

<b>Committee(s):</b>	<b>Date(s):</b>
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<b>Subject:</b> Visual Arts Board Report 2017	<b>Public</b>
<b>Report of:</b> Director of Arts <b>Report Author:</b> Jane Alison, Head of Visual Arts	<b>For Information</b>
<b>Summary</b>	
<p>This report provides an overview of the Visual Art department's strategy and planning, in the context of the Barbican's vision and mission and Strategic Business Plans.</p> <p>It is divided into the following sections:</p> <ol style="list-style-type: none"> <li>1. Summary and Mission Statement</li> <li>2. Overview</li> <li>3. Exhibition Round-up</li> <li>4. Income Generation</li> <li>5. Equality and Inclusion</li> <li>6. Future Plans (non-public)</li> <li>7. Conclusion and Questions (non-public)</li> </ol> <p><b>Recommendation</b> Members are asked to note the report.</p>	

## Main Report

### 1. SUMMARY

#### **MISSION STATEMENT**

Our visual arts programme embraces art, architecture, design, fashion, photography and film. Many of our exhibitions explore the interconnections between disciplines, periods and cultures, and aim to imagine the world in new ways. Designers, artists and architects are our collaborators in this process.

We invest in the artists of today and tomorrow; the Curve gallery is one of the few galleries in London devoted to the commissioning of new work. Through our activities we aim to inspire more people to discover and love the arts. Entrance to the Curve is free. Through Young Barbican we offer £5 tickets to 14-25 year olds for our paid exhibitions, children under 12 are free.

Our exhibitions are complemented by comprehensively researched catalogues and a full range of public events. We develop engaging online content for audiences and offer special tours for schools. In partnership with renowned museums and art galleries, many of our exhibitions travel to reach both national and international audiences.

The Visual Arts team is instrumental in delivering the business and strategic objectives of the Centre. The following is a summary of some of the ways we have done this since the last report.

#### We invest in the artists of today and tomorrow

The Curve programme continues to be successful with both critics and visitors (see Appendix 1 attendance graphs). In terms of daily attendance, our most recent commission by Richard Mosse is the most successful Curve installation we have staged to date. Richard won the prestigious Prix Pictet prize, worth £75K, while the exhibition was running. We have commissioned John Akomfrah to make his first large scale installation for the autumn.

The Arts Council England provide some financial support toward the Curve and have recently commended the programme, outlining how it underpins our strategic objective to improve equality of access and inclusion.

*'This is exemplified by the excellence and popularity of the free Curve Gallery programme, hailed by critics and achieving record audiences for new, often challenging but remarkably high quality shows by emerging and mid-career artists.'* Arts Council England, 2017 Award Letter

#### We present an ambitious, international programme that crosses art forms, with outstanding artists and performers.

Our programme since the last report has met with critical acclaim, especially in the Art Gallery, Ragnar Kjartansson and The Japanese House, and in the Curve; Bedwyr Williams and Richard Mosse. The Vulgar was generally well received, although it divided opinion between those that genuinely loved it and those that found it not as 'vulgar' or theatrical as they imagined. Attendance was sadly below expectation. Our future programme is exciting with Trajal Harrell, a highly innovative black American dancer and choreographer, staging a 'dance exhibition' in the Gallery, and in the autumn we open our much awaited exhibition of Jean-Michel Basquiat, the first in the UK for over 20 years.

#### **Mixed income generation**

Supporting exhibitions and the attendant potential of being associated with the qualities associated with modern and contemporary art is very attractive to sponsors and also attracts philanthropic giving. The visual and durational nature of our project is key to this appeal, as is the glamour of the art world and investment value of modern and contemporary art. For this reason our gallery exhibitions are crucially important to Development. Basquiat has generated £126.5k of giving from trusts and foundations as well as substantial in-kind donations from corporate sponsors. Following on from the unprecedented size of the grant we received from the *Terra Foundation* for our Eames exhibition, we have been cultivating this relationship, and have recently approached them for support for one of our forthcoming exhibitions.

Through our activities we hope to inspire more people to discover and love the arts

The visual arts have a rich history but are also instructive about life in the broadest sense. We now have an allocated Creative Learning Space within the Gallery for workshops, we are working alongside Creative Learning to deliver and continue to develop a Schools Programme, and within that are offering Tours to schools and other groups of young people given by trained Gallery Invigilators. An example of the joined up approach with the Creative Learning team is a day for young people devoted to Jean-Michel Basquiat during which free entry for partner schools has been organised. Throughout the run of the exhibition, ticket pricing has also been structured to encourage young visitors - anyone 14 and under will be able to get into Basquiat for free and it will be £5 with a Young Barbican card.

As I reported last year, since I have taken up the post of Head of Visual Arts, I have instigated a Partnership Programme' which expands the audience for our exhibitions, forging highly beneficial international relationships and gaining profile for the Barbican. While we have toured two of our exhibitions nationally, there is scope to do more, and our Exhibition Management team are currently promoting our future programme to potential partners with the intention of increasing this income stream.

