



## Barbican Centre Board

**Date:** WEDNESDAY, 12 JULY 2017  
**Time:** 1.45 pm  
**Venue:** COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

**Members:** Deputy Dr Giles Shilson (Chairman)  
Deputy John Tomlinson (Deputy Chairman)  
Deputy John Bennett  
Russ Carr  
Gerard Grech  
Deputy Tom Hoffman  
Deputy Wendy Hyde  
Emma Kane  
Vivienne Littlechild  
Deputy Edward Lord  
Deputy Catherine McGuinness  
Wendy Mead (Chief Commoner)  
Lucy Musgrave  
Graham Packham  
Trevor Phillips  
Judith Pleasance  
Deputy Tom Sleigh

**Enquiries:** Gregory Moore  
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gregory.moore@cityoflondon.gov.uk

Lunch will be served in the Guildhall Club at 1pm  
N.B. Part of this meeting could be the subject of audio or visual recording

John Barradell  
Town Clerk and Chief Executive

## AGENDA

A number of items on the agenda will have already been considered by the Board's Finance and Risk Committees and it is therefore proposed that they be approved or noted without discussion. These items have been marked with a star (\*). Any Member is able to request that an item be unstarred and subject to discussion; Members are asked to inform the Town Clerk or Chairman of this request prior to the meeting.

1. **APOLOGIES**
2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**
3.
  - a) **Board Minutes**  
To approve the public minutes and summary of the Barbican Centre Board meeting held on 24 May 2017.  

**For Decision**  
(Pages 1 - 8)
  - b) **Minutes of the Finance Committee**  
To receive the draft public minutes and summary of the Finance Committee of the Barbican Centre Board meeting held on 28 June 2017.  

**For Information**  
(Pages 9 - 12)
  - c) **Minutes of the Risk Committee**  
To receive the draft public minutes and summary of the Risk Committee of the Barbican Centre Board held on 28 June 2017.  

**For Information**  
(Pages 13 - 16)
4. **MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS**  
Report of the Managing Director.  

**For Information**  
(Pages 17 - 30)
5. **OUTSTANDING ACTIONS AND WORKPLAN**  
Report of the Town Clerk  

**For Information**  
(Pages 31 - 34)
6. **ETHICS POLICY**  
Report of the Director of Arts.  

**For Decision**  
(Pages 35 - 44)
7. **EQUALITY AND INCLUSION UPDATE**  
Joint report of the Director of Arts and the Head of HR.  

**For Information**  
(Pages 45 - 60)

8. **VISUAL ARTS: ANNUAL REPORT**  
Report of the Director of Arts.  
*N.B. – to be read in conjunction with the non-public sections and appendix at Item 14.*  
**For Information**  
(Pages 61 - 80)
9. **CREATIVE LEARNING: ANNUAL REPORT**  
Report of the Director of Learning & Engagement.  
*N.B. – to be read in conjunction with the non-public appendix at Item 15.*  
**For Information**  
(Pages 81 - 116)
10. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
11. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
12. **EXCLUSION OF THE PUBLIC**  
MOTION – That under Section 100A of the Local Government Act 1972, the public be excluded from the meeting for the following items, on the grounds that they involve the likely disclosure of Exempt Information, as defined in Part 1, of Schedule 12A of the Local Government Act.  
**For Decision**
13. a) **Non-Public Minutes**  
To agree the non-public Minutes of the Barbican Centre Board meeting held on 24 May 2017.  
**For Decision**  
(Pages 117 - 122)
- b) **Non-Public Minutes of the Finance Committee**  
To receive the draft non-public minutes of the Finance Committee of the Barbican Centre Board held on 28 June 2017.  
**For Information**  
(Pages 123 - 128)
- c) **Non-Public Minutes of the Risk Committee**  
To receive the draft non-public minutes of the Risk Committee of the Barbican Centre Board held on 28 June 2017.  
**For Information**  
(Pages 129 - 130)
14. **VISUAL ARTS: NON-PUBLIC SECTIONS AND APPENDICES**  
To be considered in conjunction with Item 8.  
**For Information**  
(Pages 131 - 142)
15. **CREATIVE LEARNING: NON-PUBLIC APPENDIX**  
To be considered in conjunction with Item 9.  
**For Information**  
(Pages 143 - 144)

