart of what we do.

Two of the artists who have taken our audiences by storm this year are the conductors Vladimir Jurowski and Esa-Pekka Salonen. Their presence has resulted in many unmissable performances by the London Philharmonic Orchestra and the Philharmonia Orchestra. Both have a profound commitment to communicating the revelation of music through the work of great composers, old and new.

Contemporary composers were celebrated in a number of cross-site, cross-art form festivals. The works of Olivier Messiaen, Karlheinz Stockhausen and Luigi Nono were highly anticipated and extremely well received by international audiences. The premiere of a new Southbank Centre commission by Thomas Adès, performed by the London Sinfonietta as part of *Ether* in 2008, attracted new audiences and many

60%

60% of visitors to the 2008 *Meltdown* festival were new to the site



DJ at the Orchestra of the Age of Enlightenment's *Night Shift*



Artists in Residence perform in front on the igloo installation

LIFE-ENRICHING ENCOUNTERS CAN BE LARGE OR SMALL BUT THEY CAN TRANSFORM US FOR EVER. WE BELIEVE THAT IT IS OUR MISSION TO DRAW EVERYONE TO THIS MUCH-LOVED SITE AND CAPTIVATE THEM THROUGH THE POWER OF THE ARTS AND THE WARMTH OF OUR WELCOME

younger visitors. The Orchestra of the Age of Enlightenment has continued its groundbreaking *Night Shift* series, which presents late-night concerts, consistently attracting wider audiences to great critical acclaim.

Our 2008 *Meltdown* directors, Massive Attack, drew more than 34,000 people to the nine-day festival, and 60 per cent of them were new to the site.

Meanwhile, the Hayward Gallery had an exceptional 40th year that put this landmark gallery back on the contemporary visual arts map. The beginning of 2009 saw more great exhibitions from Turner Prize-winning Mark Wallinger and leading French artist Annette Messager.

Equally important to achieving our vision is the provision of a far-reaching programme of learning and participation to enable everyone to experience the excitement of exploring their own creativity and artistry. Over 43,000 people attended our regular free music strands, including *Voicelab Welcomes*, *Friday Tonic* and *Friday Lunch*. The Learning and Participation team programmed over 300 free performances and join-in events in the public spaces in 2008/09.

In July, Southbank Centre presented *IN MOTION*, a week of free participatory dance events that brought together masterclasses by English National Ballet and leading Kathak exponent and Artist in Residence Gauri Sharma Tripathi, with performances from the West End, and the beautiful *Big Chair Dance* with 200 older Londoners.

Voicelab, under the direction of Mary King, continues to provide choral opportunities for amateur and aspiring professional singers. It featured throughout Southbank Centre's programme, most notably this year as part of *Meltdown*, with a specially trained male-voice choir performing in the Elbow concert, and two 40-strong choirs in the Christmas show, *Lost and Found Orchestra*.

Our commitment to engaging and inspiring young people was strengthened with the new Residency of local youth forum SE1 United in Spirit Level (Royal Festival Hall). *Takeover* was the culmination of the Residency of our fantastically

talented group of 16 Emerging Artists. We have also had 18 young programmers working with us over the past year, producing their own successful events. We are pleased to be partnering Lambeth Music Services in delivering one of the Government's *In Harmony* pilot projects.

At the heart of this creative community around the site are our Artists in Residence, supported by Paul Hamlyn Foundation, who continue to bring fresh ideas and a generous approach to collaboration. Poet Lemn Sissay, beatboxer Shlomo and climate change artists/activists Cape Farewell continue to be key artistic partners and we were delighted this year to be able to welcome Gauri Sharma Tripathi and folk big-band Bellowhead.

43

43,000 people attended our regular free music events

Our seasonal approach to programming ensures that there is a year-round vibrancy. Last summer, *The Wizard of Oz* and *Psycho Buildings* were complemented with free performances and installations across the site. At Christmas, a magical igloo cinema entertained visitors of all ages on The Clore Ballroom as the centre-piece of an imaginative free participatory programme, *In From the Cold*.

The summer also featured our second London Literature Festival and it is clear that the Festival's powerful mix of global voices and urban flavour make for a very distinctive experience. We are now preparing to give poetry, in all its written and spoken forms, a more pivotal role, building on the fantastic resource of the Saison Poetry Library in the Royal Festival Hall.

Southbank Centre's ambitious range of events and performances cannot be achieved without our hugely able and dedicated production and technical teams.

The welcoming of millions of visitors can only be realised through a complete commitment to customer relations, site accessibility, maintenance and safety. I am extremely grateful to Southbank Centre's Operations team who, behind the scenes, consistently deliver all of these to the highest standards.

The resurgence of Southbank Centre as a popular leisure destination has been another of the great success stories of the past few years. Not only do the cafés and restaurants create an attractive environment for visitors, but the financial support they bring is critical to sustaining the cultural offer. We must be able to demonstrate that commercial entrepreneurship can live happily beside the demanding requirements of art-making. The successful *Slow Food Markets* and new German Christmas Market this year are beginning to show how creatively and sympathetically our spaces can be used. The links between our artistic productions and retail offering have also proved productive this year.

I feel very fortunate to be the Artistic Director of an organisation with such passionate staff across all departments. I am also grateful for the support of a talented, expert and dedicated artistic team and I would like to welcome Nicky Molloy, Head of Dance and Performance. We were sorry to lose Laura Stevenson, formerly Deputy Director of the Hayward Gallery, and wish her well in her new role.

The following pages include some of the many highlights from this year's programme. In the current climate it is as important as ever that we remain true to our values and mission, and continue presenting world-class art and life-enriching cultural experiences.