A snapshot of success would be the Charles and Ray Eames exhibition at the inaugural opening of MAAT, the new design, art and architecture museum in Lisbon. At the opening event on 4-5 October, 8,395 people saw the exhibition. Ragnar Kjartansson travelled to the Hirshhorn in Washington where a massive 143,141 people saw our show.

<http://hirshhorn.si.edu/collection/current-exhibitions/#collection=upcoming-exhibitions>

In the case of Ragnar Kjartansson we were able to play a pivotal role in framing his work for a wider audience and supporting his career, whereas with Eames we were able to promote the work of this incredible couple to a younger generation and share new scholarship.

## **2. OVERVIEW**

This report focuses on the following:

- Importance of the visual arts in a modern, thriving international Arts Centre
- The significance of curating
- What makes Barbican Visual Arts distinctive.
- Keeping the Curve Free
- The visual arts landscape context

## **Importance of Visual Arts in a Modern Thriving Arts Centre**

Like music, cinema and theatre, the visual arts have the potential to move people, to comment on and sometimes transform society, elicit wonder and awe, challenge and delight. The best art and artists of all disciplines can enrich and transform lives, expand horizons.

However, what makes exhibitions different, in the context of an arts centre like the Barbican, is that they exist in time and space as an orchestration of different works of art, whether by the same artist, or by a range of artists. This means that the visual arts can take many forms and be experienced in the round and on multiple occasions. Visitors can visit with partners, friends or family and talk about what they are seeing. The experience should be stimulating, instructive and enjoyable. The exhibition acts as a way of making the work of visual artists across time more understandable and more accessible. Meaning is conveyed in the way the work is shown and in the texts that accompany it. A 'talks and events' programme and the accompanying book further expand on the exhibition's themes and content.

A good exhibition should be full of surprises, well-paced and exquisitely installed. It can be visited at any time during opening hours and is therefore crucial to the Arts Centre's economy. It should be underlined that the Art Gallery and the Curve present the major part of the Centre's daytime activity.

### **The significance of curating**

The spatial dimension of art is critical to understanding the role of the curator, whose must select and install various works in such a way that the exhibition as a whole informs but is also a deeply satisfying experience for the visitor.

The curator has a responsibility to both the artist and the attendee. It is a craft that requires considerable training, experience and sensitivity so as to be able to create perfect viewing conditions and do justice to the intentions of the artist. More importantly however, the curator can, through thoughtful juxtaposition of art works, expand our understanding of the work on display, while also making their own contribution to art history or even to our understanding of history and society. I would like to think that all of our exhibitions reflect the very best in curating and suggest that *The Japanese House* is an excellent example of this.

It is the specially privileged and rewarding nature of curating that makes it such a desirable career choice for art history and practical art graduates. Our junior posts within the team frequently have in excess of 500 applications. Nearly all of our exhibitions are generated by the team and they take anywhere between 1 and 3 years to realise.

The Curators in the Visual Arts team are high achieving, scholarly, creative and well connected across the international art scene. To nurture and maintain this talent is crucial to success.

- Eleanor Nairne (Basquiat, Lee Krasner)
- Florence Ostende (The Japanese House)

- Alona Pardo (Strange and Familiar, Incoming, Another Kind of Life)
- Leila Hasham (Ragnar Kjartansson, Siobhan Davies, Trajal Harrell)

The curators are supported by an Assistant Curator and Exhibition Assistants and an Exhibition Management team who have responsibility for insurance, transport, and loan management; and a production team who look after installation, maintenance, lighting and AV.

The front of house team is responsible for security, customer experience and supporting access to our venue for all visitors. They manage, train and develop a large pool of invigilators, many of whom are themselves young arts practitioners.

The current visual art team stands at 25 and we have a number of student placements with us at any one time (currently four).

We work closely with colleagues in the other art forms, Development and Marketing. The visual arts press team work with us in the same office space and that is an enormously beneficial. I believe that the close proximity pays off in terms of column inches achieved.

### **What makes Barbican Visual Arts Distinctive in London and internationally?**

We believe that the visual arts are porous and cross-fertilising. For this reason, it is important to address design, architecture, photography, film and the performing arts, as well as, and alongside, the more traditional mediums of painting, drawing and sculpture. Increasingly artists are drawing on all of these forms and presenting them in combination allows new understanding to emerge. This is a highly distinctive and pioneering aspect of Barbican's visual arts programme. Cross-disciplinarity in exhibitions is perfectly suited to a Centre that already celebrates different art forms in different venues. There is a complementarity that the visitor and artists understand.

Works by artists need to be seen both alone (in relation to other works by the same artist – the 'retrospective') and in context with others. For this reason, it is important to present a mix of solo exhibitions and thematic multi-artist exhibitions. Both need to have a place, so we are developing a contemporary solo strand for mid-career international artists in the main Art Gallery. The Curve commissioning programme, active since 2006, exists to give opportunities to artists who will benefit from being given the challenge of scale and who deserve to be seen by a wider audience. The dialogue between contemporary single presentations in the Curve and the curated shows in the Art Gallery is a second distinctive feature of Barbican's offer.