16. **REVIEW OF SKILLS AND EXPERTISE**  
Report of the Town Clerk.  
**For Decision**  
(Pages 145 - 156)
17. **NEW TICKETING SYSTEM**  
Report of the Director of Learning & Engagement.  
**For Information**  
(Pages 157 - 162)
18. **GSMD STRATEGIC PLAN**  
Report of the Principal, Guildhall School of Music & Drama.  
**For Information**  
(Pages 163 - 180)
19. **\* DEVELOPMENT UPDATE**  
Report of the Chief Operating & Financial Officer.  
**For Information**  
(Pages 181 - 184)
20. **\* BUSINESS REVIEW**  
Report of the Chief Operating & Financial Officer.  
**For Information**  
(Pages 185 - 190)
21. **\* SBR / STRATEGIC PLAN UPDATE**  
Report of the Managing Director.  
**For Information**  
(Pages 191 - 196)
22. **\* RISK UPDATE**  
Report of the Director of Operations & Buildings.  
**For Information**  
(Pages 197 - 206)
23. **SECURITY UPDATE**  
The Director of Operations & Buildings to be heard.  
**For Information**
24. **\* BARBICAN CENTRE CAPITAL CAP PROGRAMME - ANNUAL REPORT**  
Report of the Managing Director.  
**For Information**  
(Pages 207 - 218)
25. **\* FOYER FURNITURE MAINTENANCE & REPLACEMENT**  
Report of the Managing Director.  
**For Information**  
(Pages 219 - 222)

26. **\* GATEWAY 7 OUTCOME REPORT: ART GALLERY ROOF**  
Report of the Director of Operations & Buildings.  
**For Information**  
(Pages 223 - 226)
27. **\* GATEWAY 7 OUTCOME REPORT: CURVE REFURBISHMENT PHASE 1**  
Report of the Managing Director.  
**For Information**  
(Pages 227 - 232)
28. **\* GATEWAY 7 OUTCOME REPORT: FIRE ALARM REFURBISHMENT**  
Report of the Director of Operations & Buildings.  
**For Information**  
(Pages 233 - 240)
29. **BARBICAN CAMPUS PROGRAMME: AMBER AND RED PROJECTS**  
Report of the Director of Operations & Buildings.  
**For Information**  
(Pages 241 - 246)
30. **ACTION TAKEN UNDER DELEGATED AUTHORITY**  
Report of the Town Clerk.  
**For Information**  
(Pages 247 - 248)
31. **QUESTIONS RELATING TO THE WORK OF THE BOARD**
32. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**

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## BARBICAN CENTRE BOARD

Wednesday, 24 May 2017

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 24 May 2017 at 10.30 am

### Present

#### Members:

Deputy Dr Giles Shilson (Chairman)  
Deputy John Tomlinson (Deputy  
Chairman)  
Deputy John Bennett  
Russ Carr  
Gerard Grech  
Deputy Tom Hoffman  
Deputy Wendy Hyde  
Deputy Edward Lord  
Deputy Catherine McGuinness  
Lucy Musgrave  
Trevor Phillips  
Judith Pleasance

#### Officers:

Sir Nicholas Kenyon	- Managing Director, Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Sean Gregory	- Director of Learning & Engagement, Barbican Centre
Louise Jeffreys	- Director of Arts, Barbican Centre
Jonathon Poyner	- Director of Operations & Buildings, Barbican Centre
Niki Cornwell	Head of Finance & IT, Barbican Centre
Steve Eddy	- Head of HR, Barbican Centre
Lorna Gemmell	- Head of Communications, Barbican Centre
Phil Newby	- Head of Marketing, Barbican Centre
Jim Turner	- Head of Projects, Barbican Centre
Jo Daly	- PA to the Managing Director, Barbican Centre
Carl Locsin	Communications Team, Town Clerk's Department
Mark Lowman	City Surveyor's Department
Neil Davies	- Town Clerk's Department
Gregory Moore	- Town Clerk's Department
Kate Smith	- Town Clerk's Department

#### 1. APOLOGIES

Apologies for absence were received from Emma Kane, Vivienne Littlechild, Deputy Catherine McGuinness, Wendy Mead, and Deputy Tom Sleigh.

