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Report of: Louise Jeffreys Artistic Director	For Information
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Summary

This report provides an overview of the Theatre department's strategy and planning in the context of the Barbican's Strategic Plan and the City of London Corporate plan.

It examines our current developments and the challenges and opportunities for the presentation of our programme and how we strive to maintain our profile in an increasingly competitive landscape.

The Barbican Strategic Plan and the City of London Corporate Plan give a strong framework for the Theatre programme to build on. We aim to contribute actively to cross art form initiatives both inside our own venues, in shared public spaces of the Barbican, as part of the Culture Mile, and the Creative Alliance with the Guildhall School, and Beyond Barbican.

This public report is divided into the following sections:

- 1) Mission Statement and introduction
- 2) 2019/20 programme review and Life Rewired
- 3) 2020/21 programme plan and Inside Out
- 4) Opportunities for emerging talent and The Pit programme
- 5) Equality and Inclusion
- 6) Artistic Associates
- 7) Conclusion

Appendix 1: Nominations and Awards

Recommendation(s)

Members are asked to note the report.

Main Report

“The Barbican curates the most inventive international theatre. It’s fascinating to discover striking, often visually arresting work there.

Evita director Jamie Lloyd In British Airways High Life Magazine

“The Barbican nowadays is one of the single most exciting venues to find theatre you just won’t see anywhere else... an essential venue...a cornucopia of global theatre delights”

The Stage

1. MISSION STATEMENT

The Theatre and Dance team connect audiences with boundary-breaking artists and ideas from across the globe; from ambitious international collaborations that showcase bold and original perspectives to supporting vital new voices to realise their vision, our work aims to reflect and respond to today’s fast changing world.

Working alongside our Artistic Associates Boy Blue, Cheek By Jowl, Deborah Warner and Michael Clark Company, as well as our growing network of national and international partners, we commission and champion companies and artists who are embracing new ways of working and challenging what performance can be.

We strive to be open and welcoming to the widest possible range of performers and audiences; from our Open Labs and artist-curated Pit Parties that nurture creative talent from often underrepresented groups, to accessible performances, learning opportunities and discounted Young Barbican tickets for 14-25 year olds across our programme.

19/20 in numbers:

- Number of companies performing on our stages: 35
- Number of countries represented: 11 - UK, Australia, France, Burkino Faso, Belgium, Ireland, USA, Canada, South Africa, Italy and Russia.
- Number of own promotion weeks:(active weeks in Main Theatre & Pit & Silk St) 46
- Number of own promotion performances:259 (includes multi-performance installations)
- Number of commercial rental weeks: 26
- Number of rental productions: 6
- Number of rental performances: 160
- Attendance for our Own Promotions in Main Theatre, Pit, Silk Street and Rentals sold to date:145,966 tickets sold, representing income of £4,398,987.

a) How the Theatre and Dance programme reflects the Barbican's Core Values

In the past year since my last report there have been many successful and innovative developments across the work of the Centre; a brand review, new strategic priorities and accompanying values and a revealing audience segmentation study. Considerable work has been carried out by the arts team looking at our role as an arts centre for the future, with civic and international roles.

In line with the revised strategic plan, we **Create space for people and ideas to connect** with the very strong framework of **Arts without Boundaries**.

We reflect our core values, fulfil our own Strategic Priorities and those of the City of London in the following ways:

Brave - breaking new ground, doing things others wouldn't:

We are the leading home for ambitious foreign-language drama on an epic scale, as well as for contemporary opera, musical theatre and innovative dance that blurs genres. We are not tied to one art form and we are available to welcome a variety of work to curate an annual programme that tells a coherent story, and that might not otherwise reach London.

We respond to unsolicited submissions, word-of-mouth recommendations, and we travel to international festivals and venues, always with the aim of seeking out intriguing and diverse gems, brilliant world-class theatre and building meaningful new partnerships.

We create one home grown production approximately every other year, always in co-production with major international partners. This allows us to present work internationally, thus profiling the Barbican brand abroad, to extend our reach. We aim, where possible, to programme named actors, although it is becoming harder to get them to commit in a competitive market place. Our cross-arts annual themes also provide journeys into a connected programme that are intriguing and often surprising.

As a team we are continually interrogating the role of arts in our society and are not afraid to change course or move in new directions.

Open – always striving to be inclusive, by, with and for all:

The Pit is our space for developing emerging artists, where audiences can find a new generation of talent and experimental work by diverse and under-represented theatre makers. The format and identity of Pit Parties provides room for fresh voices and different ways to curate work. Over the past year we have developed this work significantly and this is outlined in more detail later in the report. We ensure there are tickets available for Young Barbican members to all of our shows. We aim to create a distinctive rhythm to the year so that audiences know where to find the artists that interest and excite them, marking the arts calendar each year with important residencies by London International Mime Festival, LIFT, Dance Umbrella, and of course the RSC. There is also much work on offer for families and young people to enjoy together. We support the Barbican's free offer at Open Fest and Beyond Barbican by contributing financial and staff resources and there is an ongoing

accessible programme to welcome artists and patrons from diverse, LGBTQ+ and disabled communities and our programme continues to seek a gender balance.

Connected - reflecting today's world, building meaningful partnerships

Relationships with our artists and audiences are at the heart of everything we do. We provide our audiences with regular appearances to London by our long-standing visiting companies and associates (Eg Internationaal Theater Amsterdam, RSC, Schaubühne, Ballet Black, Complicite, Michael Clark Company, Cheek by Jowl, and Boy Blue) building on recognition and loyalty. Importantly we regularly contribute financially to the creation of new work by a range of artists that takes the Barbican brand around the world. Each year, debut companies are introduced into the season to give fresh perspectives on their respective art forms and build the body of exciting work that is available to be seen in the capital. Their on-stage stories speak across the programme, reflecting the urgent 'here and now' of the world around us.

