

# **SOUTHBANK CENTRE**



**Annual Review and  
Summary Financial Statements  
2019 – 2020**

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Nile Rodgers photocall © Victor Frankowski

# SOUTHBANK CENTRE

# Chair's Foreword

The Southbank Centre exists to present great cultural experiences that bring people together. We achieve this by offering not just unique and iconic venues and spaces but also an enthusiasm and expertise that encourages and supports artists to create and present their best work and welcome ever more diverse audiences to experience the power of live performance and shared passions. We help take people out of the everyday, every day, and act as a vital antidote to the challenges of daily life – offering a place and culture where people from every background are welcome.

The Board and Executive of the Southbank Centre are very grateful for the support we have had from the Government over the course of the pandemic. The Coronavirus Job Retention Scheme along with the tough decisions and actions we have taken to reduce fixed costs at the Southbank Centre means we have been able to mitigate the catastrophic reduction in revenue during the past year. We are particularly grateful to the Government and the Culture Recovery Fund Board for the Repayable Finance award. This has been a big vote of confidence in the Southbank Centre and has enabled us to underpin our long term future. We now have the means and confidence to continue to plan an ambitious reopening of our site in 2021.

Southbank Centre is an indispensable part of the UK's cultural life. We are the UK's largest arts centre and a National Heritage site - a legacy of the 1951 Festival of Britain - and we are one of the nation's top 5 visitor attractions working with over 100,000 artists and creatives in a normal year. We were born as part of a tonic for the nation and a demonstration of culture as part of urban regeneration. We still aim to live up to that heritage and see that role as having even greater relevance as we recover from the tragedies of Covid-19.

We deliver a world-class cultural programme of over 3,500 events each year. We have the largest free arts programme in the UK; 40% of our events are accessible to the public free of charge. We curate, produce and stage our own world-leading creative work, and sit at the heart of a cultural ecosystem that supports not only the very best international orchestras and worldwide artists but also many community groups and ensembles who use Southbank Centre. Together, we attract audiences of 4.5m each year (19% of them Black, Asian and Ethnically Diverse) as well as the 31m visitors who engage with our site.

Beyond our central London site, we work with arts organisations across the country and the world to showcase the breadth of our artistic programming. Our Hayward Gallery and Arts Council Collection teams organise touring exhibitions loaning thousands of artworks to more than a hundred galleries nationwide reaching 2.8 million people. We produce international shows and festivals including Women of the World, now syndicated across 6 continents.

We generate £29m in direct earned income, supporting over 7,000 jobs in the wider cultural economy and add £530m Gross Value Added in London and £440m across the UK. Our economic power is matched by our social impact. The work of our Learning and Participation teams supports the socially isolated, dementia sufferers and vulnerable adults, and ensures that we are a thriving hub where anyone can enjoy art for free: visitors can sing, dance, explore free installations, visit the Poetry Library and take part in curated events across the site. Over 300 schools benefit from our Learning programmes every year.

<sup>1</sup> Southbank Centre Economic and Social Impact Report 2018

The financial year 2019/20 ended just as the national lockdown began so this report reflects on the last full year of activity before we temporarily closed our venues. Since it was another full year of artistic excellence, innovation and inclusivity, looking back can provide us with inspiration as we work to get back to doing what we do best: entertaining and delighting audiences and communities from across London, the UK and the world as only the Southbank Centre can.

Our important work would not be possible without the support of our principal funder, Arts Council England, and we continue to be grateful to them for their essential funding. Our reliance on public funding has reduced from nearly 60 per cent to under 40 percent in recent years due to our entrepreneurial activity. This however left us uniquely vulnerable as an Arts Centre when our revenue from bars and restaurants and commercial hires collapsed in lockdown. Nevertheless, maintaining our highly entrepreneurial approach across all aspects of our organisation remains a vital objective in order to ensure we add real value to our public funding and extend our reach, impact and relevance as a flagship cultural organisation at the centre of the nation's cultural ecology.

We continue to take pride in the ongoing work of our four Resident Orchestras (London Philharmonic Orchestra; Philharmonia Orchestra; London Sinfonietta and Orchestra of the Age of Enlightenment) and four Associate Orchestras (Aurora Orchestra; National Youth Orchestra; Chineke! Orchestra; and BBC Concert Orchestra) who all play a huge part in delivering our world-class classical music programme. If there were ever two performances that showed off the Southbank Centre's ambition and our Director of Music Gillian Moore's amazing vision, it was the productions celebrating two behemoths of 20th-century music: Stockhausen's *Donnerstag Aus Licht* and the premiere of Philip Glass' third Bowie symphony. When these are combined with the *New Music Biennale*, Britten's Peter Grimes and Steve Reich's *Drumming*, re-living its premiere in Hayward Gallery in 1972, we see that the Southbank Centre continues to be the leading purveyor of 20th-century and new music.

The Hayward Gallery, under Director Ralph

Rugoff, has had a tremendous year critically with the reflective Attius/Arbus joint commission followed by the ground-breaking *Kiss My Genders*. This exhibition broke boundaries and was the centrepiece of a summer of celebratory artistic activity across our 11-acre site, showing once again that the Southbank Centre commitment to inclusivity. The blockbuster exhibition of the year was surely *Bridget Riley*, an amazing retrospective of a cultural heavyweight. Finally, *Among the Trees* was a popular exhibition allowing us to reflect on nature which we brought back this summer.

Another highlight of the year was Nile Rodgers' *Meltdown* festival. Nile fully embraced the spirit of *Meltdown*: as well as curating a sell-out festival he was on site for the whole week, and a real joy to work with for the other artists and teams.

We hosted a number of heavyweight authors including Hillary Rodham Clinton and Chelsea Clinton in conversation with Mary Beard about *The Book of Gutsy Women*, and Phoebe Waller-Bridge in conversation with Deborah Frances-White about *Fleabag: The Scriptures*.

Our commitment to driving forward the health and wellbeing agenda was manifest in the first national Creative Health Conference, a sell-out event in the Queen Elizabeth Hall that we were proud to produce in partnership with Arts Council England and the All Party Parliamentary Group for Arts, Health and Wellbeing. We also formed a partnership with the new National Academy for Social Prescribing which will be based at the Southbank Centre.

Our schools programme, too, has gone from strength to strength, reaching 13,600 school pupils and 250 school teachers, and I am delighted that we welcomed Alexandra Brierley as our new Director of Creative Learning to set an ambitious vision for this important element of our work.