#### 2. MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA

There were none.

3. **ORDER OF THE COURT OF COMMON COUNCIL**

The Order of the Court, appointing the Board and setting its terms of reference, was received.

4. **ELECTION OF CHAIRMAN**

In accordance with Standing Order No.29, the Board proceeded to elect a Chairman for the year ensuing. The Town Clerk read a list of Members eligible to stand and Deputy Giles Shilson, being the only Member expressing his willingness to serve, was duly elected as Chairman.

The Chairman thanked Members for their support and took the opportunity to welcome Deputy Edward Lord to his first meeting, having been appointed as the Policy and Resources Committee's representative on the Board. The Chairman also thanked the previous incumbent, Stuart Fraser, for his contributions over the past year.

5. **ELECTION OF DEPUTY CHAIRMAN**

The Committee proceeded to elect a Deputy Chairman in accordance with Standing Order No. 30. Deputy John Tomlinson, as the immediate past Chairman, in Common Council and willing to serve, was accordingly declared as the Deputy Chairman for the ensuing year.

**Vote of Thanks to the Past Chairman**

Deputy Tom Hoffman paid tribute to Deputy John Tomlinson, the immediate past Chairman.

**RESOLVED UNANIMOUSLY:** That, at the conclusion of his three year term of office as their Chairman, the Members of the Barbican Centre Board wish to extend to

**John Tomlinson, Deputy**

their sincere thanks and appreciation for the manner in which he has presided over their deliberations, as well as the committed and active service he has provided to the Barbican Centre during his tenure.

His detailed knowledge of, and involvement in, the work of the Centre - together with his committed enthusiasm for the arts - have been of great value to the Board. During a time of increasing funding pressures for the arts, his keen financial acumen and eye for detail has been invaluable in supporting the transformation of the Barbican into a more commercially-minded organisation, generating significant income to ensure that the Centre can flourish as a world-class multi-arts centre in a new funding environment. As a member of the Barbican Centre Trust he has constantly supported the fund-raising activities of the Centre, and his attendance at many artistic and fund-raising events has been deeply appreciated by all.

His work with cultural partners, both within and beyond the City Corporation, has helped to enable the establishment of the soon-to-be-launched Cultural Hub, a development that will serve as a vital arts destination for London and the nation. His engagement with others has also been invaluable in the ongoing



work around a potential Centre for Music which would transform the Barbican for the future and be a substantial legacy, the plans for which were conceived during his time as Chairman.

In taking their leave of John as their Chairman, his colleagues on the Board wish to convey their grateful thanks to him for his extremely dedicated service to the Barbican Centre during his tenure, and to his wife Paula for her constant support and attendance at the Centre. We hope his services will long remain available to the Barbican and indeed to the wider City of London Corporation, and also convey to him their very best wishes for his and Paula's future health and happiness.

6. **MINUTES**

The public minutes and summary of the Board meeting held on 8 March 2017 were approved.

7. **OUTSTANDING ACTIONS AND WORKPLAN**

The Board received a report of the Town Clerk setting out the outstanding actions list and noted the various updates and additions. The forthcoming workplan for Board meetings in 2017 was also noted.

With reference to the action concerning staff terms and conditions, the Head of HR reminded Members that this had originally been added as part of a Corporation-wide review of unsocial hours contracts and had been an element of the Barbican's intended Service Based Review savings. This review was no longer taking place and commensurate savings were being found elsewhere as previously highlighted to the Board. Accordingly, the action should therefore be removed from the list; however, the Head of HR reassured Members that conversations with Corporate HR continued around pay and reward policies with a view to providing more flexibility in this area in future.

Members' attention was drawn to the proposed date change for the November Board meeting and the Town Clerk advised that a full list of dates for 2017 and 2018 would be circulated after the meeting.

RECEIVED.