We regularly bring work from some of the best producing and repertory houses and festivals from across the world: From France, Theatre de la Ville, Odeon, Comédie-Française, Chaillot; from the US, Brooklyn Academy of Music, Chapel Hill North Carolina, Ann Arbor Michigan, Bard College, Lincoln Center; from Australia, Sydney Theatre Company, Malthouse, Belvoir, Adelaide, Melbourne Perth and Brisbane Festivals; from Russia; Vakhtangov Theatre, Moscow Pushkin Drama Theatre and Theatre of Nations. New conversations are taking place with The Public Theater and the American Repertory Theatre, Greek National Theatre, Onassis Cultural Centre, the Santiago a Mil festival and the Stratford Festival Ontario and many more.

The Barbican has established a new relationship with the British Council to help us remain alert to future initiatives and to enable us to learn from their global network and expertise. We are actively in discussion with them on plans for exchanges with Australia, Japan and Sub-Saharan Africa for the very near future.

Sustainable - being smart about doing business, embracing future ways of working

SOLT explains that UK theatre is one of the subsectors of the creative industries, which is worth £101.5 billion, growing at nearly twice the rate of the UK economy. As the world's leading theatre country, the success of the theatre and performing arts industry provides the UK with a creative competitive advantage and a valuable asset that must be protected and enhanced for the future.

The Theatre and Dance programme aims to represent that flourishing activity at the Barbican. We continue to work to a mixed income ecology of part rentals, part shared risks and part own promotions, although the balance between these shifts from year to year. Our subsidy works as hard as possible to enable us to secure the best international work, but it is also used as investment in research and development, the creation of new work, and for workshop opportunities to help support the growth of new talent. We have been successful in past years, often performing better than budget.

Our 1100 seat theatre provides a useful and attractive space that is slightly smaller than the Hall to suit the needs of our Business Events Department's clients to sell and we allocate several weeks across each year to them. Our Visual Arts department

sell out the Theatre with their very popular and much admired Architecture Talks and we work collaboratively with our Music colleagues on space sharing.

b) How the Theatre and Dance programme responds to each of the Barbican's strategic priorities

Destination - deliver an exceptional experience

In addition to the programme itself we present talks, masterclasses, backstage tours, meet the artist events and immersive workshops as we aim to offer our audiences deeper connections to the work on our stages. We provide BSL interpreted performances, as well as captioned, audio described and relaxed performances to ensure the programme is as accessible and welcoming as possible. We are continually improving and maintaining the fabric of our venues to ensure that our audiences are comfortable in the house and our artists are equally comfortable in their work spaces backstage.

Audiences - build lasting relationships

We will start work in the new year on examining the outcomes of the recent audience segmentation study and ensure we are serving existing audiences fully as well as exploring ways to identify and attract areas of new growth. This will help inform our messaging and marketing and comms approaches. Our team regularly connects to audiences through offering special talks and opportunities to see work in progress and get behind the scenes. This helps to deepen our existing relationship with committed Barbican Members and helps to create pathways for new audiences of all ages to join our activities. We provide a range of access opportunities for disabled patrons and further details about this work are reported on later in this document.

Artists - enable artists to realise their vision

Supporting artists at every stage of their career is central to our work. Introducing major international artists to discerning London audiences for the first time is as daunting and risky as a first sharing of brand new work by an emerging practitioner. Our role is to prepare audience expectations through our marketing and press material and to create an environment of trust and care surrounding the work on our stages, giving as much attention to a large scale production as to an emerging artist's first Open Lab. Every artist receives our welcome and respect and we work tirelessly to support them in delivering their best work to London audiences. For this reason artists such as Ivo van Hove, Simon McBurney, Viviana Durante and their ensembles regard the Barbican as the London home, returning time and again. Further details of how we support emerging theatremakers is described later in this report.

Income - create sustainable growth

This year we have succeed in generating significant income so that the Theatre budget has been able to contribute to the financial sustainability of the Barbican's bottom line.

As the work on each season unfolds and schedules are firmed up, we interrogate costs and work hard to find savings on accommodation, flights, per diems and technical requirements. However we are noticing that the cost of hotels, flights and freight are on the increase and international governments are not always able to offer support as they have in the past. We therefore work continuously to find opportunities

to increase income. This comes from ticket sales, trusts and foundations, or through our creative partners who are prepared to share more of the risk with us.

Theatre works closely with our Development department on direct applications to cultural institutions and Embassies to raise funds to support the programme and relieve subsidy, and in 2019/20 we successfully raised in the region of **£414,000** from the following: Australian High Commission, Culture Ireland, French Institute, Audible, Sydney Theatre Company, Galway International Arts Festival, and TS Eliot Estate, plus additional essential income from rentals and co-commissioning contributions from our partners for home-grown productions.

Culture Mile - be a lead partner

We contribute programming ideas, staff and financial and equipment resources to support Culture Mile activity and the free Beyond Barbican initiatives and Open Fest weekends. As well as our own programme for those initiatives, we make our spaces available to our Music and Creative Learning colleagues so they may showcase work including Barbican Box, Sound Unbound, Beethoven's anniversary and more.