We now find ourselves in an unprecedented position due to COVID-19. However, the decisive actions taken by the Board and leadership to manage our financial position has meant that we are now in a better position to weather the pandemic and reopen in 2021. In taking these vital measures to secure the furniture of the Southbank Centre we have sadly had to say goodbye to staff

members across the organisation for whom there was no likelihood of work while we were in a hibernation period. We are determined to use this time as a catalyst to review what we do and how we do it so that we emerge from this moment with a vibrant and relevant artistic programme and ambition supported by a robust and sustainable business model. We have exciting plans and I look forward to the Southbank Centre and its artistic partners welcoming the public to vibrant and memorable art, music, performance and poetry once again.



Susan Gilchrist, Chair  
Southbank Centre Ltd  
As Trustee for  
Southbank Centre

# Strategic focus and activities

# Our mission, vision and values

Our **purpose** is to present great cultural experiences that bring people together.

Our **vision** is to provide the space for artists to create and present their best work. We are the place where people come together through powerful shared experiences.

Our **mission** is to seek out, nurture and showcase the best of the arts. The unusual, the eye-opening and the brave. We take people out of the everyday, every day.

# Our objectives

We have seven key strategic objectives:

1. We champion greatness - we are a centre for excellence.
2. We innovate. We're at the forefront of the arts.
3. We are a global leader in education and participation programmes.
4. We will expand the diversity of voices and visitors at SC to better reflect the city we live in and demonstrate that diversity is synonymous with artistic excellence.
5. We will be a National centre with genuine national impact.
6. We will be International, the place to see the best global artists, with key strategic global partnerships for our festivals.
7. We will be fit for the future and sustainability will be key.

## Our values

The values that drive how we think and behave and which underpin the decisions we take in how to serve our audiences, recruit our staff or engage with artists are, to:

### Champion greatness

we seek out great artists and give them the space to create their best work.



### Take the lead

We make sure we're at the forefront of the arts – provoking and inspiring culture, not just following it.



Images: Top - Friday Tonic - Clara Serra López; bottom-right: Little Gay Brother © Thomas Dhanens



# Note on COVID

The impact of Covid-19 on Southbank Centre has been catastrophic. It has resulted in the closure of our site to the public, the suspension of most of our creative programme, a wide-scale redundancy programme, the potential depletion of our reserves, the cancellation of capital repair works and the loss of £25m income in 2020/21 due to 80% of our “earned income” disappearing overnight.

The financial impact of Covid-19 has put Southbank Centre in critical jeopardy. The lockdown caused the complete cessation of all our commercial and ticket income, as well as impacting our ability to fundraise. Our self-generated income has collapsed since closure from c£2.4m a month to c£500k now. The new economics of the restaurant and property sector point to a long recovery period. The funds from the sale during the year of the Waterloo Undercroft have now had to be diverted into supporting survival - not innovation and development.

We have therefore developed a new operational model for when social distancing is eased that will sustain significantly reduced income expectations in 2021/22.

Our operating model allows us to reopen the site with less financial risk on a strong impactful 5-day artistic programme (Wednesday to Sunday). With this model, we can make more effective use of the time available in the venues and build on our artistic strengths. We can reopen on a lower cost base than pre-Covid and, as income recovers, consider how to increase artistic activity cost-effectively.

Using this model, along with the Government’s Culture Recovery Fund repayable finance award of £10.911m and previous support through the Coronavirus Job Retention Scheme we will return to our role as a cornerstone of the UK’s cultural ecology, supporting the huge numbers of artists, musicians and creatives (over 100,000) who depend on us for their livelihoods.



## Open up the arts

Not everyone will love everything, but we make sure there’s something for everyone.



## Have fun

We’re serious about the arts – but not stuffy. Culture here can be playful, provocative, exciting and entertaining. It is a joy not a duty.



Images: Top - Installation view of Bridget Riley, *Composition with Circles 4*, 2004 at Hayward Gallery 2019 © Bridget Riley 2019 Photo Stephen White; bottom-left: Member of Chineke! Youth Orchestra; bottom-right: Installation view of *Shifting Borders*, Kader Attia: *The Museum of Emotion* at Hayward Gallery. Copyright the artist, courtesy Hayward Gallery 2019. Photo © Linda Nyland

# Achievements and performance

## Investing in arts and artists

### Hayward Gallery

*Diane Arbus: In the Beginning* (13 February – 6 May) featured more than 100 photographs, the majority of which were vintage prints made by the artist, drawn from the Diane Arbus Archive at The Metropolitan Museum of Art, New York. More than two-thirds of these photographs had never been seen before in the UK.



Installation view of *diane arbus:in the beginning* at Hayward Gallery. Copyright the artist, courtesy Hayward Gallery 2019, photo © Mark Blower. Right: Installation view of Hannah Quinlan and Rosie Hastings, *Something for the boys* (2018), *Kiss My Genders*, Hayward Gallery. Photo: Thierry Bal



*Kiss My Genders* opened on 12 June with an excellent first wave of press coverage including a 5-star *Guardian* review. The exhibition celebrated more than 30 international artists whose work explores and engages with gender fluidity, as well as with non-binary, trans and intersex identities. The exhibition was critically acclaimed – it was one of the best-reviewed major shows in London over the summer period – and it attracted a young and highly diverse audience.

*Bridget Riley* opened at the end of October and was the largest retrospective to date of one of the most important artists of our time. Organised in partnership with National Galleries Scotland, the exhibition spanned 70 years and brought together some of the artist's best-known work, including her iconic black-and-white paintings of the 1960s

**'...it was one of the best-reviewed major shows in London over the summer period...'**

and expansive canvases in colour, as well as rarely-seen drawings and recent wall paintings.

*Among the Trees* opened on 4 March, with ambitious works from 38 artists which draw our attention to the beauty, scale and complexity of trees and forests. Alongside sculptures and installations, drawings, paintings and photographs, these are artworks that celebrate the soaring scale of trees and remind us of the power of the natural world. *Among the Trees* reopened in August 2020 for three months.

As part of *Cosmic Prophet*, a series of concerts celebrating the music of Karlheinz Stockhausen, in May 2019 Southbank Centre presented his opera *Donnerstag aus Licht* for the first time in the UK since its premiere at the Royal Opera House in 1985. Conducted by Maxime Pascal, the staging saw the Royal Festival Hall transformed with stunning video projections, and electronic sounds diffused through the auditorium. The performances earned Southbank Centre a Royal Philharmonic Society Award nomination.