SENIOR ARTISTIC TEAM

Jude Kelly OBE
Artistic Director

Sarah Hickson
Executive Producer

Rachel Holmes
Head of Literature and Spoken Word

Shân MacLennan
Creative Director,
Learning and Participation

Marshall Marcus
Head of Music

Nicky Molloy
Head of Dance and Performance

Gillian Moore MBE
Head of Contemporary Culture

Ralph Rugoff
Director, Hayward Gallery



Rachel Whiteread's *Place*, *Psycho Buildings*, Hayward Gallery

CELEBRATING THE HAYWARD GALLERY

2.7

2,700 people enjoyed *Psycho Buildings* for 40p in a day-long public celebration of the Gallery, sponsored by Bloomberg



Hayward Gallery during *Psycho Buildings*

2008 marked the 40th anniversary of the Hayward Gallery, one of the most distinctive buildings on the South Bank and one of the few exhibition spaces of monumental size and stature to show modern and contemporary art of every type and scale. Opened in 1968, the Gallery has always polarised opinion due to its edgy 'Brutalist' appearance, but most critics and architects now celebrate its innovative architecture and dramatic spaces.

Over the past year, the Gallery has established a more flexible format, quickening the pace of programming and making creative use of the spaces for international artists and curators. It now shows multiple exhibitions at one time with faster turn-around periods. This approach, combined with a sense of adventure and unorthodox architecture, has proved to be hugely successful over the past year.

The anniversary celebrations opened with the acclaimed *Psycho Buildings: Artists Take on Architecture*, curated by Hayward Director, Ralph Rugoff and sponsored by Bloomberg (25 May–25 August).

Ten international artists transformed the spaces of the Gallery inside and out from an eerie installation of 200 dolls houses by Rachel Whiteread and a scene of haunting devastation by Mike Nelson, to Do-Ho Suh's 1:5 scale replica of his childhood home crashing into an apartment building. The most talked-about installation was a boating lake on one of the sculpture courts by Austrian collective Gelitin.

In July the Hayward Gallery hosted a birthday party for three generations of artists and curators who have exhibited and worked at the Gallery over the last four decades, sponsored by Eversheds LLP. Two days later, 2,700 people enjoyed *Psycho Buildings* for 40p in a public celebration of the Gallery, sponsored by Bloomberg.

The new Project Space hosted an enticing mix of free, smaller exhibitions throughout the summer. This included *May 68: Posters from the Paris Rebellion*, the first major display in the UK of posters produced by students and workers during the strikes of May 1968, and the



Hyperbolic Crochet Coral Reef, Hayward Gallery

Hyperbolic Crochet Coral Reef, an installation devised by the Los Angeles-based Institute for Figuring, in partnership with the Crafts Council. An extensive participatory programme saw the creation of a new UK reef. Between them, these exhibitions drew 46,000 visitors.

Grayson Perry provided a unique take on the period from the 1940s to the 1980s in the Hayward Touring exhibition *Unpopular Culture* which opened at the De La Warr Pavilion, Bexhill-on-Sea (10 May–6 July). Perry selected works from the Arts Council Collection – administered by the Hayward Gallery since 1987 – as well as providing his own personal contributions and insights.

In the autumn, 40 years on from Andy Warhol's first major exhibition in Europe, the Hayward Gallery presented a major new exhibition *Other Voices, Other Rooms* which focused on the artist's TV and film work and featured a stunning exhibition design. The Gallery was transformed with multimedia installations, prints and films.

Who Saw Who was the first UK exhibition of South African artist Robin Rhode featuring his brilliantly inventive photographs, video animations, drawings and paintings. Rhode also created a site-specific work in the Southbank Centre underpass popular with skateboarders.

The New Year brought the opening of the critically-acclaimed *Mark Wallinger curates: The Russian Linesman*. This Hayward Touring show explores the ideas of boundaries, thresholds and arbitrary divides. The associated participatory programme, inspired by the exhibition, in which students created their own imaginative installation in the Royal Festival Hall, helped earn St Saviour's & St Olave's School a London Education Partnership Award. Meanwhile, *Annette Messager: The Messengers* opened in the Hayward's lower galleries, presenting an overview of this leading French artist's career.

'THIS HOUSE CONGRATULATES THE HAYWARD GALLERY ON ITS 40TH ANNIVERSARY; RECOGNISES THE SIGNIFICANT CONTRIBUTION THAT THE GALLERY MAKES TO THE VISUAL ARTS AND CULTURAL LIFE OF THIS COUNTRY... AND WISHES THE HAYWARD EVERY SUCCESS FOR THE NEXT FOUR DECADES'

From Early Day Motion 1937 tabled by Jeremy Hunt MP, Shadow Secretary of State for Culture, Media and Sport (2008)



Andy Warhol: *Other Voices, Other Rooms*, Hayward Gallery



Classical music concert in the Royal Festival Hall

GREAT ORCHESTRAS



30%

30% of audience members attended more than one performance this year

The refurbished Royal Festival Hall continued to provide Southbank Centre's Resident and invited orchestras with a hugely improved platform from which to present their world-class programmes.

The work of Southbank Centre's two Resident symphony orchestras has been given new impetus by their respective leading conductors: the London Philharmonic Orchestra with Principal Conductor Vladimir Jurowski and the Philharmonia Orchestra with its newly appointed Principal Conductor and Artistic Advisor Esa-Pekka Salonen. Together, they are now a unique and majestic presence on the UK's classical music scene.

Both conductors programmed adventurous, challenging and stimulating concerts throughout 2008/09, evidenced particularly by Jurowski's *Revealing Tchaikovsky* project and Salonen's first major series in London, *City Of Dreams: Vienna 1900–1935*, which opened with a stunning performance of Schoenberg's 'grand-scale luxuriant song of love', *Gurrelieder*.