8. **APPOINTMENT OF SUB-COMMITTEES**

The Board considered a report of the Town Clerk concerning the appointment of its various sub-committees for the coming year.

RESOLVED: That:-

- The appointment of a Reference Sub-Committee be held in abeyance for the year;
- The Terms of Reference for the Finance Committee, Risk Committee and Nominations Committee of the Barbican Centre Board be agreed; and
- the following Memberships be agreed: -

**Finance Committee of the Barbican Centre Board**

Deputy Dr Giles Shilson (Chairman of the Board)

Deputy John Tomlinson (Deputy Chairman of the Board)

Deputy Wendy Hyde (City of London Finance Committee representative)  
Emma Kane (Chairman of the Barbican Centre Trust)  
Russ Carr  
Vivienne Littlechild  
Judith Pleasance  
Deputy Tom Sleigh

**Nominations Committee of the Barbican Centre Board**

Deputy Dr Giles Shilson (Chairman of the Board)  
Deputy John Tomlinson (Deputy Chairman of the Board)  
Deputy Tom Hoffman  
Deputy Edward Lord  
Trevor Phillips  
Deputy Tom Sleigh

**Risk Committee of the Barbican Centre Board**

Deputy John Tomlinson (Deputy Chairman of the Board)  
Deputy Dr Giles Shilson (Chairman of the Board)  
Deputy Wendy Hyde (City of London Finance Committee representative)  
Russ Carr  
Deputy Edward Lord  
Judith Pleasance  
Deputy Tom Sleigh

**9. MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS**

Members received a report of the Managing Director providing updates from the Barbican Directors on their respective areas.

During discussion of the Learning and Engagement Forum, it was noted that one Member had circulated information to organisations and communities in their Ward. It was suggested that others might wish to do similarly in their own Wards, with the Chairman adding that more should be done to utilise the connections and channels of communication available through Members.

The performance of a particular restaurant at the Barbican was also discussed, with it noted that the recent introduction of a new management team was expected to help build on the recent improvements.

RECEIVED.

**10. DRAFT CORPORATE PLAN 2018-23**

The Board received a report of the Town Clerk which presented an early draft of the City of London Corporation's Corporate Plan 2018-23. This was intended to provide Members with an opportunity to provide initial feedback before wider consultation on the plan took place in the autumn with staff, partners and other external stakeholders.

Noting that one of the Corporate Plan's key aims was to secure economic growth, a Member observed that the Creative Industries were integral to this and stressed the importance of positioning the Barbican at the forefront of creative and technological innovation in the arts. Not only would this align well

with the City Corporation and Government's aspirations, but it would also lead to economic growth for the Barbican. The Chairman agreed, emphasising that cultural provision was a key part of the ongoing attraction of London and the UK as centre for financial and professional services; the development of the cultural hub would be increasingly important part of this offer.

The Chairman encouraged Members to provide any further feedback to the Town Clerk outside the meeting.

RECEIVED.

**11. DEPARTMENTAL BUSINESS PLAN: BARBICAN CENTRE**

The Board considered a joint report of the Managing Director and the Chief Operating & Financial Officer setting out the proposed business plan for the Barbican Centre for 2017/18.

It was noted that the business plan had been developed such that it corresponded with the Corporate Plan discussed at item 10 as well as the Barbican's own Strategic Plan.

With reference to the developing business case for a prospective Centre for Music project, it was asked whether officers were confident that sufficient resource was in place to manage this whilst ensuring that there was no detrimental impact on the management of the Barbican itself. The managing Director advised that there was currently a very high degree of comfort in this area; however, he was conscious that this might need to be revisited in due course as the intensity of work increased ahead of any decision point in 2018. The situation was being actively monitored and considered carefully on an ongoing basis.

RESOLVED: That the high-level and detailed departmental business plans for the Barbican Centre be approved.

**12. GENDER NEUTRAL TOILETS**

The Board received a report of the Managing Director providing an update on the introduction of gender neutral toilets on level -2 of the Barbican Centre.