Learning - develop creative skills for life

Working very closely with our colleagues in Creative Learning we provide participatory opportunities for our audiences of all ages, plus talks and masterclasses, as well as in depth access to leading international artists, opportunities for emerging theatre-makers through our Weekend Lab schemes, and Open Labs. This year we have co-commissioned a production, To the Moon and Back, which has both an iteration for schools and a public facing version for the very young and their families. Further details on how we have developed and deliver these strands is described later in this report.

c) How we support the City to achieve its Corporate Plan

Contribute to a flourishing society

Our staff are essential to maintaining a strong and positive future. The Theatre department benefits from an expert, passionate and committed team of staff across all technical disciplines. For these technical staff there is a programme of ongoing training and opportunities to continually make improvements to the fabric of our theatres and to contribute to sound and lighting design for shows. We have built developmental opportunities within our structure for a wider team to contribute programming ideas, to lead on the delivery of complex and commercial shows, and take work on international tours. Our successful administrative traineeship continues and is recruited through a diverse variety of networks. Funding remains in place to continue to offer two annual, full time Technical Apprenticeships and past apprentices have gone on to successfully take up professional roles in all areas of the industry, including work in different areas of the Barbican itself.

Every aspect of our work supports the City of London aim to ensure that people should enjoy good health and well being and have equal opportunities to enrich their lives and reach their full potential.

As a team we support each other by discussing ways to improve our internal procedures to reduce stress and overload. We work collaboratively so that no one is

left on their own with a project and we actively share problem solving as a group and find new ways of working to continually refresh our practices. We seek training opportunities where possible and the managers in our team are participating in the Guildhall School Coaching workshops which everyone is finding invaluable.

Shape outstanding environments

Our technical teams work closely with the Centre's Project Team to keep our hardworking venue in good order. We work across departments to share knowledge and expertise on H&S best practice in our technical areas. We have recently updated the sound and video relay equipment in the Latecomers Lounge to ensure our audiences have the best experience while they wait to reach their seats. We have installed a backstage accessible toilet and dressing room, maintained continuous care of our essential machinery: safety curtain, lorry lift and flying system, and are planning for a refurbishment of the Cinema 1 and Pit shared foyer to maximise audience comfort and dwell time in our spaces.

Support a thriving economy

Our summer rental season can offer a home to work that doesn't automatically fit into the mainstream of the West End. This offers the Centre important potential value on primary income and wrap around experiences and brings new audiences into the Barbican. We continue to broaden our search in order to build these new commercial relationships and are now the first port of call for many producers looking for a more interesting home beyond the West End.

2. 2019/20 PROGRAMME PLAN AND THE LIFE REWIRED ANNUAL THEME

The following are key productions In the Barbican Theatre that we delivered in this 2019/20 financial year, some of which performed particularly well against financial and audience targets and others which, although they were received well critically and had full marketing campaigns, presented us with either practical challenges or struggled to attain sufficient audiences.

Details of the **Pit programme** during this period follows in a later section.

Each season is made up of significant, familiar names and powerful titles to draw in our regular audience as well as attracting newcomers. But each season also brings an array of brand new artists to our venue, many of whom are making their Barbican debuts, telling new stories in relevant and contemporary ways.

- **Cillian Murphy** starred in **Enda Walsh's** theatrical adaptation of **Max Porter's** multi-award winning novel ***Grief is the Thing with Feathers***. (Barbican co-commission) This show performed exceptionally well at the start of the year which helped support us with a strong foundation as the year progressed.
- Also from Irish playwright and director **Enda Walsh** we presented ***Rooms***, an immersive installation of 5 interiors with stories narrated by Ireland's finest actors.
- We brought the world-renowned **Comédie-Française** for their first appearance in the UK for nearly twenty years. **Ivo van Hove**, directed this stage adaptation of Luchino Visconti's screenplay ***The Damned (Les***

Damnés) Our season was generously supported by the French Institute, with whom we continue working in close collaboration.

- Barbican regulars, **Internationaal Theater Amsterdam** brought **Medea**, adapted and directed by award-winning Australian film and theatre director, writer and actor, **Simon Stone**.
- On the day that the giant of US choreography, **Merce Cunningham**, would have turned 100, we marked the event with the world premiere of **Night of 100 Solos**. 25 dancers, including both contemporary and classical dancers such as **Siobhan Davies**, **Francesca Hayward** and **Joseph Sissons** performed a unique collection of 100 solos choreographed by Cunningham over the course of his career, with live music and bespoke set design. (Barbican co-commission). The event was live streamed and seen by 27,000 viewers.
- From the US **Pam Tanowitz** made her UK debut with her dance theatre work based on **TS Eliot's Four Quartets**. It was much lauded and was the first time that the work, published 75 years ago, had been authorised for theatrical adaptation by the Eliot Estate. Tanowitz collaborated with Finnish composer **Kaija Saariaho** and the design featured paintings by **Brice Marden** (Barbican co-commission). Pam has been nominated for this production in the **National Dance Awards for Best Modern Choreography**
- From Burkina Faso, choreographer **Serge Aimé Coulibaly** brought **Kalakuta Republik** which examined the life of Nigerian musical legend and political maverick, **Fela Kuti**. The company were faced with some very serious and last-minute visa difficulties which we managed to resolve with the help of the British Council in Paris.
- **Ballet Black** returned with two world premieres. (Barbican co-commission) and received this tweet: *"Don't profess a great understanding about ballet, but my 12 year old daughter loves to dance. After seeing a performance on TV she insisted I take her to watch @BalletBlack. We need Ballet Black to nourish and inspire our children. Keep pushing boundaries"*
- **The Moscow Pushkin Drama Theatre**, made their Barbican debut with **The Cherry Orchard; The Good Person of Szechwan;** and **Mother's Field**, (Rental) and returned later in the year in a collaboration with **Cheek by Jowl** to present a triumphant **Knight of the Burning Pestle**.
- We secured the Award-winning musical by Andrew Lloyd-Webber and Tim Rice, **Jesus Christ Superstar**, produced by **Regent's Park Open Air Theatre**. Running for eight weeks over the summer this significantly contributed to both our primary and secondary income strands. (Rental). It played to over 52,000 people, 80% of which were Barbican first timers. We are working on marketing strategies to attract their return to our programme.
- **Boy Blue** presented their new creation **REDD** which disappointingly, after the success of Blak Whyte Gray, underperformed at the box office.
- **Cion** from South African choreographer **Gregory Mquoma** featured in our Dance Umbrella season to great critical acclaim.
- Mid-January is the time of year for the much-anticipated annual **London International Mime Festival**. They are now midst-season with four intriguing pieces, two from Belgium, one from Australia and one from the States.