Altogether the two Orchestras' programmes of some 90 concerts constitute one of London's most substantial cultural offers.

Meanwhile Southbank Centre's specialist resident orchestral ensembles, the London Sinfonietta and the Orchestra of the Age of Enlightenment, continued to

achieve great results through an imaginatively flexible use of Southbank Centre's spaces. The Sinfonietta celebrated its 40th anniversary in some style in both the Queen Elizabeth Hall and Spirit Level, and the Orchestra of the Age of Enlightenment's programme included landmark performances of a complete Schumann symphony cycle conducted by Sir Simon Rattle, one of its Principal Artists, as well as an expanded *Night Shift* series.

Alongside the work of the Resident Orchestras, Southbank Centre's flagship *Shell Classic International* series continued to cement relationships for audiences with a combination of regular and new guest orchestras.

Return visits by the Bavarian Radio Symphony Orchestra with Mariss Jansons and the Budapest Festival Orchestra with Iván Fischer contributed more electrifying and inspired performances. Other distinguished orchestral visitors included Paris's Ensemble Intercontemporain with Pierre Boulez, the Vienna Philharmonic with Zubin Mehta, and the Chamber Orchestra of Europe with a number of major directors including Dame Mitsuko Uchida.

Classical music's latest sensation, the charismatic Gustavo Dudamel, also returned to the Royal Festival Hall with a number of performances during the 2008/09 season: with the Philharmonia Orchestra – in a gripping and stupendous

performance of Mahler's fifth symphony – and the Simón Bolívar Youth Orchestra of Venezuela Residency. This five-day Residency will serve as a model for future projects at Southbank Centre.

The work of the Resident and guest orchestras has resulted in huge critical acclaim throughout the year, with almost 30 per cent of audience members attending more than one performance. Achieving consistently high quality performances and equally memorable occasions will be essential going forward, particularly given the healthy competition for classical music in the capital.

'SALONEN AND THE OUTSTANDING PHILHARMONIA HAD IT ALL PERFECTLY JUDGED'

The Guardian

ARTISTS IN RESIDENCE

THE ARTIST IN RESIDENCE SCHEME, BUILT AROUND EXPERIMENTAL METHODS OF ARTISTIC PROCESS AND A LONG-TERM COMMITMENT TO DEVELOPING IDEAS, IS NOW EMBEDDED ACROSS SOUTHBANK CENTRE



Shlomo



Saison Poetry Library



Gauri Sharma Tripathi



9 million people visited the Poetry Library website this year

SAISON POETRY LIBRARY

2008/09 was the second year for Southbank Centre's Artists in Residence and vocal initiative Voicelab, supported by Paul Hamlyn Foundation.

The Artist in Residence scheme, built around experimental methods of artistic process and a long-term commitment to developing ideas, is now embedded across Southbank Centre. The community of artists create new work, collaborate on projects and influence the way that the organisation operates.

Highlights of the past year include Shlomo's series *Music through Unconventional Means* in which he collaborated with a wide range of artists from different musical genres: folk band Bellowhead's *Dirty Weekend* – an alternative Valentine celebration, and Gauri Sharma Tripathi's commission for The Clore Ballroom, *Moving Root*. The Clore Ballroom also hosted Rafael Bonachela's 62C, a weekend of emerging dance talent.

Lemn Sissay has curated an anthology of poetry gathered from every corner of Southbank Centre and continues to champion the appearance of poetry in his *Access All Areas* initiative.

Meanwhile, Gamelan performer and composer Rahayu Suppangah returned to Southbank Centre to experiment with jazz players the Portico Quartet and prepare for his collaboration with electronic music duo Plaid. Sculptor and musician Ujino Muneteru

transformed the Hayward Project Space and Riverside Terrace with his unique installations and sound art.

Cape Farewell continued their three-year Residency at Southbank Centre with a September voyage to the Arctic with Shlomo, Lemn Sissay and Jude Kelly, and other leading international artists and scientists.

Voicelab had another successful year. The choir opened May's *Chorus* festival and *Voicelab Welcomes* continues to present choirs from across the country every Sunday; this year the project expanded to include regular participatory workshops.

The Pulse course for aspiring professionals continued two days a week with the participants also making the most of many other opportunities at Southbank Centre. Voicelab performed with Elbow as part of *Meltdown* and formed two choir teams for *Lost and Found Orchestra*.

Artists in Residence 2008/09

Bellowhead
Rafael Bonachela
Creative Connection
Lara Favaretto
Ujino Muneteru
Gauri Sharma Tripathi
Shlomo
Lemn Sissay
Rahayu Suppangah

The Saison Poetry Library in the Royal Festival Hall continues to make modern poetry accessible to the public through the reach of its service at Southbank Centre and online, as well as various poetry-related projects, including four exhibitions in 2008/09.

The past year saw 19,500 visitors to the Library, 1,000 new members, 12,700 loaned books and 14,600 enquiries via telephone, email and in person. There have been visits from schools and colleges, including over 1,100 Lambeth pupils. The Library was also the venue for the first dedicated Sign-Language poetry event.

It has been a successful year online with over nine million people visiting the Poetry Library website. The Library's other digitisation project, www.poetrymagazines.org.uk achieved one million hits in one month for the first time and over 12 million hits in one year. 50 different poetry magazines are now represented on the site (over 300 individual issues) and this landmark was celebrated in January 2009 with live readings from poets including Roddy Lumsden and Peter Finch.

A major focus has been improving conditions in the Library to aid the conservation of the Collection. The coming year will see the implementation of a Rare Books' room for precious items and an environmental control system within the Library, both of which will increase the life of the holdings for future generations.