In addition to embracing all the art forms, our main Art Gallery exhibitions have another distinctive feature – which is that they are increasingly recognised for looking at the past with a fresh eye, for example our forthcoming presentation of Jean-Michel Basquiat, which will present new scholarship and challenge previously held assumptions about the work of this significant artist.

*“The Barbican has built a steady reputation for almost unclassifiable large-scale art exhibitions, particularly in architecture, design and photography: they have been underestimated pioneers, often working in areas themselves under-scrutinised. Thus they often manage to surprise.”*

Marina Vaizey, The Arts Desk, 03.04.16

While we seek to build our audience base and see a broadly upward trajectory in terms of figures, it is still vitally important to take risks and to show work that is worth showing on its own merits and not necessarily going to achieve large audiences. One such case is our forthcoming exhibition of choreographer and dancer Trajal Harrell. This is the first time that a ‘dance exhibition’ has been attempted for an extended period, and Trajal is a major dance talent. We have been following his work for some time and were bewitched by it as part of *Station to Station*. It is yet to be seen what kind of an audience there will be for such a project.

The Centre now has annual themes designed to effectively communicate and encourage connections across the programme and to address the big questions of our time. While it wouldn’t be possible or desirable for every project to fit a theme (ie: *The Art of Change*) we are nonetheless ensuring that we contribute meaningfully to this strategic development. For instance, in 2018 two of our main Art Gallery shows – *Another Kind of Life* and *Modern Couples* are a perfect match for the theme of *The Art of Change*. Alternatively, we can commission artists for the Curve who have a particular interest in or relevance to the theme in question. The ‘Film in Focus’ this year provided the perfect platform for showcasing the work of two brilliant filmmakers: Richard Mosse and John Akomfrah.

The Gallery was also able to programme Trajal Harrell, which contributed to a strong dance offer across the Centre this year. For the 2019 ‘science and technology’ focus, we are planning to contribute two Curve commissions by artists who complement this theme.

In terms of the strategic enhancement of the Foyers, the visual arts team curate and stage the ‘Barbican Exhibition’ space (adjacent to the Barbican Kitchen) and the Lightwell suspended commissions. These offer other possibilities for responding to an annual theme and enhancing the experience of the visitor.

Finally, we continue to collaborate with some of the most exciting architects and designers working today to stage our exhibitions. We believe this enhances the presentation of our exhibitions, gives them a new opportunity, and makes the very best use of our dynamic and very versatile architectural spaces. *The Japanese House* is a perfect example of how we work creatively with our space, working with Lucy Styles, a young award winning architect.

#### Keeping the Curve Free

We believe that the Curve should remain free as it provides the principal attraction for daytime attendees which drives secondary spend, encourages

visits by attendees to other art forms who would not normally explore contemporary art and ensures maximum exposure for artists to new audiences. It also makes art accessible to those on low incomes. The success of the Curve is also critical to us being able to maintain the calibre of the main Art Gallery programme which relies on excellent relationships with artists and contemporary art galleries.

The Curve programme has been acclaimed by Arts Council England in this year's Award Letter as exemplifying good practice in the visual arts. They clearly see the Curve as underpinning our strategic objective on access and inclusion.

*'This is exemplified by the excellence and popularity of the free Curve Gallery programme, hailed by critics and achieving record audiences for new, often challenging but remarkably high quality shows by emerging and mid-career artists.'* Arts Council England, 2017 Award Letter

#### The Visual Arts Landscape and Context

Attendance at nationally funded museums and galleries for 2015-16 was 47,621,523, a reduction on both 14/15 and 13/14 - 7.8% lower than in 2015. There was also a reported 1.8% decrease in visits by under -15s. The London museums and galleries are generally reporting an ongoing decrease in local London visitors. Against this backdrop, the firmly upward trajectory of visits to the Gallery is encouraging.

As I have previously reported the London visual arts landscape is hugely competitive – for artists, ideas, loans and audiences. It is encouraging that against this backdrop our programme is achieving significant acclaim and manages to get a large amount of coverage in the national press. I believe that the upward attendance graph picture is larger as a result of the careful selection of exhibitions, the right formula of exhibitions being curatorially brave and underpinned by good scholarship twinned with installation and presentation strategies for wide appeal. I also think it illustrates a greater confidence among visitors to trust the offer.

We have probably benefitted from the two year closure of The Hayward Gallery which re-opens after refurbishment in January 2018. As their programme is focused on contemporary art there will be some competition for artists and audiences. However, they do not stage design/architecture, photography or historical twentieth century reassessments. Less significant, but nonetheless increasingly likely to appeal to our audiences, The Vinyl Factory, a privately funded organization, continues to focus on artists working at the crossroads of music, film and art. Their projects are free but done on a budget. They need partners for success and artists can become disillusioned with their hidden agenda which is very commercial. As we cover more high profile single figure artists of the post-War years, there is more danger of competition with the Tate for the same artists. For instance, I think they will be surprised that we are staging a Lee Krasner exhibition in 2019 as this is very much 'their territory'. It is testament to our success that we are now effectively competing with the Tate. The V&A design and architecture outpost

at the Olympic Park is not due for completion until much 2021 earliest and I understand their focus will be more contemporary than our own programme. We benefit from being situated more centrally and being at the heart of a design and architecture community. The new Design Museum in Kensington has seemingly had no impact on our audience figures. However, it would be wrong to be complacent, the economic climate is a difficult one and so there is always a challenge in maintaining the calibre of the programme and reaching new audiences.