a) **Life Rewired - the Barbican's cross arts annual theme for 2019**

Life Rewired interrogated how artists are responding to a time when technology is simultaneously enhancing our lives and challenging our identity. It explored how scientific breakthroughs can affect us at every stage of our life; from expert and first-person perspectives on IVF to the personal and societal impact of lengthening life expectancy.

- As the theatre and dance contribution to the theme, we presented **Tesseract**, which used part 3D technology and part live-filmed dance, choreographed by **Rashaun Mitchell** and **Silas Riener**, working with pioneering video artist **Charles Atlas**.
- **Ursula Martinez** returned to The Pit with **A Family Outing: 20 Years On**. In this wryly honest show she performed with her mother, affected by early onset dementia. (Barbican co-commission)
- **Fertility Fest** took over the Pit for two weeks. It was the only arts festival devoted entirely to the subjects of modern families and the science of making babies. There were performances and panel discussions with medical experts, artists and audiences looking at new models of family making and seeking to break taboos around IVF.
- The season included **Avalanche**, our home grown production, co-produced with **Sydney Theatre Company** and **Audible**, based on Australian author **Julia Leigh's** memoir of her own experience of IVF. (Barbican co-commission). Although the play was well-received critically it unfortunately fell far short of its box office target. However, Maxine Peake gave a magnificent highly praised performance exploring this sensitive subject. We then took the show on tour to Sydney where it was also much acclaimed.

3. 20/21 PROGRAMME PLAN AND THE INSIDE OUT ANNUAL THEME

The following are shows taking place later this year in the Barbican Theatre which have been announced and are now on sale. Once again celebrated artists make their return alongside new companies visiting us for the first time. We will present innovative interpretations of the classics, new commissions and shows that hold a mirror up to our troubled and ever-changing world.

Details of the **Pit programme** in this season follow in a later section.

- **Regent's Park Open Air Theatre** will bring **Tim Rice** and **Andrew Lloyd Webber's** iconic musical **Evita** to the Theatre this summer. Directed by **Jamie Lloyd** it enjoyed a sell-out season in the park last summer and won the **Evening Standard Award for Best Musical** for its original outing last year.
- Barbican Artistic Associate **Cheek by Jowl** and **Piccolo Teatro di Milano** bring **The Revenger's Tragedy (La tragedia del vendicatore)** by Thomas Middleton, directed by **Declan Donnellan** and designed by **Nick Ormerod**. Written at a time of growing social unease, the play reveals a government

embroiled in shady affairs and a society obsessed with money, social status and fame.

- **Sardegna Teatro** and **Compagnia Teatropersona** make their Barbican debut with their award-winning *Macbeth (Macbettu)*, directed by **Alessandro Serra**, which sees ritual, rites and rhythms rooted in Sardinian culture lend primal, elemental energy to this all-male version of **Shakespeare's** popular play.
- **Ballet Black** will return to the Theatre for their fifth consecutive year. For this latest *Mixed Bill*, Artistic Director **Cassa Pancho** presents two world premieres: Olivier Award-winning British choreographer **Will Tuckett** explores ideas of home and belonging while South African company member **Mthuthuzeli November** contemplates the purpose of life in *The Waiting Game*. (Barbican co-commission)
- Regular collaborators **Katie Mitchell** and **Alice Birch** return with *Orlando* performed by the **Schaubühne Berlin** with whom we have a long-standing relationship. Live cinema meets performance in this galloping romp through 400 years of history based on **Virginia Woolf's** 1928 novel on gender fluidity.
- Continuing our relationship with **LIFT** we will bring French artist **Phia Ménard** with the UK premiere of *Immoral Tales Part 1 – Mother House*, a highly physical, wordless performance developed in response to the turbulent changes across Europe.
- Barbican Artistic Associate **Boy Blue** will bring their joyous showcase, *A Night with Boy Blue*, where 70 performers take to the stage with exuberant hip-hop dance. There are also going to be two opportunities to catch free 30-minute afternoon tasters by the company as part of *Barbican OpenFest* in May and we will work with Music and Creative Learning to support their events that will take place on both our stages over that special weekend.

a) **Inside Out - the Barbican's cross arts annual theme for 2020**

Our theme this forthcoming year explores the relationship between our inner lives and creativity. It will showcase the work of artists who have found pioneering ways to articulate their innermost thoughts, feelings and desires, and how this can help us to better understand ourselves and empathise with each other's experience of the world.

Our contribution to the theme will be work from six companies, 5 of whom have made their regular home at the Barbican. All of them present us with a series of UK and World premieres.

Odéon-Théâtre de l'Europe, will bring *The Glass Menagerie* starring French stage and screen actress **Isabelle Huppert** in **Tennessee Williams's** bewitching masterpiece about loneliness, lost dreams and illusions, directed by Belgian theatre director **Ivo van Hove**. (Barbican co-production)

Ivo van Hove will also direct the **Internationaal Theater Amsterdam** ensemble in *Death in Venice*, based both on **Thomas Mann's** intimate novella and the author's own life. This theatrical adaptation by former Dutch poet laureate **Ramsey Nasr** includes new music by **Nico Muhly** played live by **Britten Sinfonia**.