The Chairman noted that this had been the subject of significant press and social media coverage, adding that it was therefore important that the Board was aware of the background to this issue and was comfortable with how this was being taken forward. He observed that a Working Group had been established to consider the matter and took the opportunity to thank Deputy Lord for his contributions and advice, including a short guidance note concerning awareness of non-binary individuals and wider gender issues. This would be circulated to all Board Members following the meeting.

The general question of toilet provision and the perceived lack of adequate facilities was also discussed, with the Managing Director advising that this was a common problem across many arts venues. He observed that the Centre would ideally move towards cubicle only toilet provision, which would help both in terms of toilet provision and also address gender neutrality concerns more

easily; however, as the Barbican was a listed building, this was not straightforward. The Managing Director also confirmed that the Barbican was committed to finding a more practical place in the building to introduce a gender neutral toilet.

RECEIVED.

13. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**

There were no questions.

14. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**

There were no urgent items.

15. **EXCLUSION OF THE PUBLIC**

RESOLVED – That under Section 100A(4) of the Local Government Act 1972, the public be excluded from the meeting for the following items on the grounds that they involve the likely disclosure of exempt information as defined in Part 1 of Schedule 12A of the Local Government Act.

<u>Item No.</u>	<u>Paragraph No.</u>
16, 18 - 28	3
17	1

16. **NON-PUBLIC MINUTES**

The non-public minutes of the Board meeting held on 8 March 2017 were approved as a correct record.

17. **APPOINTMENT OF AN EXTERNAL MEMBER**

The Board considered and approved a report of the Town Clerk, proposing the appointment of Lucy Musgrave to the Board for an initial three-year term.

18. **BEECH STREET PROPERTY USAGE**

The Sub-Committee received a resolution from the Policy and Resources Committee alongside a joint report of the Town Clerk, City Surveyor and Managing Director which provided an update regarding proposals for the use of the City Corporation's property holdings within Beech Street.

19. **MARKETING & COMMUNICATIONS UPDATE**

The Board received a report of the Director of Arts providing an update on performance over the past year and setting out the opportunities, challenges and plans for the coming period.

20. **LSO FUNDING**

The Board received a report of the Town Clerk which set out the history behind the relationship with the London Symphony Orchestra (LSO) and the funding arrangements between the two.

21. **UPDATE ON THE BARBICAN BUDGET 2017/18**

The Board received a report of the Chief Operating & Financial Officer providing an update on the budget for 2017/18.

22. **BUSINESS REVIEW**  
The Board received a report of the Chief Operating & Financial Officer presenting the year end (Period 12) accounts for 2016/17.
23. **DEVELOPMENT UPDATE**  
The Board received a report of the Chief Operating & Financial Officer which set out the latest fundraising results against budget.
24. **SERVICE BASED REVIEW ROADMAP AND STRATEGIC PLAN UPDATE**  
The Board received a report of the Managing Director providing an update in respect of progress made in meeting the Barbican's Service Based Review targets and Strategic Plan objectives.
25. **RISK UPDATE**  
The Board received a report of the Director of Operations & Buildings updating Members on the key risks facing the Centre and detailing the steps being taken to mitigate these risks.
26. **UPDATE ON CAPITAL WORKS**  
The Board considered and approved a report of the Director of Operations & Buildings concerning the Barbican Centre's Capital Cap programme and a number of non-capital cap projects.
27. **BARBICAN CENTRE PROJECTS PROGRAMME**  
The Board received a report of the Director of Operations & Buildings providing updates on those projects across the Barbican Campus.
28. **ACTIONS TAKEN UNDER DELEGATED AUTHORITY OR URGENCY PROCEDURES**  
The Board received a report of the Town Clerk advising of one action taken under delegated authority since the last meeting.
29. **QUESTIONS RELATING TO THE WORK OF THE BOARD**  
There were three questions.
30. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**  
There were no urgent items.