### 3. EXHIBITION ROUND-UP

Given the widely acclaimed nature of what we do, we believe that our offer exemplifies 'World Class Arts and Learning'. Every year brings the visual arts team a new round of challenges and it is especially rewarding when we see the fruits of our labour being enjoyed by so many people and receiving such an overwhelmingly positive critical reception.

#### **RAGNAR KJARTANSSON 14 July to 4 September 2016 (53 days)**

This was the first major exhibition of Kjartansson's (Icelandic) work in the UK, even though he is well known in the art world. His work covers performance, film, painting, drawing and sculpture is critically acclaimed but also very accessible. In my last report I said "I'm hoping that there will be enough 'magic' in this exhibition to capture the imagination of a broad audience, as well as satisfying an art historical interest in presenting a body of his work together for the first time." I am satisfied that this exhibition delivered as expected, popular and critical acclaim. We produced a book on the artist, his first monograph and arranged for the exhibition to be shown at the Hirshhorn in Washington, where over 100,000 people saw it.

*"I've been here since 11 o'clock this morning. I think it's the most fantastic exhibition I've been to in years."*

*"There's such a delirious joy in all of this, you know?! It's exciting!" Feedback Log, member of public*

*Evening Standard (online and print)*

*Exhibition of the week. 4\**

*"At the heart of this show, the first major exhibition dedicated to the Icelandic artist Ragnar Kjartansson in London, is one of the great artworks made so far this century"*

*"The idea of a bunch of musicians playing the same plaintive song for an hour might sound boring, yet here it's spellbinding. You don't want it to end. But end it does: I won't give away the closing scene but it is a touching finale to a true masterpiece."*

**Ben Luke, 13.07.16**



*The Times* (online & print)

*“What on first encounter might seem pretentious turns out to be simple and beautiful. The longer you stand there, the more surely the mundane becomes moving. The humorous starts to haunt you. The banal becomes sublime. You feel the stirring of unsettling emotion. It might be described as a romantic longing for impossible transcendence. Kjartansson’s work doesn’t offer solutions, but it conjures up a fundamental human feeling: spellbindingly, hauntingly moving.”*

**Rachel Campbell-Johnston, 15.07.15**

### **THE VULGAR 13 October to 5 February 2017 (113 days)**

This was a follow-up to *Viktor & Rolf, Future Beauty* and *Jean-Paul Gaultier*. It was curated by Britain’s leading costume curator, Judith Clark, and her partner, psychoanalyst, Adam Phillips. Sadly, *The Vulgar* did not do well at the Box Office, despite receiving lots of great press and being very enthusiastically received by some. My assessment of its under-performance is that it fell between stools – it was too smart, or attempting to be too smart for a mainstream audience, and it equally failed to have much stand out with a contemporary art audience. The title didn’t tantalise in the way it was envisaged and the guest curator failed to secure significant enough loans. However, the final total attendance was still 39,662 and it has travelled to two further venues, raising net profit of £167k.

*The Vulgar* as presented in Vienna looked brilliant in the Baroque interior of the Belvedere Winter Palais, where they received 600 visitors per day.

*The Vulgar: Fashion Redefined* receives a great review in *The New York Review of Books*. Writer Hilary Reid praises the show, noting that it “include[s] pieces that are not only exquisitely made, but that brim with ideas that challenge our sense of status and self. Through humor and style, the exhibition hints at what might be gained if we loosen our grip on good taste.” She also notes “one can’t help but feel a kind of optimism that vulgarity, when carefully applied, can rattle the existing order” and situates the exhibition in the context of recent art and fashion crossover exhibitions that “have securely elevated couture to the status of art,” favourably likening *The Vulgar* to the MET’s *Alexander McQueen: Savage Beauty*.

### **THE JAPANESE HOUSE (23 March to 15 June 2017)**

The Japanese House was a partnership project jointly developed with the MAXXI Contemporary Art Museum in Rome and the Japan Foundation in Tokyo. However, the two 1:1 scale houses in the downstairs space in Barbican Art Gallery were entirely our own idea and were shown and paid for exclusively by Barbican. We also designed, staged and augmented the exhibition ourselves.

These innovations have been a significant factor in making the exhibition a run-away success that has exceeded all our expectations in terms of visitor numbers. While I felt sure that the subject was ‘hot’ and that there was potential to deliver something really exciting in terms of sharing the

*experience* of a Japanese House, it was still a very difficult and risky exhibition to develop and stage given the international complexity of the collaboration and the high cost of building two 1:1 scale houses in the Gallery. The partnership with Tokyo meant we could benefit from Japanese scholarship and contacts. It was a delight working with Rome.