HIGHLIGHTS

Southbank Centre played host to the Olympic Torch at the beginning of the year (6 April). Choirs from Lambeth and Liverpool schools came together with Voicelab ensembles, musicians from London's Centre for Young Musicians, dancers from Trinity Laban, and Southbank Centre Artists in Residence, Gauri Sharma Tripathi, Shlomo and Lemn Sissay.

The seventh *Ether* festival of art and technology brought together the world's leading electronic artists with beatboxers from across the globe, one-off theatrical productions, world renowned film-makers and an intriguing mix of experimental new works (18–28 April). A highlight was the spectacular world premiere of a new commission by Thomas Adès, one of today's leading composers, and young Israeli video artist Tal Rosner, performed by the London Sinfonietta (28 April).

Fragments of Venice was a six-month celebration of pioneering composer Luigi Nono, in partnership with the Royal Academy of Music and London Sinfonietta. The festival culminated in the sold-out UK premiere of his final masterpiece *Prometeo* (9 & 10 May). The Royal Festival Hall was transformed into a surround-sound sonic environment, with multiple orchestras, two conductors, narrators and groups of instrumental and vocal soloists.

**'SO ALL PRAISE TO
THE SOUTH BANK'S NONO
FESTIVAL FOR DARING
TO PROGRAMME IT AS
THE GRAND FINALE'**

The Times



Luigi Nono's *Prometeo*





George Clinton at Meltdown

'MASSIVE ATTACK MAKES MELTDOWN 08 A FEAST OF PUNK, DUB, FUNK AND HIP HOP - MAKING IT ARGUABLY THE BEST ONE SO FAR'

MOJO

Los Carpinteros' Show Room, *Psycho Buildings*, Hayward Gallery

This year's *Meltdown*, sponsored by Eurostar, was curated by Massive Attack to audience and critical success. The group performed two sold-out performances, supported by Southbank Centre Emerging Artist in Residence Riz MC. Manchester band and soon-to-be Mercury Prize winners Elbow were another highlight. Their performance featured a male voice choir recruited and trained by Voicelab Director Mary King, and twenty teenagers from London who played brass instruments from the Royal Festival Hall boxes. A constant thread through the festival was a stimulating programme of events, films and talks in partnership with campaigning charity Reprieve.

Seasonal summer programming provided something for everyone, from *Strictly Ballroom Summer Bonanza* to *Fresh Off The Page*, a series of cutting-edge spoken word events programmed and presented by rising stars. Jeppe Hein's hugely popular aquatic sculpture *Appearing Rooms* returned for a third summer and was joined by *Volume*, a new light and sound installation by United Visual Artists. *Psycho Buildings*, with its eye-popping installations on the sculpture courts, kept visitors flocking to the Hayward Gallery throughout the summer, and a new production of *The Wizard of Oz*, directed by Jude Kelly, drew families to the Royal Festival Hall.

The *London Literature Festival* returned for a second successful year (5–19 July). Audiences enjoyed specially commissioned performances, readings from prize-winning authors and poets, a debate on democracy with Tony Benn and David Davis MP, and three major book prizes. Mentored by Emerging Artist in Residence Yemisi Blake, local young people curated an evening of music and spoken word for a packed crowd in the Queen Elizabeth Hall foyer (11 July).

English National Ballet returned to the Royal Festival Hall for the first time in over 10 years for a four-day Residency in July with Festival Ballet (2–5 July). This was followed by the *Big Chair Dance*, the centrepiece of the Capital Age Festival, brought together in partnership with Entelechy Arts and East London Dance. It featured more than 200 older Londoners performing on The Clore Ballroom following rehearsals in their homes and community centres (11 July).

In collaboration with EUNIC and the European Commission's Office in the UK, *dancEUnion* presented performances from 23 European Union countries for a week-end of some of the greatest contemporary dance talent, including free events in Southbank Centre's public spaces (19–21 September).

The *Cultural Olympiad Open Weekend* saw free performances, exhibitions and



'THE SOUTHBANK'S STOCKHAUSEN FESTIVAL IS NOT TO BE FORGOTTEN'

Sunday Times

23

danceEUnion presented performances from 23 European Union countries for a weekend of some of the greatest contemporary dance talent



Karlheinz Stockhausen's *Himmels-Tür* (Heaven's Door)

participative events (26–28 September). Highlights included 3,000 people enjoying a Big Busk with Billy Bragg, and an insightful series of Open Rehearsals including the London Philharmonic Orchestra and the Philharmonia Orchestra.

International Voices launched with three events featuring one of the world's great baritones, Matthias Goerne, who gave a solo recital and two concerts with the London Philharmonic Orchestra and the London Sinfonietta (27 & 30 September). The latter included a world premiere of a Southbank Centre co-commission written by the young Austrian composer Thomas Larcher especially for Goerne.

The 2008/09 classical music season began with a wonderful week of concerts. A beautifully presented performance of *Stravinsky's Oedipus Rex* was Esa-Pekka Salonen's spectacular inaugural concert as the Philharmonia's new Principal Conductor and Artistic Advisor (23 September). The London Philharmonic Orchestra and Christian Tetzlaff gave the world premiere of a violin concerto by Mark-

Anthony Turnage, conducted by Vladimir Jurowski (24 September). Five-star reviews followed the welcome return of the Budapest Festival Orchestra and Iván Fischer for the opening of *Shell Classic International* (1 October).

The *International Chamber Music* season launched with a much-acclaimed series of concerts featuring Russian virtuoso Viktoria Mullova. The same quality was sustained throughout the year in the *International Piano Series*, with artists of the calibre of Maurizio Pollino, Mitsuko Uchida and Imogen Cooper.