Viviana Durante Company pay tribute to the American dancer Isadora Duncan, a timeless feminist icon who made work that enabled women to express themselves physically on their own terms. *Isadora Now* consists of *Dance of the Furies* created by Duncan in 1905, *Five Brahms Waltzes in the Manner of Isadora Duncan* by **Frederick Ashton** performed by **Viviana Durante** herself, and a world premiere choreographed by **Joy Alpuerto Ritter**, set to specially composed live music by **Lih Qun Wong**. (Barbican co-commission)

Co-founders of **Belarus Free Theatre**, **Nicolai Khalezin** and **Natalia Kaliada** are exiled from their native country and make theatre with their Minsk-based ensemble over Skype. Now the company make their Barbican debut with *Dogs of Europe*, based on the novel by Belarusian author **Alhierd Bacharevic**. This epic fantasy and political thriller is about the dangers of looking away when authoritarianism takes root. (Barbican co-commission).

The following two shows are in the Pit: **Split Britches** with *Last Gasp*, a call and response to urgent global predicaments performed by esteemed elders **Peggy Shaw** and **Lois Weaver** from the USA;

Rhiannon Faith Company who will bring a gritty dance theatre production *DROWNTOWN* which casts a light on people suffering from social isolation and holds up a mirror to community breakdown. Rhiannon is one of our original Open Lab participants.

b) Digital creativity

Many of our artists embrace digital technology as a creative tool and a means to extend impact throughout our programme. More and more of our shows are live streamed and the number of viewers is very encouraging. The Life Rewired year was also a perfect platform for use of innovative digital aspects of design as backdrop.

Additionally, our marketing research shows that the benefits of selling shows digitally and on social media platforms is effective, and we have also seen huge growth from the redesign of our own website, which now features more long reads, podcasts, short films and interactive content all shaped by our artists. At the same time, this makes the live experience even more valuable and we are now growing ways to be able to provide a good balance between these two important experiences.

4. OPPORTUNITIES FOR EMERGING TALENT AND THE PIT PROGRAMME

The aim of empowering and enabling artists and audiences to be ambitious and creative is central to the programme. Not just in the performances we put on our stages but in the research and development opportunities we are initiating to support emerging artists and grow new talent.

For much of this work the Theatre team and the Barbican and Guildhall Creative Learning team work closely together on a variety of initiatives;

a) Open Labs

Barbican Open Labs is a talent-development programme, supported by funding from Arts Council England, that nurtures early to mid-career artists and collectives from a diverse range of backgrounds and contexts.

We have recently undertaken a review of this initiative. The previous model was held and led by the Creative Learning team. Lab weeks were run in the Pit per financial year, in collaboration with the Theatre team, providing time and space for emerging artists to develop new, multi-disciplinary performance work. The programme enabled us to reach and engage an exciting array of early to mid-career artists, and in some instances led to the development of work for our own public programme. However, it was recognised that the time was ripe to maximise its impact and our new form Open Labs, now run solely by the Theatre team, have the potential for a greater depth of engagement and progression, providing a strong focus on artists from diverse and disadvantaged backgrounds, including class, ethnicity and disability. We have an **Evaluation plan** in place to support our learning as we examine all aspects of this revised scheme.

The Labs form an integral part of our ACE strategy and we have set ourselves the following priorities of exploration: New Voices, New Audiences, New Ideas and New Challenges. We also have funding in place this year for a full time **Trainee** to support their delivery, who receives mentoring from one of our team of Producers.

We also provide the cohort of participants with access to a professional development training programme:

- i) **Participatory Practices**
Jenny Hunt (one half of Live Art collaborators Hunt and Darton) will be running a workshop on their participatory practice for Barbican Box.
- ii) **Aesthetics of Access**
Artistic Director of Graeae Theatre Jenny Sealey will be running this practical workshop on creatively integrating access options such as BSL, captioning and audio description into performance.
- iii) **Fundraising**
David Byrne is Artistic and Executive Director of New Diorama Theatre and in this workshop he'll cover everything there is to know about different sources of funding.

In March this year there will an opportunity for each Open Lab company to participate in a weeklong public facing **Showcase** funded by a dedicated annual grant we receive from the **Romilly Walton-Parkinson Memorial Fund**.

b) MSet's To the Moon and Back

In recent years we have been exploring theatrical possibilities developed especially for the very young, to run in parallel with Barbican Blocks and Squish Space on Level G. Christmas 2019 was no exception as Creative Learning and Theatre co-

commissioned an early years' performance piece for children aged from 3 months to 4 years and their parents/carers by artist **Paula Manning**, artistic director of MSet.

The show was an immersive, participatory experience inspired by the 50th anniversary of the moon landing, and part of Life Rewired. The children and their adults shared a multi-sensory journey of discovery into interactive spaces of touch, colour, sound and special effects. In the lead up to the public performances Creative Learning curated a tailor-made education programme for SEND school pupils.