**The meeting ended at 12.25 pm**

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Chairman

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## FINANCE COMMITTEE OF THE BARBICAN CENTRE BOARD

Wednesday, 28 June 2017

Minutes of the meeting of the Finance Committee of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 28 June 2017 at 1.45 pm

### Present

#### Members:

Deputy Dr Giles Shilson (Chairman)  
Deputy John Tomlinson (Deputy Chairman)  
Russ Carr  
Deputy Wendy Hyde  
Emma Kane  
Vivienne Littlechild  
Deputy Tom Sleigh

#### Officers:

Sir Nicholas Kenyon	- Managing Director, Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Louise Jeffreys	- Director of Arts, Barbican Centre
Jonathon Poyner	- Director of Operations & Buildings, Barbican Centre
Niki Cornwell	- Head of Finance & IT, Barbican Centre
Jim Turner	- Head of Projects, Barbican Centre
Greg Moore	- Town Clerk's Department

#### 1. APOLOGIES

Apologies were received from Judith Pleasance.

#### 2. MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA

There were none.

#### 3. MINUTES

The public minutes of the meeting held on 11 January 2017 were approved.

#### 4. OUTSTANDING ACTIONS

The Committee noted the various outstanding actions and the updates provided thereon.

RECEIVED.

#### 5. QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE

There were no questions.

6. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**

There were no urgent items.

7. **EXCLUSION OF THE PUBLIC**

RESOLVED – That under Section 100(A) of the Local Government Act 1972, the public be excluded from the meeting for the following items on the grounds that they involve the likely disclosure of exempt information as defined in Part I of the Schedule 12A of the Local Government Act.

**Item No.**

8 - 16

**Exemption Paragraph(s)**

3

8. **NON-PUBLIC MINUTES**

The non-public minutes of the meeting held on 11 January 2017 were approved.

9. **BUSINESS REVIEW**

The Committee received a report of the Chief Operating & Financial Officer setting out the Business Review for the Period 2 Accounts 2017/18.

10. **DEVELOPMENT UPDATE**

The Committee received a report of the Chief Operating & Financial Officer which set out the latest fundraising results against budget.

11. **SBR AND STRATEGIC PLAN UPDATE**

The Committee received a report of the Managing Director providing an update in respect of the Barbican's Strategic Plan and Service Based Review Targets.

12. **BARBICAN CENTRE CAPITAL CAP PROGRAMME - ANNUAL REPORT**

The Committee considered and approved a report of the Managing Director setting out the final outturn position for the final year (2016/17) of the Cap 3 period, comparing actual expenditure to anticipated expenditure for the period and explaining significant variances. The report also detailed those projects which would now be delivered in the 2017/18 year.

13. **FOYER FURNITURE MAINTENANCE & REPLACEMENT**

The Committee received a report of the Managing Director providing information on a project concerning the maintenance and replacement of foyer furniture at the Barbican.

14. **GATEWAY 7 OUTCOME REPORT: ART GALLERY ROOF**

The Committee considered and approved a report of the Director of Operations & Buildings concerning a project of remedial works associated with the Art Gallery roof.

15. **GATEWAY 7 OUTCOME REPORT: CURVE REFURBISHMENT PHASE 1**

The Committee considered and approved a report of the Managing Director concerning a refurbishment project in the Curve Gallery.



16. **GATEWAY 7 OUTCOME REPORT: FIRE ALARM REFURBISHMENT**  
The Committee considered and approved a report of the Director of Operations & Buildings concerning a project to install a new fire alarm system.
17. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**  
There were no questions.
18. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**  
There were no urgent items.

**The meeting ended at 2.41 pm**

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Chairman

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## RISK COMMITTEE OF THE BARBICAN CENTRE BOARD

Wednesday, 28 June 2017

Minutes of the meeting of the Risk Committee of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 28 June 2017 at 3.15 pm

### Present

#### Members:

Deputy John Tomlinson (Chairman)  
Deputy Dr Giles Shilson (Deputy Chairman)  
Russ Carr  
Deputy Wendy Hyde  
Deputy Edward Lord  
Deputy Tom Sleigh

#### Officers:

Sir Nicholas Kenyon	- Managing Director, Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Louise Jeffreys	- Director of Arts, Barbican Centre
Jonathon Poyner	- Director of Operations & Buildings, Barbican Centre
Niki Cornwell	- Head of Finance & IT, Barbican Centre
Jim Turner	- Head of Projects, Barbican Centre
Nick Adams	- Senior Communications Manager, Barbican Centre
Mona Lewis	- Chamberlain's Department
Greg Moore	- Town Clerk's Department

#### 1. APOLOGIES

Apologies were received from Judith Pleasance.