From the Canyons to the Stars: The Music of Olivier Messiaen was a year-long festival celebrating the centenary of this 20th-century French composer in collaboration with the Philharmonia Orchestra, the London Sinfonietta and the Royal Academy of Music. The final, autumn tranche of the Festival (October – December) featured George Benjamin conducting the London Sinfonietta in the UK premiere of Gérard Grisey's *Les espaces acoustique*. It continued with organ recitals in churches and cathedrals across



A danceEUnion event

London and concluded with the Messiaen Centenary Concert conducted by the composer's celebrated pupil Pierre Boulez with the Festival's Artistic Director Pierre-Laurent Aimard and the Ensemble Intercontemporain, as part of *Shell Classic International*.

KLANG: A Tribute to Karlheinz Stockhausen (1-9 November) was a major festival that Southbank Centre shaped with the composer before his death in December 2007. Curated by Associate Artist Oliver Knussen, the cross-site festival included premieres and performances of the composer's work, including his final piece, *ZODIAC*. A series of events and a wide-scale participatory programme explored the future of Stockhausen's ideas, music and legacy, including late-night performances, interviews, keynote lectures and performer masterclasses. Festival partners included the Royal College of Music and the Royal Northern College of Music.

The Literature and Spoken Word series *America Decides* explored issues made pertinent by the US presidential



Pierre Boulez

election with leading writers and thinkers, including Toni Morrison, Paul Auster, Simon Schama and Chuck D.

Artist in Residence Shlomo performed a sold-out concert to highlight the potential of music as a way to fight knife crime. Special guests included Jarvis Cocker, Ashley Walters and Seb Rochford, and featured a group of young people from south London who were trained specially for the occasion.

'WITH THE 83-YEAR-OLD PIERRE BOULEZ IN INSPIRING FORM, THE ENSEMBLE INTERCONTEMPORAIN'S VISIT - WHICH ALSO INCLUDED A 100TH BIRTHDAY TRIBUTE TO ELLIOTT CARTER A NIGHT LATER - MUST BE RANKED AS ONE OF THE MUSICAL HIGHS OF 2008'

The Times

‘NO DRY LITERARY TYPES HERE, JUST A SERIES OF COLOURFUL EVENTS THAT ARE CERTAIN TO FIRE THE IMAGINATION... THIS IS A NUMBER ONE HALF-TERM HIGHLIGHT’

South London Press on the Imagine festival



Tim Minchin and Puppini Sisters



Lost and Found Orchestra

Over the festive period The Clore Ballroom was home to the highly successful *In from the Cold* programme of events, which featured the igloo cinema – a giant inflatable igloo hosting a range of classic and newly commissioned films. The Christmas show, *Lost and Found Orchestra*, was a great success with audiences and critics and featured two 40-strong Voicelab choirs trained by Director Mary King. At the Queen Elizabeth Hall there was comedy and cabaret with Jerry Sadowitz, Tim Minchin, Puppini Sisters and Pappy's Fun Club.

Southbank Centre's association with the Park Lane Group continued with a week of concerts featuring award-winning young artists, which included 13 world premieres and 60 works written between 1912 and 2008. The organisation's long association with the Takács Quartet continued with three critically-acclaimed performances.

Imagine returned for the February half-term with readings, storytelling, poetry, stand-up, magic, comedy, exhibitions and music especially for children

and families. The Festival featured some of the UK's best writers for children, including Carol Ann Duffy, Brian Pattern and Cathy Cassidy. The *Bibliomancer's Dream* installation provided an enchanted library on The Clore Ballroom for visitors of all ages to explore.

Takeover at the Royal Festival Hall was the culmination of the first generation of Emerging Artists in Residence programme which involved 16 young musicians and spoken word artists, including poet Yemisi Blake, singer Natascha Eleonore, flautist and beatboxer Nathan 'Flutebox' Lee, and Jazz vocalist, musician and composer Ayanna Witter-Johnson (27 February). The performance was initiated through the support of The Helen Hamlyn Trust.



Truth
must be
reached
Through
the strength
of the
heart;
And
Knowledge
grasped
with the
power
of the
hand.

MEHCO MOYE
(Berber &



Jeppe Hein's *Appearing Rooms* fountain

CULTURAL DESTINATION

SOUTHBANK CENTRE'S SPECTACULAR RIVERSIDE LOCATION, WITH REGULAR OUTDOOR EVENTS AND INSTALLATIONS, A FREE FOYER PROGRAMME, AND BUZZING RESTAURANTS AND CAFÉS, MAKES IT THE DESTINATION OF CHOICE FOR LONDONERS AND TOURISTS

Southbank Centre's spectacular riverside location, with regular outdoor events and installations, a free foyer programme, and buzzing restaurants and cafés, makes it the destination of choice for Londoners and tourists. As testament to its popularity as a cultural and leisure destination, there are more than 3 million visitors each year, 3.5 million customers using the cafés, restaurants and shops, and 18 million people passing through the site.

Southbank Centre strives to offer the best possible experience to artists, audiences and visitors. Improvements to the site and visitor facilities and attention to detail in customer service make Southbank Centre an attractive place with a friendly and welcoming atmosphere. Ensuring the site is as accessible as possible to all visitors, including families and those with disabilities, is a key part of the mission.

In June Southbank Centre was awarded the LABC/LDSA Built in Quality Award for 'Best Project for Access and Compliance with Disability Regulations'. Accessibility to the artistic programme is also important. Over the past year a number of performances have been captioned or audio described, such as *The Wizard of Oz* and *Lost and Found Orchestra*.