“Our aim is to enable pupils to communicate by signing, limited language, visuals and Advanced Audio Coding. The AAC is an ipad that speaks, sharing the words a child inputs with pictures, photos and words. One of our pupils spontaneously approached the person leading the session and his words were IT WAS AMAZING, WONDERFUL, FANTASTIC. A full sentence letting us know what the morning had meant to him. This is always our aim at The Garden to hear our pupils' voice. And we heard Jibreal's voice today. Very special. Once again thank you Barbican, you did it again.” **Feed back from The Garden School**

c) Weekend Labs and Post-show talks

Theatre and Creative Learning also work closely on continuing to present the very popular series of **Weekend Labs**. Intensive practical masterclasses, led by our international directors and actors, offering participants first-hand access into their own practices. Plus, **Post-show talks** where audiences can get more of an insight into the work through open conversations between company members. Every show in the forthcoming season has either one or both of these activities in place.

d) The Pit Programme Review - the next stage of the Pit Shakeup and the development of Pit Parties

Through our Pit programme we remain committed to presenting international work through our partnerships with the Mime Fest, LIFT, SPILL, Dance Umbrella, the popular and pan-London festivals where we curate the programme together, sharing the risk and increasing marketing opportunities on work that could only exist by being presented jointly in this way.

At the heart of the Pit work is the very popular **Pit Party** which continues to be a regular ingredient in our programme. The Guardian described one of the early ones, Touretteshero's Brewing in the Basement, as “a salutary moment for the Barbican, but also for any big arts institution genuinely committed to diversity and inclusivity”.

The shows listed below in the forthcoming Pit season provide a platform for innovative and often undiscovered work to reach our wider audience, and this provides us with a coherent framework for the Pit, following the 'Pit Shake-up' research project that we completed in 2017.

Through that research we set out to test the boundaries of the definition of theatre; we wanted to build new audiences by gaining a greater understanding of what they wanted and needed from a theatrical experience; we wanted to take a leadership role in making the sector more diverse, bringing new voices into the programme from

LGBTQ+, disabled, under-represented communities and to meaningfully connect to other Barbican initiatives, such as Open Fest and Beyond Barbican, in order to create a clear vision for the Pit Theatre that is bespoke to the Barbican and adds to the theatre landscape.

Coinciding with *Artemesia*, a major exhibition at the National Gallery, **Breach** make their Barbican debut in The Pit with their acclaimed production of *It's True, It's True, It's True* as part of a national tour. This gripping dramatisation of the 1612 rape trial brought by the gifted painter **Artemisia Gentileschi** interweaves jaw-dropping court transcripts with history, myth, contemporary insight and moments of satire to ask: how much has really changed?

Diverse City also make their Barbican debut in The Pit with *Mid Life*. Created by co-Artistic Director **Claire Hodgson** the show sees three women unpack their real-life stories of menopause with humour, honesty and keen observation.

Director **Ofira Henig** and actor **Khalifa Natour** from Haifa will come with a one-person show which eloquently moves between storytelling, ancient drama, irony and humour to bear witness to the journey of those stranded in their search for refuge across Europe, *The Bees' Road*.

Finally, a screening of *Boyz n the Hood* in The Pit is complemented by **Inua Ellams' Poetry + Film / Hack**. Joined by a line-up of poets including the provocative and passionate voices of **Barbican Young Poets** alumni, they will read new work to open and close the film – their words and verses responding to its blistering themes.

We also work closely with the **Barbican Membership** and **Development** teams to provide bespoke events for Members and Patrons to join us at the very start of a company's creative journey to witness sharings by such artists as the **Third Orchestra, Why Not Theatre from Toronto, Viviana Durante Company** and **Ballet Black**.

We remain the host partner of the annual **Oxford Samuel Beckett Theatre Trust Award** that provides resources for an emerging company to have a two week season in the Pit, which is seen as a significant career springboard.

5. OUR EQUALITY AND INCLUSION PLAN - UPDATE

We have continued to work hard to develop improvements in this area and to ensure they are properly integrated in our daily work.

Equality and Inclusion is a regular agenda item at our weekly Theatre admin meetings, and we have made the following progress over the past year:

a) Artists

We have included new clauses in our Visiting Company contracts advising on our procedures should we witness abuse of power or unacceptable behaviour, and we

provide each visiting company member on their arrival with pocket information on what our procedures are, should support be required.

UK Theatre have produced a **Casting Tool Box** and we will work to adapt this and to encourage awareness with our visiting companies. It is an online hub of practical tools and resources to help make the UK's stages and rehearsal rooms more reflective of modern society.

It is now evident that, responding to work in this area here, European companies like Schaubühne, Comédie-Française and Internationaal Theater Amsterdam are beginning to actively ensure their own companies are more diverse, as societies change and their drama schools are widening their intake.

b) Accessible backstage toilet and dressing room

Early October last year saw the opening of accessible facilities in the backstage of the Theatre for Jamie Hale's CRIptic Pit Party, which included a number of Deaf and disabled performers. The new facilities comprise an accessible dressing room and wet room including toilet, sink and shower and is an important step forward for the Barbican Centre to demonstrate our commitment to providing back of house facilities that cater for performers with diverse needs alongside our public accessible facilities. This work was made possible by our dedicated Project team working closely with our Theatre Systems team and the Barbican's Access officer.

Training for our staff is ongoing and last year also saw the RSC run a **Deaf Awareness** training workshop for our technical staff.

c) Audiences

As we improve accessibility for our artists, and new work takes place on our stages, our diverse audiences continue to grow.

To ensure that our venues are as accessible and welcoming as possible, we have developed a list of 'reasonable adjustments', covering facilities such as accessible toilets, induction loops, companion tickets, more entry ramps and increased wheelchair spaces in our theatres.

As a direct outcome from one of our Art of Change productions, in 2018, we have now received J9 status. This is a scheme to make arts venues a safe space for victims of domestic abuse.