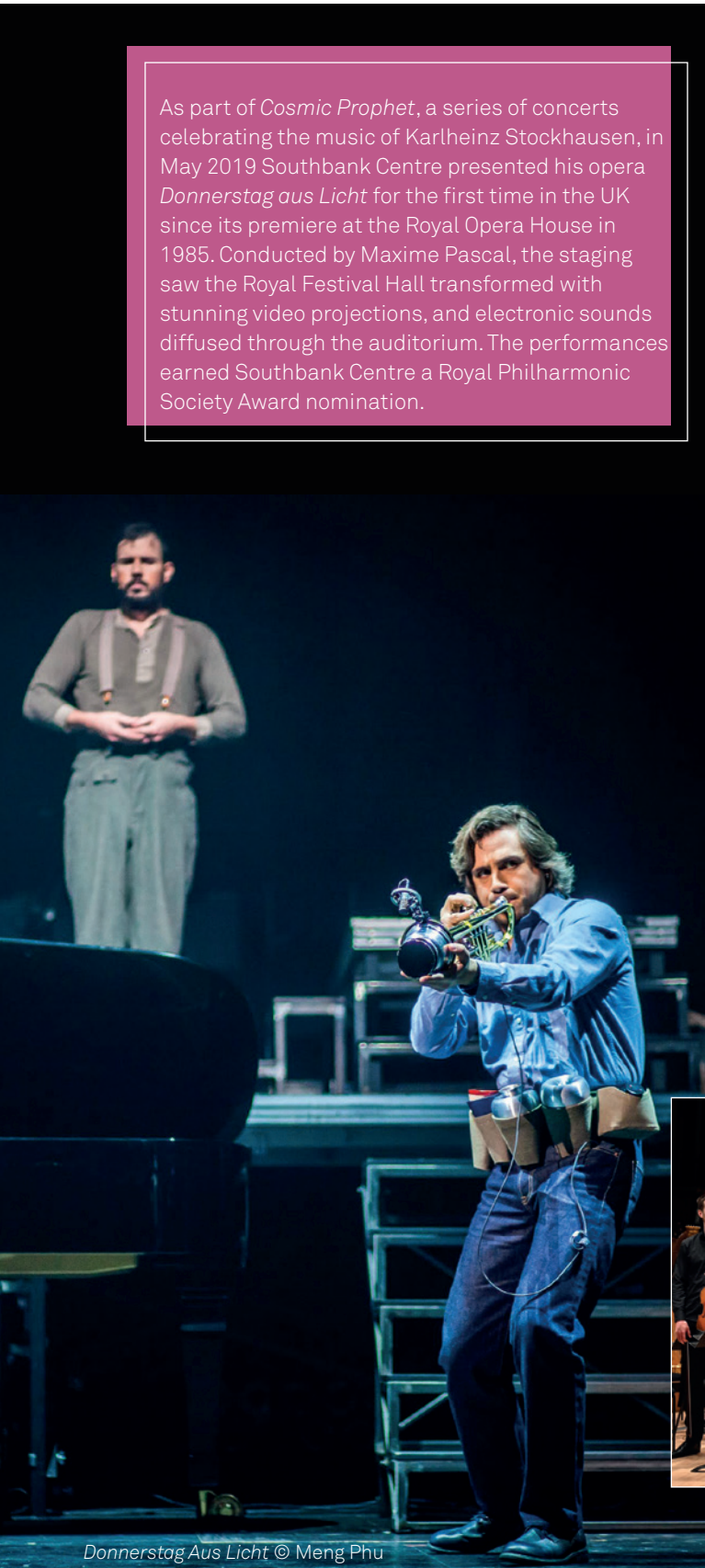
## Classical music

We hosted 267 classical concerts in 2019/20 and 23 orchestras played in our halls. 255,919 tickets were sold for a classical concert that year.

As part of *Cosmic Prophet*, a series of concerts celebrating the music of Karlheinz Stockhausen, in May 2019 Southbank Centre presented his opera *Donnerstag aus Licht* for the first time in the UK since its premiere at the Royal Opera House in 1985. Conducted by Maxime Pascal, the staging saw the Royal Festival Hall transformed with stunning video projections, and electronic sounds diffused through the auditorium. The performances earned Southbank Centre a Royal Philharmonic Society Award nomination.

In May 2019 Southbank Centre presented the European premiere of Philip Glass's 12th Symphony to a sold out Royal Festival Hall. A Southbank Centre co-commission with the Los Angeles Philharmonic, the symphony was inspired by David Bowie's album *Lodger*, and marked the third and final symphony based on Bowie's *Berlin Trilogy* of albums.

*New Music Biennial* (NMB) free festival of new music gave Southbank the opportunity to connect deeply with artists and arts organisations right across the UK and helps us fulfil our mission to improve access to art for audiences outside of London.



*Donnerstag Aus Licht* © Meng Phu



James McVinnie, Philip Glass, Angelique Kidjo, Robert Ames and the LCO. *Philip Glass the Bowie Symphonies* © Mark Allan

Chineke! - Miles Brett, Sarah Martin, Didier Osindero © Ntando Brown



Our 2019/20 International Orchestra Series opened on 30 November 2019 with a sell-out performance of the Bergen Philharmonic Orchestra's production of Britten's landmark opera *Peter Grimes*.

In December 2019, as part of the Hayward Gallery's major retrospective exhibition of the work of celebrated artist Bridget Riley, we presented four sold-out performances of Steve Reich's *Drumming* within the gallery itself.

On 31 January, the day that the UK left the European Union, Southbank Centre welcomed the Mahler Chamber Orchestra, an international orchestra made up of 45 musicians from more than 20 different countries, in a celebration of classical music's ability to unite us and bridge borders, and a testament to Southbank Centre's commitment to continue working with artists and musicians across the globe.

*Encounters* is a new initiative begun this year which aims to create close contact between leading classical music artists and groups of people who have never experienced a live classical concert before. The groups which have been invited have included our neighbours from the Coin Street Community, Southbank Centre's cleaning workers and catering staff, a group of visually impaired older people, and young people taking part in a young arts entrepreneurs scheme. The groups have been hosted by leading artists including Nicola Benedetti, John Wilson, Chi-chi Nwanoku, Mark Anthony Turnage and James Gilchrist, as well as by Gillian Moore.