The volume of visitors, which has increased by over 62 per cent since the Royal Festival Hall reopened, makes site maintenance and visitor safety and security a priority. A restructuring of the Operations department during 2008 has ensured that this can be delivered effectively. A number of key business systems

62%

Visitors have increased by over 62% since the Royal Festival Hall reopened

relating to event management and customer relations were also upgraded in 2008/09.

The 'virtual' welcome visitors receive is equally important. Industry benchmarking has been undertaken to ensure Southbank Centre's website and other creative digital initiatives effectively communicate the quality and diversity of the artistic and leisure offer.

During 2008/09 plans were progressed to continue the strategy of incremental site development, building on the public realm improvements connected to the Royal Festival Hall refurbishment. They included proposals for a new retail space under the Hungerford railway bridge and new landscaping for Queen's Walk. Southbank Centre is also working with the Jubilee Gardens Trust to drive forward the development of Jubilee Gardens, which will see it transformed into a 21st-century park and a more attractive place for local people and visitors.

Southbank Centre's membership has also increased with a relaunch of the Gift Membership scheme. Members continue to enjoy a wide range of special events and offers, and 2008 saw a number of improvements to the exclusive Members' Bar in the Royal Festival Hall.

CREATIVE SPACES



David Adjaye's Pavilion

The 21-acre site offers huge potential in terms of using the indoor and outdoor public spaces creatively for free events and performances.

The Clore Ballroom hosted a variety of free events and activities – from Dare2-Dance with young female amateur hip hop dancers, to a range of family focused workshops around Southbank's major festivals. There is regular music in the foyers on Fridays with *Friday Lunch* and *Friday Tonic*, the popular after-work series which profiles the best in jazz, improvised music and emerging artists. On Sundays, *Voicelab Welcomes*, supported by Paul Hamlyn Foundation, sees great choirs from around the country perform.

Visual arts have featured too over the past year. In the autumn, The Clore Ballroom hosted the Hayward Touring exhibition *Disposable People – Contemporary Global Slavery* in partnership with Autograph ABP and Magnum Photos. In Spirit Level, the hub for creative learning and participation projects at Southbank Centre, the Koestler Trust's *Art by Offenders* exhibition from the Koestler Awards went on display and was seen by 9,000 people, part of a new three-year partnership between the two organisations.

Summer 2008 saw Southbank Centre's outdoor site enlivened with a number of installations, events and free programming. UVA's *Volume* provided an interactive sound and light installation, while Jeppe Hein's ever-popular *Appearing Rooms* fountain returned for a third year. *LIFT*, one of Europe's leading arts festivals, opened The Lift – a new interactive venue – on Southbank Centre Square (26 June–4 July).

'THE EFFICIENCY AND PROFESSIONALISM OF THE TEAM ENSURED EVERYTHING RAN SMOOTHLY AND CONTRIBUTED GREATLY TO THE SUCCESS OF THE EVENT'

Thank you message from an artistic partner

Behind the scenes, the Operations team delivered an extraordinary range of exhibitions, events and performances. This is consistently achieved with visitors unaffected and unaware of the scale and complexity of the challenge. For example, *Psycho Buildings* with its large and participatory installations, presented a number of logistical, health and safety, and visitor management issues, which were dealt with efficiently and enabled thousands of people to enjoy this innovative exhibition.

Combining cultural and commercial endeavours has seen a number of markets and festivals on site. The *Slow Food Markets* on Southbank Centre Square have become well established and are now held on a monthly basis. A larger four-day *Festival of Food* event took place in September 2008 attracting in excess of 100,000 visitors. It included celebrity talks and demonstrations and a riverside performance by Artists in Residence Bellowhead, with the audience encouraged to play along.

In September, Southbank Centre was a key partner of the London Design Festival and David Adjaye's Pavilion was enjoyed by many visitors.

During December Southbank Centre hosted an atmospheric German-style Christmas Market which included more than 30 stalls and wooden chalets along Queen's Walk between the London Eye and the Royal Festival Hall.



Slow Food Market



LOCAL PARTNERS

54

54 local young people received placements in 20 cultural organisations as part of the *Street Genius* project



Street Genius participants

Working closely with Lambeth Council, the South Bank Employers' Group and other local organisations, Southbank Centre is committed to playing an active part in its community and ensuring mutual support that is of benefit to local people.

As one example of these fruitful relationships, in December 2008 Lambeth Music Service, in partnership with Southbank Centre and Amicus Horizon, was chosen to deliver one of the Government's *In Harmony* projects with a grant of £1 million over three years. The project is spearheaded by Julian Lloyd Webber and inspired by the hugely successful *El Sistema* in Venezuela which encourages young people's participation in orchestral music.

Southbank Centre's leadership, with Tate Modern, of the South Bank and Bankside Cultural Quarter Group continues to focus on providing cultural opportunities for young people, developing creative spaces and places, and ensuring that the Cultural Quarter is a key hub for London 2012 and the Cultural Olympiad.

2008/09 brought the Treasury-funded *Some Other Way Forward* (SOWF) initiative to a close. This project sought to offer meaningful cultural engagement to every young person in Lambeth and Southwark. Legacy planning has been undertaken to embed the three strands – schools, families and *Street Genius* – into the work of Cultural Quarter partners. The *Street*

Genius strand has been a notable success with 54 local young people placed in 20 cultural organisations as curators and producers of their own work and is being replicated in other cultural quarters in London.

As part of the *Cultural Olympiad* launch in September, SOWF commissioned *Quicksilver*, a new performance piece involving *Street Genius* participants. Created by Director Lea Anderson with members of The Cholmondeleys, the cast created a series of fleeting performances around the architecture of Southbank Centre and Tate Modern.