#### 2. MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA

There were none.

#### 3. MINUTES

The public minutes of the meeting held on 25 January 2017 were approved.

#### 4. OUTSTANDING ACTIONS

The schedule of outstanding actions was received and the various updates noted.

RECEIVED.

#### 5. MODERN SLAVERY POLICY

The Committee considered a report of the Director of Arts which sought Members' views as to whether the Barbican should produce a Modern Slavery

policy and annual statements, in response to the introduction of the Modern Slavery Act.

Whilst noting the Barbican's position as a department of the City Corporation and the Comptroller & City Solicitor's advice that there was therefore no legal requirement on the Barbican to produce an annual modern slavery statement, the Committee agreed that to not produce a statement would represent a potential reputational risk. Observing that each of the Barbican's competitors would be required to produce such statements, to not do so would seem incongruous, particularly given the limited resource required to do so; Members consequently recommended that the Barbican begin producing an annual modern slavery statement. The Director of Arts was consequently asked to begin producing annual statements for the board to consider, which would be published on the Barbican website.

It was noted that there was an outstanding question concerning the control that the Barbican would have over certain items, which were procured centrally for all departments by the City Corporation. A Member expressed surprise that the City Corporation was not developing a statement of its own in response to this matter, suggesting that those on the Committee who also served on the Policy and Resources Committee might wish to raise the possibility in that forum.

RESOLVED: That the Director of Arts be asked to develop Modern Slavery statements, with the Board being recommended to approve their adoption.

## 6. **ETHICS POLICY**

The Committee considered a report of the Director of Arts proposing the adoption of an Ethics Policy, which would be designed to ensure the Barbican had a clearly defined process and framework for making ethical decisions and that it was consistent and accountable in the choices it made.

Members supported the adoption of an ethics policy, noting that it would be beneficial to have a robust framework in place to ensure decisions were taken consistently and transparently.

RESOLVED: That the Board be recommended to approve the adoption of an ethics policy.

## 7. **INTERNAL AUDIT UPDATE**

The Committee received a report of the Head of Internal Audit & Risk Management providing an update on Internal Audit activity undertaken at the Barbican Centre since January 2017, as well as a status update in respect of the schedule of planned work for 2017/18.

It was noted that the amber recommendation set out at Appendix 2, concerning car parks, had now been resolved. Consequently there remained only one live amber recommendation and no red recommendations.

RECEIVED.

8. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**

There were no questions.

9. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**

There were no urgent items.

10. **EXCLUSION OF THE PUBLIC**

RESOLVED – That under Section 100A(4) of the Local Government Act 1972, the public be excluded from the meeting for the following items on the grounds that they involve the likely disclosure of exempt information as defined in Part 1 of Schedule 12A of the Local Government Act.

Item No.

11 - 13

Paragraph No.

3

11. **NON-PUBLIC MINUTES**

The non-public minutes of the meeting held on 25 January 2017 were approved.

12. **RISK REGISTER**

The Committee received a report of the Chief Operating & Financial Officer advising Members of the risk management system in place at the Barbican, updating on the significant risks that had been identified and outlining measures for mitigation of these risks.

13. **SECURITY UPDATE**

The Committee received an oral update on security matters.

14. **NON-PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**

There were no questions.

15. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT AND WHICH THE COMMITTEE AGREE SHOULD BE CONSIDERED WHILST THE PUBLIC ARE EXCLUDED**

There were no urgent items.

**The meeting ended at 3.45 pm**

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Chairman

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<b>Committee:</b>	<b>Date:</b>
Barbican Centre Board	12 July 2017
<b>Subject:</b>	<b>Public</b>
Management Report by the Barbican's Directors	
<b>Report of:</b>	<b>For Information</b>
Managing Director, Barbican Centre	

### Summary

- The Management Report comprises current updates under five sections authored by Barbican Directors.
- Updates are under the headlines of:
  - Strategy and Cultural Hub
  - Programming, Marketing and Communications
  - Learning and Engagement
  - Operations and Buildings
  - Business and Commercial.
- Each of the five sections highlights 'progress & issues' for recent/current activity, then draws attention to upcoming events and developments in 'preview and planning'.
- Reported activity is marked, where relevant, against our Barbican Centre strategic goal areas. For reference, the full list of strategic goals is attached at Appendix A.