*Chineke!*, the world's first majority BME professional orchestra and Southbank Centre Associate Orchestra, performed a series of concerts exploring the music of Samuel Coleridge Taylor, a British BME composer who died in 1912. One concert featured his rarely heard Violin Concerto, performed by BBC New Generation Artist Elena Urioste

## Contemporary music

The 2019/20 season started off with the UK premiere of Actress with Netherlands Chamber Choir (*Actress x Stockhausen Sin {x} II*), a Southbank Centre co-commission with the Holland Festival.

Holly Blakey and Mica Levi's Southbank Centre-commissioned work *Cowpuncher My Ass* returned to two sold-out Queen Elizabeth Halls with an incredible performance.

*There's Only One Peach With The Hole In It* was a special cabaret performance, in co-production

with Volksbühne Berlin, Musikhuset Aarhus and Southbank Centre, and was a celebration of 20 years of Peaches' career.

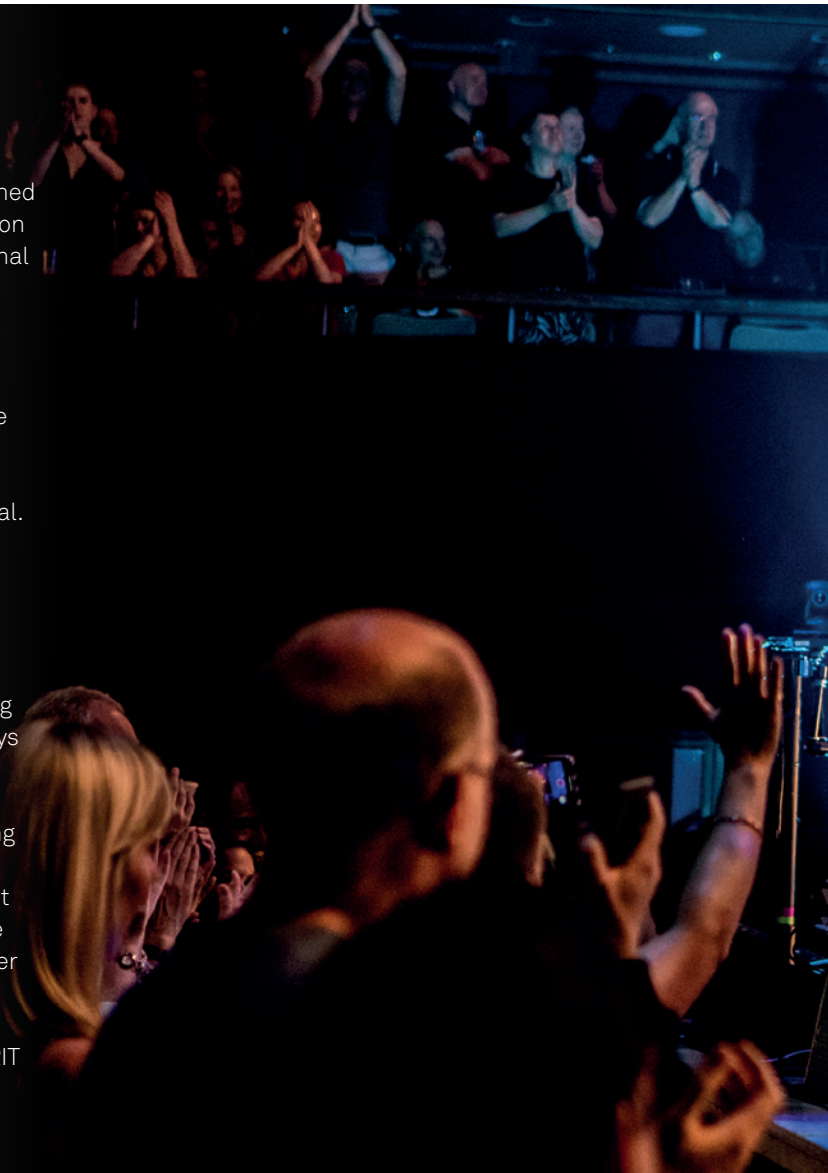
*A Celebration of Mark Hollis and Talk Talk* was an 'Only-at Southbank Centre' production with special guest artists Joan As Police Woman and Tim Burgess which received widespread praise.

We asked renowned contemporary classical pianist and composer Olafur Arnalds to curate a site-wide takeover at Southbank Centre, titled *OPIA*. The event was a significant success artistically and financially.

## Meltdown Festival

This year's *Meltdown Festival* was unusually planned for August when our typical audiences tend to be on holiday, so we sought a curator with an international reputation who could attract tourist audiences. GRAMMY Award-winning producer, composer, guitarist, CHIC co-founder, Rock and Roll Hall of Fame Inductee, Chairman of the Songwriters Hall of Fame and Abbey Road's first ever Chief Creative Advisor, Nile Rodgers, was the perfect choice as someone who also calls London his second home and has massive respect for *Meltdown* as a festival.

The festival was a "radical-world party" (*Guardian*) with a line up of more than 70 multi-genre exceptional artists including huge legendary acts like Chic and Johnny Marr, the world premiere of Eurythmics Songbook, international stars including Anitta (Brazil), Songhoy Blues (Mali) and Viagra Boys (Sweden), and the best emerging talent including Kokoroko, Nakhane, and Anais. We held immersive events including a recreation of Studio 54, featuring multiple acrobats, roller-dancers, original S54 DJs and Despacio Soundsystem creating their greatest sonic presentation of the installation to date. More than 40 hours of free programming entertained over 8,000 people, including the *C'est CHIC Vogue Ball*, a *Meltdown Mardi Gras* and Friday's *And The Beat Goes On*, a showcase of talent from the famous BRIT School. The festival got a 5\* *Guardian* review.



Artists from across the world with global standing, brought audiences to Southbank Centre from different backgrounds, cultures and heritage including Amjad Ali Khan (India), Bulgarian Voices, Mohsen Namjoo (Iran), Manu Delago (Austria), Dayme Arocena (Havana), George Dalaras (Greece), Michelle Gurevich (Canada) and Andrea Belfi (Italy)

*futuretense*, our slot for new artists is bringing free programming to the QEH foyer every Friday. In this way, we are establishing an early connection with artists that we want to nurture and support from an early stage. *futuretense* also

presents partnerships with *BBC Introducing* and *Tomorrow's Warriors*.

*Concrete Lates*, our late-night monthly slot is building up new, diverse and young audiences for the Southbank Centre. 2019 – 2020 season was our first year in partnership with Boiler Room.