COMMERCIAL UPDATE

A strong commercial offer continues to boost Southbank Centre's reputation as a leading national arts venue and a destination in its own right. The diversity and continuing success of our commercial partnerships help contribute to Southbank Centre's aim to broaden its income streams and support an innovative artistic programme and creative partnerships.

Revenue derived from the commercial activities across the site rose from £4.4 million in 2007/08 to £5.6 million in 2008/09. Despite the tough economic challenges during the year, the restaurants and the retail shops returned strong sales. The businesses have focused on good customer service and good pricing policies. A favourable exchange rate for overseas visitors has seen an increase in tourism that has boosted this year's results.

Even in the current climate, the site has kept its lively atmosphere. The new summer Terrace Bar, operated by on-site caterers Company of Cooks, has proved particularly popular long into the evenings.

Coming up to the fourth anniversary of the opening of Festival Riverside, Giraffe, MDC Music & Movies, EAT, Foyles, Strada and wagamama continue to enjoy their established status as an exciting river bank destination and contribute strongly to Southbank Centre's overall commercial income. Foyles once again triumphed in



Southbank Centre Shop, Festival Terrace



Shops and cafés, Festival Riverside



Dustin Hoffman and Emma Thompson on Queen's Walk

the book industry awards, winning 'Chain Bookselling Company of the Year' and 'UK Bookseller of the Year 2008'.

The commercial outlets on Festival Terrace – Las Iguanas, Le Pain Quotidien, Caffè Vergnano 1882, Feng Sushi, Ping Pong and Southbank Centre Shop – showed a 16 per cent growth in equivalent sales last year as they continue to move towards their optimum sales performance.

Having won many accolades and awards both for its dining concept and design since opening, Skylon at the Royal Festival Hall has become a recognised and reputable force on the London dining scene. The restaurant has often been used as a venue for post-premiere film parties, and also provided the venue for the BBC's *Masterchef* series.

Meanwhile, Canteen on Southbank Centre Square, having won numerous awards since opening, was awarded Restaurant magazine's 'Best Breakfast 2008', and enjoyed a successful year with strong growth. Concrete at the Hayward Gallery goes from strength to strength, with a varied programme of evening music, temporary exhibitions, and a growing regular customer base.

Southbank Centre Shops – Festival Terrace, Royal Festival Hall and Hayward Gallery – all built on the success of the previous year. The shop on Festival

Terrace has continued to develop its reputation as the store to find unusual gifts and the work of new design talent. Two high-profile collaborative projects with Design Nation and Crafts Council involved promoting product by up-and-coming British based talent.

The shop at the Hayward Gallery reflects the exhibition programme and the retail team works closely with curators and artists to ensure a relevant and exciting retail offer including exclusively commissioned work. For *Other Voices*, *Other Rooms* the shop was transformed into a Warholian wonderland.

The Royal Festival Hall shop had one of its most successful years thanks to a strong product offering relating to performances. *The Wizard of Oz* was a great success for the retail team with strong sales throughout the run. The jewellery offering has been developed, and there has been an increase in exclusive products relating to the site's architecture and design history.

Southbank Centre's reputation as a venue for filming and photography continues to grow, with a commensurate uplift in financial benefit. The number of filming and photography hires in 2008/09 increased by almost 50 per cent over the previous year. Highlights include the filming of Tom Jones busking on Festival Riverside for BBC 2's *Culture*

Show, Ray Davies of the Kinks promoting a new album launch, *It's a Wonderful Afterlife* featuring Zoe Wanamaker, *In The Loop* featuring James Gandolfini of *The Sopranos*, popular drama *Spooks* for BBC television, and Dustin Hoffman and Emma Thompson in *Last Chance Harvey*.

A STRONG COMMERCIAL OFFER CONTINUES TO BOOST SOUTHBANK CENTRE'S REPUTATION AS A LEADING NATIONAL ARTS VENUE AND A DESTINATION IN ITS OWN RIGHT

DONORS AND SUPPORTERS

DONORS HAVE ENJOYED A HUGE RANGE OF EVENTS LINKED TO THE ARTISTIC PROGRAMME INCLUDING DANCE REHEARSALS, PRE-CONCERT TALKS AND EXHIBITION PREVIEWS

Southbank Centre relies on many generous individuals, trusts and companies to help realise its ambitious and far-reaching vision. This support, in addition to public investment, income from ticket sales and commercial activities, allows Southbank Centre to create an outstanding artistic programme that appeals to the broadest audiences. Despite declining economic conditions in the second part of 2008/09, Development income was close to target. Although the challenges are expected to continue, the organisation has, following the reopening of the Hall, established a strong base for ongoing support.

The major contribution that additional funding makes to Southbank Centre's work is demonstrated by Paul Hamlyn Foundation's continued investment in the Artist in Residence programme. Engagement with, and advice from, these artists is an invaluable resource and their projects help to shape our artistic programme. The Foundation's support for



Former Chief Executive Michael Lynch celebrates the Hayward Gallery's 40th, sponsored by Eversheds LLP



Zubin Mehta, *Shell Classic International* series

200

200 private events – from literary prizes to film premieres – were hosted in 2008/09.



Voicelab has meant huge development in the presentation of choral work at Southbank Centre and enabled hundreds of amateur singers to explore their own creativity through this dynamic programme.

With the Esmée Fairbairn Foundation's investment in the children's music programme, Southbank Centre hopes to create work that will have the accessibility and longevity of classic pieces like *Peter and the Wolf*. The organisation is also very grateful for The Helen Hamlyn Trust's gift towards *Takeover* with the Emerging Artists in Residence and the Borletti-Buitoni Trust's support for the Messiaen Education project. These partnerships have successfully engaged a range of young people with Southbank Centre's music programme.