The exhibition has been visited by over 85,000 people. The yield is £10.32 and the average paying visitor per day visitor is 684. It achieved 177% of the target which was originally set at 460 people a day. It is the fourth best attended exhibition we have staged in terms of paying visitors, only topped in recent history by Bauhaus in 2012. It has easily exceeded attendance to Charles and Ray Eames and as such has done far better than expected.

In tandem with the exhibition there has been considerable interest in our associated Events programme. For instance, 1,500 tickets were sold for Ryue Nishizawa of the architectural practice, Sanaa. We also hosted talks by other leading Japanese architects: Sou Fujimoto, Atelier Bow Wow, Kazuyo Sejima, Kazunari Sakamoto and Go Hasegawa.

We built the Moriyama House with the co-operation of the architect, Ryue Nishizawa. The faithful reconstruction of the Moriyama House was completed by our curatorial team with the designer, Lucy Styles and in collaboration with the owner, Mr Moriyama. The Tea House and garden was developed in collaboration with the architect, Terunobu Fujimori, and built in collaboration with Kingston University Architecture Department.

The Tea House and moss mountains designed by Terunobu Fujimori will be donated to the Rare Diseases Centre due to open in October at St Thomas Hospital in London.

Feedback on the exhibition has been incredible:

*"Congratulations on such an outstanding exhibition – I think the Japanese House is one of the best exhibitions that London has hosted in years. "**Liz O'Sullivan***

*Arts Manager  
Essentia*

*Guy's and St Thomas' NHS Foundation Trust*

*"really enjoying the exhibition. I like that you can see the barbican architecture in a new way and the show and the building complement each other. "  
(visitor, feedback log)*

*The Guardian talked about the show as "Barbican's fascinating survey" and the FT found it "astonishing".*

*We also have great video clips of the show online from BBC World (<http://www.bbc.co.uk/news/av/world-asia-39601579/reinventing-the-japanese-home-after-the-war>), Al Jazeera (<http://www.aljazeera.com/video/news/2017/03/japanese-architecture-display->*

[london-show-170324143811496.html](http://www.bbc.co.uk/programmes/b08m0b7s)) and the BBC 2 Arts Show with Jonathan Ross (<http://www.bbc.co.uk/programmes/b08m0b7s>)

*"last time I was in japan, I couldn't flush the toilet. Had to be done using a remote which was in Japanese - this house is not that advanced" (visitor feedback log)*

## **THE CURVE**

In terms of the Barbican's key objectives, our Curve programme has to be seen as the pillar of our commitment to invest in the artists of today and tomorrow.

### **Bedwyr Williams: *The Gulch* 29 Sept – 8 January 2017**

This was the first major London show for up-and-coming Welsh artist, Bedwyr Williams, a classic Curve commission designed to give a relatively young artist the opportunity to work on a larger scale and increase their profile. 48,426 people attended and were bewitched by Williams's talking goat and eccentric self-obsessed yoga teacher featured in his film.

In association with Artes Mundi, the Derek Williams Trust Purchase Award of £30,000 was subsequently awarded to Williams. His show at Barbican was one of the major factors in securing this success.

### ***Frieze (print)***

*Morality, madness and Misgivings in the work of Bedwyr Williams*  
**Jonathan P. Watts, 23.02.15**

### **Siobhan Davies 20 – 28 January 2017**

A week long project only, but one that was extremely popular and a great thing for us to do. London-based investigative arts organisation Siobhan Davies Dance premiered an ambitious new installation comprised of multiple pieces by choreographers, visual artists, scientists and designers. Exploring how the body feels when in the act of doing, the installation included live performance, film projection and objects that were presented as an ever-changing arrangement. Each of the works drew upon the library and practices of the art historian Aby Warburg, who collected diverse images of gestures from different times and places and positioned them side-by-side to reveal previously-hidden relationships.

The project cost £8,000 and had a target of 150 people a day, but it achieved 598 a day. In all 5,382 people visited the exhibition. 76% of respondents stated that this was the first time they had seen work by Siobhan Davies Dance. Feedback from our audience included the following comments:

- *Uniquely enquiring. Trailblazing the cross-fertilisation between different art forms*
- *Alive. Bold. Different and sensuous*
- *Playful but rigorous embodiment of discourse moving between conceptual, intellectual and physicality and back again*

- *The unity yet individuality of all of the artworks & performances stood out for me. Beautiful, very well curated*
- *Very personal and engaging. Impressive movements, loved it*

### **Richard Mosse: *Incoming* 15 February – 23 April 2017**

Co-commissioned as part of the *Focus on Film* season, Richard Mosse's *Incoming* was widely considered one of the art highlights of the year. It became the must-see exhibition on during its run. Sadly we could only run the exhibition for 68 days meaning the overall attendance was only 55,000. However when daily attendance figures are compared, *Incoming* is easily the most successful Curve project we have staged - 200% of target - outstripping both Rain Room and UVA, the previous highest.

A snapshot of its success – on Good Friday we had 954 attendees (open 12pm-5.45pm); 1,192 on Saturday; 941 Easter Sunday; and 1,207 Easter Monday (open 12pm-8pm). The donations collected during the exhibition run exceeded £6,000 which is a record since we initiated this way of raising funds.