Nile Rodgers © Victor Frankowski

## Performance and dance

In May, our recently announced Artist in Residence, Deborah Colker, presented her internationally acclaimed production *Dog Without Feathers*. This was then followed up in June with an appearance by Natalia Osipova, Principal of the Royal Ballet, in a unique intimate performance, *The Mother*, directed by Arthur Pita in the QEH, garnering great critical acclaim.

In July we landed a major coup to present the international launch of Jean Paul Gaultier's *Fashion Freak Show* straight from the Folies Bergère in Paris. This sold-out, exclusive run of shows by the iconic designer and artist aligned with the Hayward's exhibition *Kiss My Genders* and accompanying public programme, and created a real focal point for the summer programme of inclusivity, celebration and fun.



Jean Paul Gaultier: Fashion Freak Show

**SOUTHBANK  
CENTRE**



## Touring

*The Hand Drawn Action Packed* exhibition continued its successful national tour at Hunterian Gallery, Glasgow followed by the Glynn Vivian Art Gallery in Swansea. The exhibition featured ten international artists (Belgium, Canada, China, India, Nigeria, the Netherlands, South Africa, Turkey and the USA), most of whom had never been seen by audiences outside London before. Public and outreach programmes were developed by the venues to accompany the exhibition.

*How Chicago! Imagists 1960s & 70s* was the first significant UK exhibition in almost 40 years of work by the group of artists who have become known as the Chicago Imagists. It was an opportunity for UK audiences to see an incredible and hugely influential body of work which has been rarely seen outside the USA. It featured loans from major American Institutions and lenders and was supported by the Terra Foundation for American Art. The exhibition opened at Goldsmiths Centre for Contemporary Art, London and the De La Warr Pavilion, Bexhill-on-Sea.

*Slow Painting* was a major survey of contemporary painting featuring nineteen artists whose work spans a myriad of styles and applications, opened in Leeds then toured to Plymouth. The remainder of the tour has been postponed due to the covid-19 outbreak.

## Comedy

Following a sold-out Royal Festival Hall performance in January 2019, Sandi Toksvig brought her autobiographical one-woman show back to the RFH in January 2020. The Spring programme was also scheduled to include BAFTA-winning comedian and voice of Love Island Iain Stirling, as well as a filming for HBO Max of two-time Edinburgh Comedy Award nominee Ahir Shah talking about philosophy, depression and love in Dots. Both events sadly had to be cancelled due to the COVID-19 crisis.

## Literature and spoken word

The Summer season featured numerous exclusive events, including multi-award-winning *Atonement* and *Enduring Love* author Ian McEwan presenting his new novel *Machines Like Me* (RFH, 15 Apr); master storyteller Neil Gaiman reflecting on reinventing the modern classic *Good Omens* for the screen, joined by stars of the series David Tennant and Michael Sheen (RFH, 27 May); leading American crime writer James Ellroy making his first London appearance in five years to present his latest novel *This Storm* in a pre-publication event in collaboration with Penguin Live (QEH, 27 May); and internationally-acclaimed poet Ocean Vuong presenting his debut novel *On Earth We're Briefly Gorgeous* (PUR, 7 July). And, in the fastest sold-out event for a debut author in Southbank Centre history, Candice Carty-Williams was in conversation with June Sarpong about her novel *Queenie*, which chronicles the life of 25-year-old Jamaican-British Londoner Queenie Jenkins (PUR, 17 Apr).

The Autumn season featured three of the most anticipated launches of the year, including Dame Julie Andrews in a UK exclusive appearance for her memoir *Home Work: A Memoir of My Hollywood Years* (RFH, 2 Nov), Hilary Rodham



**'The Autumn season featured three of the most anticipated launches of the year ...'**

Dame Julie Andrews with Alex Higgins



Hillary Clinton and Chelsea Clinton in conversation with Mary Beard  
© Takis Zontiros

Clinton and Chelsea Clinton in conversation with Mary Beard about *The Book of Gutsy Women* (RFH, 11 Nov) and Phoebe Waller Bridge in conversation with Deborah Frances White about *Fleabag: The Scriptures* (RFH, 8 Dec).

The 2020 Spring season opened the year with several high profile exclusives, and, in the most anticipated publishing event of the decade, we were proud to host the exclusive UK launch of Hilary Mantel's finale to her double-Booker Prize winning Cromwell trilogy, *The Mirror and the Light* (RFH, 06 Mar).

In the 2019 Summer season we launched a major partnership with Out-Spoken, one of London's premier live poetry and music nights which celebrates diverse voices in writing and performance. From May, they began a year-long residency at Southbank Centre with monthly events (PUR) and masterclasses, which have consistently sold out and have featured a fantastic range of poets, including Simon Armitage, Inua Ellams, Sabrina Mahfouz, Kei Miller, Morgan Parker, Hannah Sullivan, and Anthony Anaxagorou. Out-Spoken is now a thriving part of our seasonal programme, alongside mainstays including Polari, and we have renewed the relationship for 2020/21.

We also launched a new series of poetry salons, *National Poetry Library Lates*, which took place in the Hayward Gallery Cafe. The series has featured poets including Kim Hyesoon, Don Mee Choi, Theresa Lola, Mimi Khalvati and Aria Aber.

Consolidating our reputation as the UK's centre for literary excellence, in 2019 we expanded

the range of prestigious awards we exclusively present at Southbank Centre, programming the International Booker Prize 2019 shortlist readings for the first time. We also continue to annually host the TS Eliot Prize (RFH 13/01/19 & RFH 12/01/20) and the Forward Prizes for poetry.

Southbank Centre's acclaimed *London Literature Festival* (17-27 Oct) returned for a 13th year, offering audiences a packed eleven-day programme of exclusive appearances, live readings, newly commissioned performances, award ceremonies, book launches, and debates, as well as poetry readings, visual displays, workshops, family events, music, free activity and more. Participants included Armistead Maupin in conversation with Neil Gaiman, Elizabeth Day, Bernadine Evaristo, Jung Chang, Tricky, Fatima Bhutto, Suede frontman Brett Anderson and Elif Shafak.

*Poetry International* is Southbank Centre's longest running festival and was founded by former poet laureate Ted Hughes in 1967. This year, it took place across the London Literature Festival's opening five days (17 - 21 Oct) and featured a range of international poets including Nikki Giovanni, Lemn Sissay, Helen Seymour, Jay Bernard, Adonis and Khaled Mattawa. The festival also launched *Poems from the Edge of Extinction*, featuring contributors to this groundbreaking anthology of poetry written in endangered languages from around the world, including Rohingya, Māori and Assyrian – resulting from the National Poetry Library's *Endangered Poetry Project*.