The support of individuals has always proved vital to Southbank Centre's fundraising and the Supporters' Circles schemes, introduced following the refurbishment of the Royal Festival Hall, continue to grow with gifts of between £250 and £5,000. Donors have enjoyed a huge range of events linked to the artistic programme including dance rehearsals, pre-concert talks and exhibition previews.

Audiences continue to give through the Festival Fund, which has proved a popular way of donating to the work of

Southbank Centre with 29,000 people making gifts last year. This is an important demonstration of the regard and affection that audiences have for Southbank Centre and the organisation is grateful for the support and feedback it regularly receives.

Southbank Centre has some of the best venue hire facilities in London across the historic 21-acre riverside site. The range of spaces and venues provides attractive and inspiring spaces for a wide variety of events from intimate dinners to large-scale functions.

The 200 private events hosted during this year include the *Orange Broadband Prize for Fiction*, the *D&AD Awards*, *NESTA Innovation Edge*, Marks & Spencer's AGM, *ITV National Movie Awards*, *BBC4 Samuel Johnson Prize for Non-Fiction*, and Disney's *Camp Rock* film premiere, graduations for Kingston University, King's College London, American School in London, British School of Osteopathy and numerous weddings.

Generous contributions have been received from sponsors over the last year. Eurostar was the first headline sponsor of *Meltdown*, combining great promotional activity with staff involvement. Eversheds LLP, which has been a long-term partner, kindly supported the celebrations and events around the Hayward Gallery's 40th Anniversary.

Bloomberg sponsored our major summer exhibition *Psycho Buildings* and enabled visitors to see the show on the Gallery's public birthday for only 40p. *Shell Classic International* continued in 2008/09 with a series of spectacular concerts, to which Southbank Centre was able to welcome many of Shell's employees and guests.

The Development team is grateful to the Board of Governors and the newly created Chairman's Circle for their support of fundraising activities.

Southbank Centre would also like to thank all those listed overleaf whose support for the organisation's vision has made this year's success possible. The long-term investment of our many existing partners and support from new relationships are very gratefully received.

SOUTHBANK CENTRE HAS SOME OF THE BEST VENUE HIRE FACILITIES IN LONDON ACROSS THE HISTORIC 21-ACRE RIVERSIDE SITE



Massive Attack, Directors of *Meltdown* 2008, supported by Eurostar

‘MELTDOWN HAS BECOME A REAL LONDON ICON AND IT TOOK US ABOUT THREE SECONDS TO MAKE A DECISION AND SAY YES. IT WAS A BRILLIANT THING FOR US TO BE INVOLVED IN AND WE TOOK GREAT PLEASURE WORKING WITH SUCH A DEDICATED AND CREATIVE TEAM’

Greg Nugent, Marketing Director, Eurostar

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 Richard Thomas
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 and those who prefer to remain
 anonymous

29,000 audience members who have
 supported the Festival Fund

**Southbank Centre would like to thank
 the following donors for their generous
 support of the Campaign to transform
 the Royal Festival Hall**

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18,000 audience members who have
 supported the campaign

FINANCE

FINANCIAL RESULTS

In 2008/09, operating income exceeded £40 million for the first time and the result for the year was a surplus of £2.5 million compared to a balanced budget.

Unrestricted general reserves are now £2.6 million, which leaves Southbank Centre in a good position to continue to invest in and support an ambitious artistic programme, and to welcome visitors to our site. We are anticipating a balanced result for 2009/10 and positive reserves into the future.

OPERATING STATEMENT

Year ended 31 March 2009	2009 £'000	2008 £'000
INCOME		
Donations and sponsorships	2,615	2,305
Arts Council revenue grant	23,715	19,206
Membership, retail and trading	8,218	7,655
Income from artistic activity	8,693	9,218
Interest receivable	182	62
Total operating income	43,423	38,446
EXPENDITURE		
Costs of fundraising	1,501	1,264
Membership, retail and trading	5,620	4,740
Costs of charitable activities	33,390	34,503
Governance	407	297
Total operating income	40,918	40,804
Operating Surplus/(deficit)	2,505	(2,358)

BALANCE SHEET

Year ended 31 March 2009	2009 £'000	2008 £'000
Fixed assets	296,945	302,063
Current assets	47,812	45,017
Current liabilities	(16,387)	(26,686)
Creditors: amounts falling due after one year	(57,094)	(54,320)
Provision for liabilities and charges	(199)	–
Pension plan liability	(8,036)	(364)
Net assets including pension plan liability	263,041	265,710

FINANCED BY:

Unrestricted funds	258,712	263,759
Restricted funds	4,329	1,951
Total funds	263,041	265,710

The figures in this report were extracted from Southbank Centre's full financial statements. The audit opinion of the Comptroller and Auditor general on the annual financial statements for the year ending 31 March 2009 was unqualified. The financial statements should

be consulted for a full understanding of the results of Southbank Centre and of its financial position. A copy may be downloaded from www.southbankcentre.co.uk or obtained from the Finance Department, Southbank Centre, Belvedere Road, London, SE1 8XX.

EXECUTIVE, BOARD AND STAFF

EXECUTIVE

Michael Lynch CBE AM
Chief Executive
(until April 2009)

Alan Bishop
Chief Executive
(from February 2009)

Jude Kelly OBE
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Southbank Centre manages the Royal Festival Hall, Hayward Gallery, Queen Elizabeth Hall and Purcell Room, as well as the Saison Poetry Library, the Arts Council Collection and Hayward Touring Exhibitions on behalf of Arts Council England.

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