Largely on the strength of *Incoming*, Richard Mosse won the highly prestigious and lucrative Prix Pictet award for photography in May 2017.

It should be noted that from mid-March to 23 April, Richard Mosse: *Incoming* was being shown at the same time as *The Japanese House* and so together they were bringing in excess of 2,000 visitors per day to the Centre at the weekend.

**Richard Mosse: *Incoming* received a glowing 5\* review from Time Out: “There’s two things you need to know about this show. One: it will make you rethink the European refugee crisis. And two: it contains some of the most beautiful images you will see in a gallery this year. Or ever.”**  
**The Guardian’s 4\* review of Richard Mosse: *Incoming* on a double page spread in G2.**

#### **The Guardian (online and print)**

*4\* review, double page*

*“The tension between the wilfully unreal textural beauty of the film – and it is pure texture, from start to finish – and the human tragedy it records is undoubtedly part of its power.”*

*“Mosse is a master of constant, jarringly disruptive shifts in tone, echoing the confusion and desperation unfolding on screen.” Sean O’Hagan, 15.02.17*

### **Curve Refurbishment works 2016 and 2018**

In 2016 we undertook the first phase of a refurbishment of the Curve, (by architects Witherford Watson Mann); the second part will be completed in 2018. This is much needed work to maintain the required conditions for showing work and to continue to attract the most exciting artists to our space and compete with the rest of London, and thus to continue to attract corporate patrons and other funders. A new lift that offers a more discreet access experience for users has been fitted. The Access Users Group appreciated this aspect of it.

## Event Programme Partnerships with the Architecture Foundation and Magnum Photos

We have forged strategic partnerships (reviewed annually) with The Architecture Foundation and Magnum Photos as their work is in close alignment with our core programme and extends what we can offer in our Event Programme. A close working relationship with these two organisations also means we can draw on their expertise and network – critical in terms of delivering exceptional architecture and photography exhibitions. Another massive benefit, is that these two organisations have exceptional mailing lists, ensuring that we are reaching the right people and filling our auditoriums.

In both cases, we are delivering a regular talks programme in collaboration. The Architecture Foundation partnership is currently eight monthly talks (with a break for summer and Christmas) for about 200 people, and three larger events staged either in the theatre, concert hall, garden room/conservatory or Cinema 1. The talks are not directly related to our programme, except where it makes sense to do so (ie: The Japanese House). Most events are sold out very quickly. Recent highlights have included: Ruye Nishizawa in the Concert Hall (1,500 tickets sold); Peter Märkli in the Theatre (sold out) ; and in 2016, Valerio Olgiati (Theatre – sold out).

The Magnum partnership has been delivering well attended monthly talks programme with a focus on photography and society.

## **4. INCOME GENERATION**

The way in which we support income generation within the Barbican Centre is as follows:

- Ticket income
- Partnership work (income from Fees and through cost sharing/co-production)
- Working with Development on project fundraising
- Working with Development to support Corporate Patron events
- Catalogues and other merchandise (postcards, posters etc.)
- Driving Membership (members get into the Art Gallery for free)
- Secondary daytime spend
- Talks income
- Cash donations – Curve and Art Gallery

### **Ticket Income**

Our earned income trend continues on an upward trajectory (see Appendix 1). Box Office for the main Art Gallery shows is a significant part of the Centre's economy, and attendees to daytime activity drive secondary day time spend.

An analysis of the long term trend in box office income shows that we have more than doubled our box office income in ten years. Gallery admission income in 2008-09 was £540K, whereas in 2016-17 it was £1,019,600 and in 2017-18 is anticipated to be £1,232,800. The vast majority of this increase has been since 14/15.

The increase is due to two factors – increased attendance and increased ticket price.

The spectrum of ticket price for our exhibitions is currently set at between £12.50 and £16 which is set to reflect the cost of the exhibition and its likely popularity. Attendance in 2008-09 stood at 111,495, whereas in 2016-17 it was 131,362, and anticipated to be 151,592 in 2017-18. Both Basquiat and our forthcoming Modern Couples exhibition are discussed with marketing and box office and are set at the upper limit which reflects the wider London market for high profile exhibitions.

Digital activity and online booking gives us useful insight into how our exhibitions are being received.

- Ragnar – 143,377 Pageviews  
50,240 Users - £45,901.00 online income – 4997 tickets
- The Vulgar – 229,927 Pageviews  
88,566 Users - £79,851.00 online income – 7269 tickets
- The Japanese House – 405,560 Pageviews  
156,151 Users - £260,102.00 online income – 21,193 tickets
- Mosse – 133,279 Pageviews  
63,035 users.
- Basquiat – 51,098 Pageviews  
24,240 users - £19,736.00 online income – 1464 tickets sold already

#### Ticket Pricing Strategy Overview

There is a ticket pricing group that comprises representatives from the Gallery, Marketing and Box Office that meets to discuss the ticket pricing for each exhibition. The spectrum is currently between £12.50 and £16 depending on the exhibition's likely appeal and with regard to what it cost to stage. *Basquiat* and *Modern Couples* are both at the top of the range and have been benchmarked against competitor organisations. In 2018 the lower limit will rise to £13.50.