## National Poetry Library

In 2019-20 the National Poetry Library received 52,627 visits to its library and Reading Den, 15,672 of which were from children. The library answered 24,399 enquiries, loaned 15,626 books from its shelves and welcomed 665 new members. Its website, [www.nationalpoetrylibrary.org.uk](http://www.nationalpoetrylibrary.org.uk) hosted 965,434 page views.

The National Poetry Library continued with its core mission of collecting a copy of every poetry item published in the UK in 2019, adding a further 1,198 items to its catalogue. These range from prize-winning books such as Fiona Benson's *Vertigo & Ghost*, through to artists' books and collections for children.

## Multi artform festivals and seasons

April 2019 saw the first Easter season of family activity programmed by the Public Programming team. Building on our existing strong family audience for Imagine (our childrens' literature festival) we created a 16-day programme of activities. Highlights included Kaleidoscope by Filskit Theatre in the Purcell Room, a show for babies and young children with special educational needs (SEN) and a collaboration with afro dance duo HomeBros on a new performance.

In June we celebrated Refugee Week in partnership with Counterpoints Arts. Highlights of 2019 included an ambitious collaboration across two countries with Seenaryo, based in Lebanon. Over three months we supported weekly rehearsals between refugee women in Lebanon and London coming together to create a new piece of theatre via Skype. The final piece was performed in the Purcell Room and a theatre in Lebanon simultaneously to amazing audiences.

We had a lively Summer season responding to the Hayward Gallery exhibition *Kiss My Genders*. Over 25 event days we collaborated with 15 LGBTQI+ organisations from across London to curate DJ sets, live music, comedy, performances and

cabaret on the riverside terrace stage. The season received consistently high audience numbers and our QTPOC (Queer, Trans, Intersex People of Colour) Pride event in collaboration with Pxsy Palace and BBZ saw our biggest numbers to date, with 1,000+ people attending.

*Africa Utopia* (AU) 2019 was the first year we partnered with music conglomerate Indbada X. This relationship gave us the scope to build bigger and more exciting gig line-ups, as well as reach new audiences using different ticketing platforms.

*London is Love* with photographer Liz Johnson Artur, our biggest participation project this year, was a real Winter highlight, Liz's final images were exhibited around our site and represented the diversity of our local community, acting as a reminder that we are a space for everyone that welcomes everyone. Groups whose images were shown included Archbishop's Park Gardening Club, Black Cowboy Coffee, Bookmongers of Brixton, BORN N BREAD, Ebony Horse Club, Effra Hall Tavern, Positive Ageing at Blackfriars Settlement and The Chateau.

February 2020 saw the return of *Imagine* for its 19th year with more than 60 separate shows and events, including nine days of free Ballroom activity which were focused on developing partnerships and relationships with artists including Mellow baku, Groove Baby and ShayShay.



Africa Utopia 2019 © Pete Woodhead

**74%**  
average capacity in  
Royal Festival Hall



**£21,015,879**  
total ticket income

**721**  
unique productions



**15,000**  
Total performances  
(inc exhibition days)



**873,153**  
tickets sold  
in 2019/20

Southbank Centre's own audience insight analysis

Images, clockwise from top right: Pride Party © Takis Zontiros; Bridget Riley at Hayward Gallery © Pete Woodhead; Family at Soundpit © Pete Woodhead; Philip Glass © Pete Woodhead

## Putting audiences at our heart

We attracted over 60% new audiences to Southbank Centre this year. 68% of them came from within the London area and 11% from our own neighbourhood of Lambeth. We continue to try to diversify our audience so that we can reflect society around us and 19% of our paid ticketed audience identified as Black, Asian or Ethnically Diverse. Our free (unticketed) programme is a key driver for us in attracting new and local audiences to our site from where we hope that they will go on to engage further with us via a repeat paid visit. We continue to try to improve data capture for this free audience in order to help us monitor the social impact of our work.

Our free to join Under 30's scheme continues to be popular and we now have in excess of 27,000 people signed up and able to access free or heavily discounted tickets. In addition this year we launched our 'Encounters' scheme whereby small and targeted groups of people who have never been inside cultural venues before are given a unique opportunity to be 'hosted' at an event by a leading artist.

The growth of our online channels continues as does the percentage of audiences booking tickets online - now standing at nearly 80%. We have invested heavily in our ability to produce engaging

online content and actively use social channels to target relevant content to different audience groups. We commissioned the development of a new website this year (went live August 2020) to ensure that our site was optimal for mobile devices and to reflect the changed patterns of usage for our website.

Data insight and analysis of all of our activity remains an important part of our strategic work and using this information we are developing new segmentation profiles for our audiences which will further influence our marketing and programming decision making.

## Creative Learning

This year, our Schools programme has reached 264 Primary and Secondary Schools and 8,426 school students. Within Lambeth, our home borough, we have worked directly with 28 primary schools (including our six Arts Explorer Schools) and 15 of the 17 secondary schools.

We also launched our first schools and family-focused exhibition resource, the 'Hello Hayward Guide,' which provides an exciting, versatile and creative way for children, school groups and families to explore the gallery space and learn about the work featured in the exhibition, at their own pace. We launched this new resource with the opening of the Bridget Riley exhibition, and we



Art Explorers © Marie Ortinau

have committed to creating this resource for each of our exhibitions moving forward.

*Art Explorers* is Southbank Centre's long-term commitment to Lambeth and schools with low arts provision. In the second year of three, Art Explorers children at our six Lambeth primary schools have been tasked with creating the *City of the Future*. The 180 children work collaboratively with A Line Art collective in a series of creative workshops in school and at Southbank Centre to create the people, places, and things of the *City of the Future*, building towards a grand exhibition of their work for their families.

*Imagine a Story* continued this year with over 1000 school children taking part to become published authors in their debut novel *London/Londoff*. In a giant 'game of consequences,' children from 35 primary schools wrote chapters responding to a creative brief from author Sharna Jackson, and their work was illustrated by Dapo Adeola before being published professionally by Brixton-based publisher Knights Of.

*Creative Learning Lab* was a new schools project for 2020. Established in response to the crisis in arts education and curriculum delivery in many schools, and in acknowledgment of recent reports such as the Durham Commission, Southbank Centre's Creative Learning Lab aims to embed creativity and the arts across all curriculum subjects, supporting and empowering non-arts teachers in their creative practice, inspiring creativity in the classroom, and enabling artists to develop their practice working alongside teachers and young audiences.