19/20			
Access Perf	No. of Productions	No. of Performances	Show Title
Captioned	9	9	Grief, Avalanche, Four Quartets, Jesus Christ Superstar, CRIPtic Pit Party, Nosedive, Measure for Measure, Taming of the Shrew, As You Like It
BSL	6	10	CRIPtic Pit Party, As You Like It, Measure for Measure, Kind, Cold Blood, Mid Life
Audio Described	9	13	Grief, Avalanche, Jesus Christ Superstar, CRIPtic Pit Party, Nosedive, Measure for Measure, Taming of the Shrew, As You Like It, Mid Life
Relaxed	5	41	CRIPtic, Nosedive, As You Like it, To the Moon and Back, Mid Life
Surtitled	5	20	Knight of the Burning Pestle, The Damned, Shukshin's Stories, Ivanov, Revenger's Tragedy
Touch Tours	5	5	Grief, JCS, Measure for Measure, Taming of the Shrew, As You Like It

20/21 programmed to date			
Access Perf	No. of Productions	No. of Performances	Show Title
Captioned	4	4	It's True, Last Gasp, Drowntown, Evita
BSL	1	2	It's True
Audio Described	1	1	Evita
Relaxed	3	7	It's True, Last Gasp, Drowntown
Surtitled	5	25	Orlando, Death in Venice, Bees' Road, Dogs of Europe, Macbettu, Glass Menagerie
Touch Tours	1	1	Evita

d) Relaxed Performances

We have now ensured that more Relaxed Performances will take place regularly in Pit seasons and it is our intention that we will include these in the Main Theatre going forward. These are specially adapted shows, modified for adults and children who might benefit from a more relaxed environment. Typically, they are for people who have autism, sensory communication disorders, learning difficulties and for people with dementia.

One of our team organized a meeting with the help of the Society of London Theatres (SOLT) for 20 peer theatres to decide on a consistent approach and definition for relaxed performances to assist audiences to feel clear about what was on offer.

We will adopt the following action points going forward.

- Provide a clear explanation for all audience members about what a relaxed performance is when they book.
- Make available pre-show information, on our website and in print, describing what to expect from the show.
- Send bookers visual stories about the visit and visual maps from nearby stations to the Barbican Centre.
- Provide regular staff training.
- Staff will give an introduction at the start of the show to remind the audience that it's a relaxed performance and giving anyone who needs to move or be noisy the freedom to do so. Audience members should also be able to leave and come back in at any point.
- Consideration will be given to sound and lighting levels, taking into account sensory needs.
- There will be a clear plan for how any comments and complaints from audience members will managed
- We are creating a quiet, sensitively decorated, dedicated space, outside the auditorium, where people can go during the show if they need to.
- We will aim that every Pit show has at least one relaxed performance per run.

6. ARTISTIC ASSOCIATES UPDATE

We have a number of very well-established and long-term relationships with several international companies but continue to have a special connection with our three artistic associate companies, resident in the Centre. It is a strong positive for us to be closely connected to these performance companies, whose expertise we can draw on, and who provide us with important content for our future programmes. Reciprocally we offer the stability of being the main commissioner of their new work and enable new international relationships for them.

a) Michael Clark Company

Performances and Creative Engagement work took place this year at Guimaraes, Portugal, Warwick Arts Centre, Laban and London Studio Centre and Theater Im Pfalzbau, Ludwigshafen. The three major venues have offered to become future co-commissioners of new work. MCC dancers performed in the Barbican's Merce Cunningham Night of 100 Solos and supported the event with rehearsal time and studio time. A new commission is planned for 2022.

The company's live performances were seen by 5,377 people and 79,100 saw the BBC broadcast live, with a further 17,000 who watched it on catch up.

Work is currently ongoing in planning the Barbican Art Gallery exhibition for July 2020. Together with Michael Clark, the curatorial team have established the style and

content for the exhibition and major new works will be commissioned alongside seminal works from other artists that relate closely to Michael Clark's practice.

b) Cheek by Jowl

Performances: This year the company have achieved 41 performances in seven venues across six countries with two different productions for audiences of 20,000 people

Awards: **The Golden Mask Award** for Declan Donnellan, as well as the **Boston Theater Critics Association Outstanding Visiting Production Award** for Measure for Measure and our co-commission of *The Knight of the Burning Pestle* received a prestigious **Crystal Turandot for Best Production** in Moscow.

Creative Engagement Programme: Acting graduates of the Pushkin School and the Piccolo Conservatoire have been cast in the company's current repertoire. The company's vast digital archive of content is now fully integrated online and includes education resources and live stream content in five languages which has been viewed by over 89,000 people during the past two years.

Feedback from ACE in their NPO Annual Review noted that CBJ's work demonstrates "genuine ambition and skill" and consistently "delivers work of the highest quality", as well as demonstrating a "strong contribution to the creative case for diversity".

c) Boy Blue

Performances: a bespoke version of the film **Project R.E.B.E.L** was seen at the Barbican as part of the Art50 Open Fest weekend and screened on Sky Arts. The stage version went to Saffron Hall with a full week of workshops; *Blak Whyte Gray* toured to Brighton, Norwich, Southampton and Taichung, Taiwan; to the Summer Nostos Festival in Athens; Latitude Festival and to New York's Lincoln Center/

Our new commission of Boy Blue's **REDD** premiered at the Barbican in September; moving to Fairfield Halls in Croydon, as part of Dance Umbrella; the company then went on to HOME, Manchester, working with North West based hip hop dancers through their development programme Elevate. This year they will present a new version of their popular *A Night With* as part of our next Open Fest.

Creative Engagement: a year-round programme of workshops with participants from primary schools to further education colleges took place last year and the company's East London-based training school continues to be successful. Choreographer Kenrick was awarded a **Companionship of LIPA by Paul McCartney**; composer Michael worked on Tree for Manchester International Festival and on Top Boy with Brian Eno for Netflix.