#### **Partnership Work**

Aside from the benefits outlined above, the monetary benefit of our Partnership Programme is highly significant, essentially allowing us to maintain and indeed increase the ambition of our programme, while also 'giving back' to the bottom line. The continuing benefit of partnerships is illustrated on the 'Barbican Earned Income v Subsidy' graph. It is instructive to

note that net income from partnerships in 2016-17 and 2017-18 (respectively £279K and £264K) is broadly equivalent to what we spend on the Curve commissions in a three-slot year. It is also instructive to consider that Arts Council England likes to support the Curve but they do so with £14K per year.

When the partnership income is added to Art Gallery Box Office for 2016-17 the total income generation rises to £1,287,255 [£1,471,366 including grants and foundations].

Expenditure in the Art Gallery and Curve for 2016-17 was £1,780,441 which means that the entire visual art programme (without taking salaries and indirect costs into the equation) stands at £309,074.

### **Touring of The World of Charles and Ray Eames**

The high number of visitors that the Barbican Art Gallery received during the exhibition continued during the international tour of this show. The exhibition most recently ended at C-Mine in Genk, Belgium where it attracted 23,289 visitors and brought the Barbican Art Gallery international press coverage. The exhibition enabled C Mine to gain larger visibility in the region. But they were also able to attract much larger numbers of international visitors. They specifically underlined that working with Barbican Art Gallery further professionalised their exhibition practices and procedures which will benefit them in future programming. This most recent success brings the total visits for the exhibition on tour to an exceptional **90,168**.

The team is currently planning the tour to continue to Vitra Design Museum in Germany before it travels to the USA firstly to the Henry Ford Museum in Detroit, USA, followed by the Oakland Museum in California, USA.

The full tour looks like this:

- Bildmuseet, Umea, Sweden  
17/4./16 – 5/9/16 (31,455 visitors)
- Museu de Arte, Arquitetura e Tecnologia, Lisbon, Portugal  
5/10/16 - 8/01/17 (35,424 visitors)
- C-Mine, Genk  
18/2/17 – 28/5/17) (23,289 visitors)
- Vitra Design Museum, Germany  
30 September 2017 – 25 February 2018
- The Henry Ford Museum of American Innovation, Michigan, USA  
5 May – 3 September 2018
- Oakland Museum, California, USA  
Oct '18 – Feb '19

### **In Gallery terms, partnership work refers to three possible scenarios:**

1. Co-producing or collaborating with partner organisations. This is the case with our forthcoming exhibition *Modern Couples* being developed for autumn 2018 with Centre Pompidou-Metz. Working together means we can share costs and therefore stage more expensive high profile exhibitions. The monetary benefit of this is hard to accurately know at this stage, but will be at least £250K. In this case, Pompidou-Metz are charging us a fee for initiating the project and overseeing the loan management.

2. Sending our own exhibitions to partner institutions, shaping them with this in mind, sharing costs and charging an additional fee for their curation and the loan organisation. Our *Charles and Ray Eames* exhibition has just opened at C-Mine at Genk in Belgium, the third staging of this exhibition in a planned six exhibition tour. The net income we will raise through this tour is £384k.

3. The Curve programme has of late significantly benefitted from a co-commissioning strategy: Richard Mosse and our forthcoming John Akomfrah presentations being cases in point. Combining funds has made these new works possible for artists and allowed us to stage stand out new works in The Curve. For Mosse we partnered with the National Gallery of Victoria who contributed £100K approx. For Akomfrah, an up-front commissioning budget made it possible for John Akomfrah to begin a costly new film project. The co-commissioning model we have developed has secured £325K of film production funding, making the ambition of the project possible.

The key point about partnerships of all kinds is that they enable our visitors to see more ambitious and higher value projects.

### **Working with Development on project fundraising**

Our high profile projects, such as the forthcoming Jean-Michel Basquiat exhibition are very attractive to funders who seek an association with not only brand Barbican, but also brand Basquiat. In addition, some individuals have simply wanted to support this ambitious and timely project. To date the Visual Arts team and the Development team working in close collaboration have managed to raise £126.5k in monetary grants as well as £200k in in-kind support.

The Gallery also offers Corporate Patron Benefits and the curatorial team spend a significant amount of time giving talks and looking after VIP guests.

### **Retail**

Our catalogues are a very significant aspect of what we do. Not only do they extend the life and reach of our projects and ensure that projects are properly interpreted and documented, they also raise significant income for the Centre.

In 2016-17 Art Gallery catalogues raised £31,235 in profit for the Centre. [As a matter of information the Gallery shop earned £113k for the Centre, including catalogues, in 16-17]



The gallery receives royalties on all previous publications and can amount to significant sums. In 2016 -17 we received £41,804 for editions of *The World of Charles and Ray Eames* and *Strange & Familiar*.