We introduced two free careers days for 14-18 year olds; *Careers In the Music Industry* and *Careers in Art and Art Galleries*. Both days aimed to support young people into careers in the creative industries and raised awareness of the breadth of roles available within the arts. Participants heard panel discussions with professionals, young artists and apprentices, talks from Southbank Centre and partner organisations, such as Roundhouse, Raw Materials, Tate, Engage, Somerset House and many more.

A key focus for our Schools programme this year has been a new strand of activities for SEND (Special Educational Needs and Disabilities)

Schools in which we are piloting ideas and approaches. We have worked with and welcomed onto our site 18 SEND Schools and 103 students from these schools and will continue to build on this new area of work into 20/21.

Consistently championing creativity and birthing many of today's pioneering composers and artists, Kinetica Bloco is renowned for recognising young talent in their summer school and nurturing it for a lifetime. This year, their summer school finale once more transformed the Clore Ballroom, meshing sounds from Brazil, Caribbean and London.

Tomorrow's Warriors continue to grow from strength to strength whilst resident at Southbank Centre, creating a huge impact on the Jazz scene not only across Britain, but internationally too. Alumni such as Nubya Garcia, Shirley Tetteh, Cassie Konoshi, Steve Williams, Binker and Golding, to name but a few, have continued to perform to great acclaim and are inspiring younger generations following behind them. Resident at Southbank Centre for 6 days a week, their programme caters for approximately 185 musicians aged from 11-25; 44% of these are female and 47% are from a BAME background.

In 2019 we also launched a regular podcasting course for young people to run alongside the Violet Nights live events, which sees small teams of young people learn podcasting skills 'on the job,' and work with Southbank Centre to release an episode of the *Violet Nights* podcast series each month.

In January we joined forces with Southbank Centre Associate Artist Nicola Benedetti for a three-day-long music education project aiming to inspire young string players, music teachers, and school children with little previous musical experience. The Benedetti Sessions (the second such project following on from the inaugural sessions in Glasgow) worked with 100 string teachers across the weekend offering seminars, practical professional development sessions and tips for motivating students.

## Health and wellbeing

Southbank Centre believes in the power of arts and culture to positively impact people's health and wellbeing.

As part of our commitment to this developing strand of work we delivered our first, and the UK's largest, Creative Health Conference. Firmly establishing the Southbank Centre as national conveyors in this field, this free conference brought together over 800 delegates from both the Creative Industries and Health and Social Care sectors and officially launched National Creativity and Wellbeing Week in June 2019.

In 2019, The National Academy for Social Prescribing (NASP) was launched by the Secretary of State for Health and Social Care to create multi-sector partnerships to promote health and wellbeing, championing social prescribing at a national and local level. From March 2020, Southbank Centre was due to be NASP's new home, sitting alongside our Creative Learning team who will collaborate across various key objectives.

## **(B)old Programme**

In November 2019 we launched *(B)old Visions: Filmmaking for Dementia*, funded by the Baring Foundation. Taking inspiration from our Hayward Gallery retrospective of celebrated artist Bridget Riley, the participants made three films in response to her paintings. The workshops were led by filmmaker Naomi Grant, and over the course of the project the 12 participants visited the Bridget Riley exhibition to explore the themes in her work, brainstormed ideas, and were taught how to plan, script, shoot and edit a film.

We have a long-term commitment to providing art workshops for people living with dementia and developing the *(B)old* series and we have recently launched *(B)old Voices: Singing for Dementia* lead by vocal artist Fran Lobo and another *(B)old Words: Poetry for Dementia* project lead by poet Shazea Quraishi.

## **Streetwise Opera**

Streetwise Opera is an award-winning performing arts charity for people who are currently homeless, vulnerably housed or who have been affected by homelessness. They run their weekly sessions at Southbank Centre for their performers. Streetwise Opera will be a key partner in our work to reduce loneliness and

social isolation, and will help signpost people to our Wellbeing Choir, giving vulnerable people a pathway through different projects that take place at Southbank Centre.

## **Women for Refugee Women**

Women for Refugee Women run their weekly drama sessions, *Refugee Women's Voice*, at Southbank Centre on Fridays and the sessions support their participants to develop performance poetry to tell their stories safely and creatively to wide audiences.

## **Grounded Ecotherapy**

We have been working with Grounded Ecotherapy to transform and maintain some of the green spaces across our site. The Queen Elizabeth Roof Garden was built eight years ago by Grounded Ecotherapy and is still maintained by them today. Headed up by gardener Paul Pulford and a group of volunteers who have experienced homelessness, addiction and mental health problems, they have transformed the roof garden into one of London's best-loved public spaces – a beautiful oasis with local wildlife and native plants and flowers.



Roof Garden at Queen Elizabeth Hall © India Roper-Evans



Girl jumping in fountain © Takis Zontiros

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# **SOUTHBANK CENTRE**



# Fit for the Future

## Diversity

Southbank Centre aims to be a truly inclusive organisation - a place where everyone can see themselves. We have a clear strategy to improve diversity and inclusion at all levels of our organisation, as well as in our programming, the artists we work with, and the communities we serve.

In 2019/20 we delivered apprenticeship and work experience programmes, structured paid internships, and targeted internal development programmes, including our Bring Out Potential programme, which helps junior members of our front of house team develop business skills and Accelerate, which propels D/deaf, disabled or Black, Asian and Ethnically Diverse people into management roles. Our Black, Asian and Ethnically Diverse workforce has increased to 21.3%, and Black, Asian and Ethnically Diverse people made up 25% of our appointments in the last financial year.

While we are making progress, we know it's not enough. Although our Board is one of the most diverse in the sector, with 3 black Governors,

our senior management team is not. Our re-structuring and redundancy programme in the summer of 2020 will have affected our numbers of black and asian staff. We have an agreed programme of re-engagement in place with our unions and we have much work to do to rebuild our organisation and our pledges to anti-racism will be central to our recovery.

We are reviewing our targets and action plans and these are published on our website and will be updated as we make progress.

We published our anti-racism statement in June 2020 and subsequently set out a route-map. We are determined to rebuild an inclusive and progressive organisation that embraces values and behaviours we can be proud of.

These continuing actions will make Southbank Centre a place where all staff experience a fair and consistently constructive place to work that is in keeping with our values.



**25%**  
of our  
appointments in  
the last financial  
year were Black,  
Asian and  
Ethnically Diverse

**14%**  
of senior managers  
(Heads of Department and the  
Executive Team) are Black, Asian and  
Ethnically Diverse

In 2019/20  
**21.3%**  
of our workforce  
identify as BAME.