The company's YouTube channel **Emancipation of Expressionism** and **R.E.B.E.L** had 35,000 views between them.

d) The Royal Shakespeare Company

We continue to enjoy our collaborative relationship with the Royal Shakespeare Company and 19/20 marked the sixth year of our annual RSC residency. They have just completed their annual residency with **As You Like It, Measure for Measure** and **The Taming of the Shrew** with better attendance than last season. Next winter's residency will include **Comedy of Errors, The Winter's Tale** and **Pericles** and there are exciting future initiatives in the pipeline that we are developing together up to 2023.

Creative Engagement: Our respective Creative Learning teams continue to create joint programmes enabling us to deepen our relationship on all levels. A major conference has just taken place entitled: **Towards a Creative Curriculum**, a first for both RSC Education and Barbican Guildhall Creative Learning, which explored the impact of arts and cultural learning on young people and how it can support the new Ofsted framework.

e) The Guildhall School and the Creative Alliance

We have had a series of conversations with the newly appointed Director of Drama at the **Guildhall School of Music and Drama**, looking at innovative ways for our international programme to intersect with the students, and plans are in place for us to work together on an exciting commission in 2021.

As part of our artist development programme we have provided the School with 6 weeks in the Pit in 20/21 for use by their Entrepreneur department, for their PACE showcase, and for a project by their doctorate programme, and we look forward to being able to use Silk Street Theatre again in the same year.

7. CONCLUSION

As demonstrated in this report, new insights have been gained into how we can deliver the Theatre and Dance programme through the Barbican's Strategic Priorities and the City's Corporate Plan and how this enables us to grow and become stronger with a clearer vision of our priorities.

With another year comes another set of challenges to the economic sustainability of the arts. As such, it is important that we maintain our agile and dynamic approach to our business model, remaining open to new ways of taking risks, working with new collaborators and finding the most strategic ways to stretch our resources. We have embedded the rental seasons into our delivery model but they are not always easy to secure. However, the commercial producers we work with make it clear they are attracted by the scale and ambition of our international programme and wish to align their own work within that framework.

The Barbican theatre programme remains London's go-to destination for international world-class work. Over the year we have been successful in offering a balanced, high-profile programme which has yielded healthy box office returns.

We are committed to developing our contacts with the wider world, nurturing new talent, supporting emerging artists and theatre professionals, and introducing vibrant work into the programme by risk-taking artists reflecting our mission of arts without boundaries

While we await the impact of Brexit and the uncertainties of these times, we are focusing on our objectives and laying the groundwork for our 2020/21 season and annual theme, determined as ever to continue to lead in the market place in our own distinctive way.

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APPENDIX 1: NOMINATIONS AND AWARDS

- **Irish Times Theatre Awards** - Best Director - Enda Walsh for Grief is the Thing with Feathers
- **Irish Times Theatre Awards** - Best Production - Grief is the Thing with Feathers
- **Irish Times Theatre Awards** - Best Set - Jamie Vartan and Will Duke for Grief is the Thing with Feathers
- **Irish Times Theatre Awards** - Best Sound - Teho Teardo and Helen Atkinson for Grief is the Thing with Feathers
- **Broadway World UK Awards** - Best Actress in a New Production of a Musical - Samantha Pauly for Evita
- **Broadway World UK Awards** - Best Choreography of a New Production of a Play or Musical - Fabian Aloise for Evita
- **Broadway World UK Awards** - Best Direction of a New Production of a Musical - Jamie Lloyd for Evita
- **Broadway World UK Awards** - Outstanding Achievement in a new Dance Production - Pam Tanowitz for Four Quartets
- **Broadway World UK Awards** - Outstanding Achievement in a new Dance Production - Ballet Black for Pendulum/Click!/Ingoma
- **Broadway World UK Awards** - Best Costume Design of a New Production of a Play or Musical - Hannah Clark for The Taming of the Shrew
- Nosedive has received an **Offie nomination** for the IDEA category - this stands for Innovative/Devised/Experiential/Atypical theatre.
- **Evening Standard Awards nomination** - Best Musical - Evita - Regent's Park Open Air Theatre
- **RPS nomination** - Best Opera - The Second Violinist - INO and Landmark Theatre
- **National Dance Awards nomination** - Best Independent Company - Ballet Black
- **National Dance Awards nomination** - Best Modern Choreography - Pam Tanowitz

- **National Dance Awards nomination** - Emerging Artist Award - Mthuthuzeli November nomination - Choreographer, Ballet Black
- **National Dance Awards nomination** - Outstanding Male Modern Performance - Joseph Sissons - Night of 100 Solos - Merce Cunningham Trust/Barbican

AWARD WINNERS

- **Irish Times Theatre Awards** - Best Actor - Cillian Murphy for Grief is the Thing with Feathers
- **Knight of Illumination Awards** - Clifton Taylor for Four Quartets
- **Knight of Illumination Awards** - Jack Phelan (video design) for The Second Violinist
- **Black British Theatre Awards** - Best supporting male actor in a musical - Cavin Cornwall for Jesus Christ Superstar

The Guardian newspaper recently published their own culture lists and below is how our productions were rated:

The Best Dance of the 21st Century

- No. 4 – Merce Cunningham at the Tate Modern (2003) Barbican co-commission
- No. 11 – Four Quartets – Pam Tanowitz Dance (2018)
- No. 12 – Bosque Ardora – Rocio Molina (2014)

The 50 Best Shows of the 21st Century

- No. 5 - A 24-decade History of Popular Music (2016-18)
- No. 9 - Black Watch – National Theatre of Scotland (2006)
- No. 13 -The Encounter – Simon McBurney/Complicite (2015)