### Driving Membership

Gallery Membership attendance	
Total of 12,162 members in 16/17	Membership attendance per exhibition
Vulgar	3,563
S&F	5,024
Ragnar	1,990
<b>Total attendance 16/17</b>	<b>10,577</b>
Gallery Membership attendance	
Budgeted 15,394 members in 17/18	Membership attendance per exhibition (budget)
The Japanese House	4,940
Trajal Harrell	459
Basquiat	8,255
<b>Budget attendance 17/18</b>	<b>13,654</b>

### Cash donations Curve and Art Gallery

Improvements to the Curve Gallery including a digital and slot cash donation box has been an outstanding success. During the run of Richard Mosse we were raising around £500 per week by this method, with a conversion rate of between 4% and 6%. Notes continue to be placed in the box, including £10 and £20 notes.

Donations to The Japanese House have exceeded £4,000 which is a record for the main Art Gallery.

### Conclusion

The conclusion has to be that increased box office and increase income generation, has meant that we are able to deliver a much higher profile and ambitious programme, and can still take risks, without it costing any more money to the Centre, while also contributing to the economy of the Centre overall.

## 5. EQUALITY AND INCLUSION

The art gallery programme is noted for the representation of artists from around the world – both in group exhibitions and in solo shows. Curve commission have included artists from Argentina, Denmark, Slovenia, Switzerland/Iran, Austria, Canada, USA, Germany, Poland, France, Mexico, Japan, China, Turkey and Pakistan.

In 2017 Richard Mosse is the only white artist in the Main Gallery and Curve programme – the other artists being:

- Group show of Japanese architects in The Japanese House
- Trajal Harrell
- John Akomfrah
- Jean-Michel Basquiat

The Gallery is also committed to increasing the representation of women in the programme, particularly in respect to the Curve Commissions where they have previously been mostly men (3 out of 28 Curve commissions so far have been for women). In 2018 we will feature three women artists: Yto Barrada (French/Moroccan, resident in USA); Frances Upritchard (UK/New Zealand, resident in East London) and a project in the Curve with Ann Van Der Broeck (Dutch). In the autumn, *Modern Couples* has been developed with Centre Pompidou Metz explicitly as a way of re-thinking the idea of the solo genius and in some cases profiling women artists who have been overshadowed by their partners.

Women photographers will also feature in *Another Kind of Life* in 2018 – the curator has worked to increase their representation in this show, although historical lack of opportunities for female photographers mean they are in the minority

#### Self-identification by artists

Artists are selected for inclusion in the Barbican programme because of the strength of their work, and it is important that no artist feels their selection is based on their gender, ethnicity, sexual orientation, disability etc., and that audiences have the same confidence in our programming integrity. Many artists choose not to disclose personal information about themselves, and identity issues are not discussed unless they are foregrounded in the artists' work.

There are some actions we can take as and when appropriate to improve equality and inclusion

#### *1. The role of advisory panels*

For Basquiat: *Boom For Real*, we have had an advisory panel to augment the experience of the two curators. One of the advisors, Gus Casely-Hayford, came to talk with the wider Barbican team about how to attract new audiences and build their trust. This has directly informed e.g. the Creative Learning offer for the exhibition. The key advice was to start this work early in the life of a project – and that people who are initially critical can become the biggest advocates of a project and an organisation.

#### *2. Public programme*

Each exhibition is accompanied by a programme of talks, workshops and other events, designed to provide different access routes into the themes of the show. This enables us to engage those whom we might not otherwise reach, as well as supporting visitors to interact with the work in ways that increase their understanding of the exhibition.

### 3. Access

Every exhibition has a tour for visually impaired visitors, as well as other standard access provision e.g. large print guides and magnifying sheets, a range of seating and hand held folding stools on request. Going forward we also aim to develop a programme of annual tours delivered in British Sign Language (BSL) with an interpreter for non BSL users.

### 4. Schools

In addition to offering free tours to schools, we have been piloting free artist-led workshops to compliment this offer. Going forward this offer will be targeted specifically to schools identified as having a percentage of pupils in receipt of free-school meals/pupil premiums higher than the London average.

### 5. Staffing

Recruiting a diverse workforce is challenging as curators need specialist knowledge in Art History which is not commonly taught in schools. Our team of gallery invigilators is very diverse and we invest significantly in this group in terms of training and career development opportunities.

The following initiatives are in place:

#### Curatorial Traineeship and recruitment

We have recently created a Curatorial Traineeship in partnership with Iniva (Institute of International Visual Art), with the intention of creating an opportunity for a young curator from an under-represented background. The recruitment process was very successful, and Iniva were also able to offer further opportunities to the 5 candidates who were interviewed but not offered the role. This recruitment process will inform future recruiting processes in terms of where and how we advertise Gallery posts. Over 400 people applied for this post and so there is clearly a great need for this kind of initiative. In future we are keen to raise money to expand this programme.

#### Apprenticeship

We have just taken on an apprentice for 14 months in our FOH team. The apprenticeship is funded by the City of London and gives an opportunity for a young person to learn about front of house and customer service in the gallery environment.

#### Work experience and other opportunities

The Gallery participates in the annual work experience programme organised by HR with selected schools.