This is up from  
**16%**  
in 2016  
and puts us in the  
**top 10%**  
of Arts Council  
England National  
Portfolio  
Organisations

## Financial Review

Southbank Centre made a surplus of £2.3m (2019: £0.0m) on the unrestricted operations fund after transfers between funds.

Income for the year was £60.4m (2019: £52.4m). Donations and legacies were consistent with the prior year at £23.2m including Arts Council England grants.

Artistic activity was similar to the prior year though income reduced to £11.4m (2019: £13.3m) due to a different performance mix and the high levels of sales achieved in the Hayward Gallery in 2018/19 due to its reopening.

Other trading activities were £18.0m (2019: £15.6m) with increases in hall and spacerentals on the prior year and other commercial activity across the site.

Income in the year also included £7.7m from the sale of land. The sale of this land was planned to increase unrestricted reserve levels and provide for the organisation to be able to take more artistic risk and Investment. However, due to Covid-19, these reserves have been repurposed to provide financial stability and retained within free reserves.

Of the restricted income received, £1.6m was for capital projects which have included final funding for Festival Wing refurbishment and for improvements to the Skatespace in the undercroft of the Queen Elizabeth Hall.

Expenses for the year were £55.0m (2019: £57.2m). 2019 had higher expenditure on charitable activities with the re-opening of the Festival Wing.

Total reserves increased by £5.4m from £223.0m at 31st March 2019 to £228.4m at 31st March 2020. Of these reserves £0.4m is restricted (2019: £0.2m).

## Report by the Trustees on the summarised Financial Statements

These summarised financial statements are extracted from the full Annual Report and Financial Statements which were approved by the trustees and signed on their behalf. The full financial statements, on which the auditors Crowe U.K. LLP gave an unqualified audit report in March 2021, are available on our website: [southbankcentre.co.uk](http://southbankcentre.co.uk)

The auditors have confirmed to the trustees that, in their opinion, the summarised financial statements are consistent with the full financial statements for the year ended 31 March 2020.

These summarised financial statements may not contain sufficient information to gain a complete understanding of the financial affairs of the charity. The full Annual Report and Financial Statements may be obtained from the Finance Director, Southbank Centre, Belvedere Road, London, SE1 8XX.

Signed on behalf of the Board of Trustees



Susan Gilchrist  
Chair

## Consolidated Statement of Financial Activities

For the Year ended 31 March 2020

| Total funds   | Operations<br>£'000 | Designated<br>£'000 | Restricted<br>£'000 | 2020<br>£'000  | 2019<br>£'000  |
|---|---------------------|---------------------|---------------------|----------------|----------------|
| <b>INCOME FROM:</b>                                 |                     |                     |                     |                |                |
| Donations and legacies                              | 19,944              | -                   | 3,268               | 23,212         | 23,486         |
| Charitable activities                               | 11,419              | -                   | -                   | 11,419         | 13,313         |
| Other trading activities                            | 18,011              | -                   | -                   | 18,011         | 15,630         |
| Proceeds from sale of fixed assets                  | 7,739               | -                   | -                   | 7,739          | -              |
| Investments   | 40                  | -                   | -                   | 40             | 16             |
| <b>Total</b>  | <b>57,153</b>       | <b>-</b>            | <b>3,268</b>        | <b>60,421</b>  | <b>52,445</b>  |
| <b>EXPENDITURE ON:</b>                              |                     |                     |                     |                |                |
| Raising funds                                       | 1,147               | 35                  | -                   | 1,182          | 1,222          |
| Charitable activities                               | 38,257              | 5,531               | 1,506               | 45,294         | 47,909         |
| Other   | 8,092               | 472                 | -                   | 8,564          | 8,066          |
| <b>Total</b>  | <b>47,496</b>       | <b>6,038</b>        | <b>1,506</b>        | <b>55,040</b>  | <b>57,197</b>  |
| Net income/(expenditure) before transfers           | 9,657               | (6,038)             | 1,762               | 5,381          | (4,752)        |
| Transfers   | (7,392)             | 8,963               | (1,571)             | -              | -              |
| Other recognised (losses) / gains                   |                     |                     |                     |                |                |
| Actuarial gains on defined benefit pension schemes  | -                   | 97                  | -                   | 97             | 1,734          |
| (Loss)/Gain on derivative financial instrument      | -                   | (117)               | -                   | (117)          | 38             |
| <b>Net movement in funds</b>                        | <b>2,265</b>        | <b>2,905</b>        | <b>191</b>          | <b>5,361</b>   | <b>(2,980)</b> |
| Fund balances brought forward at 1 April 2019       | 2,422               | 220,415             | 197                 | 223,034        | 226,014        |
| <b>Total funds carried forward at 31 March 2020</b> | <b>4,687</b>        | <b>223,320</b>      | <b>388</b>          | <b>228,395</b> | <b>223,034</b> |

## Group Balance Sheet

| As at 31 March 2020                            | 2020<br>£'000  | 2019<br>£'000  |
|--|----------------|----------------|
| <b>Fixed assets</b>                            |                |                |
| Tangible and intangible assets                 | 243,933        | 248,969        |
| Investments: cash short term deposits          | 8,005          | -              |
| <b>Total fixed assets</b>                      | <b>251,938</b> | <b>248,969</b> |
| <b>Current assets</b>                          |                |                |
| Stock and debtors due within one year          | 6,796          | 6,479          |
| Cash and cash equivalents                      | 6,022          | 4,420          |
| <b>Total current assets</b>                    | <b>12,818</b>  | <b>10,899</b>  |
| <b>Liabilities</b>                             |                |                |
| Creditors: amounts falling due within one year | (13,703)       | (15,900)       |
| <b>Net current liabilities</b>                 | <b>(885)</b>   | <b>(5,001)</b> |
| <b>Total assets less current liabilities</b>   | <b>251,053</b> | <b>243,968</b> |
| Creditors: amounts falling due after one year  | (23,958)       | (22,004)       |
| Defined benefit pension asset / (liability)    | 1,300          | 1,070          |
| <b>Total net assets</b>                        | <b>228,395</b> | <b>223,034</b> |
| <b>The funds of the group</b>                  |                |                |
| General reserve                                | 4,687          | 2,422          |
| Designated funds                               | 223,320        | 220,415        |
| Restricted funds                               | 388            | 197            |
| <b>Total group funds</b>                       | <b>228,395</b> | <b>223,034</b> |