### Recommendation

Members are asked to note this report.

### Main Report

<b>1. REPORT: STRATEGY AND CULTURAL HUB</b>	
<p><i>"There aren't many places in London that make you feel as though you can truly escape from the city's hullabaloo. But there is one: the labyrinthine <a href="#">Barbican Centre</a>, which has just celebrated its 35th birthday.</i></p> <p><i>Sit outside in the evening and be cocooned by the Brutalist architecture, surrounded by lakes, fountains and hanging baskets. Go to the theatre and you'll know the thrill when the side doors close in unison, shutting out the rest of the world. Or simply wander from its library to the top floor art gallery, letting yourself get lost in its many treasures."</i></p> <p><b>Evening Standard, 7 March 2017</b></p>	Strategic Goal

<p><b>1.1 Centre for Music</b></p> <p>The procurement process for the Centre for Music is well under way, and it will be more appropriate to update the Board verbally under non-public business in view of the commercial sensitivities. What intend to do in public once this part of the process is complete is to announce the short list of six design teams that have been selected to be interviewed. These interviews will take place in September and will result in the appointment of a single design team with whom we will work to produce a concept design. It is important to stress that we are not procuring a design; we are appointing a team with whom we will collaborate.</p> <p>Similar processes are going on in relation to theatre consultants, acousticians, building services, civil and structural engineers, etc, and it is hoped that these may be resolved before the design team interviews in order to allow some participation by the chosen firms in the design team interviews. The panel for the design team interviews was reported to the last Board, and we are extremely confident given the very high level of interest and submissions from teams from around the world that we will have a distinguished list from which to choose.</p> <p><b>1.2 Strategy</b></p> <p>The Barbican’s strategic plan, agreed by the Board with recent revisions, was the subject of an awayday by the Directors team at the end of June. A updating of the plan in the light of recent developments was begun, which will be reported to the Board in due course. The Directors will share a September report to the Board, which has in recent years been a Performance Review by the Managing Director, looking back over the past year and outlining the challenges ahead.</p>	
<p><b>1.3 Cultural Hub</b></p> <p>The launch of the Cultural Hub under its new name and brand is now a week away, and a confidential update will be given in non-public business. The many strands of the project are now coming together and post-launch planning is advancing; co-ordinated by the Town Clerk’s department, this will bring together the contributions from Built Environment on the look and feel of the area (where some ‘quick wins’ are planned for the launch period), the City’s wayfinding project, and larger-scale developments around the Barbican area.</p> <p>An active partnerships strategy is being developed, in which cultural and commercial organisations around the area can be involved in and act as champions of the Cultural Hub project. Any Member with relevant connections that could be followed up is encouraged to contact the Managing Director once the launch has happened and they are public materials which can be used to outline the aims and purposes of the Hub.</p> <p>A key part of the improvement of the area is the Beech Street project, which is advancing in terms of the planned enhancements to the urban environment, helped by the City commitment to the Low Emission Network for the area. The use of the Exhibition Halls which has been the</p>	





as noted in electronic music magazine Resident Advisor, *'the show ended with a standing ovation. As the first claps broke the final bars of silence, the crowd let out a loud exhale.'* The residency was tied in with the BIE ***Into the Unknown*** exhibition.

Upcoming highlights include composers **Ben Frost** and **Daniel Bjarnason** presenting their soundtrack to scifi classic **Solaris**, in collaboration with **Brian Eno** (part of **Film in Focus** and also linked with Into the Unknown) and a Barbican promotion of soul and classical crossover star **Laura Mvula** performing with the **LSO**.

### Theatre

**Darren Johnston's Zero Point**, a combination of meditative dance, electronic music and advanced technical wizardry and **Robert Lepage's** beautiful autobiographical work, **887**, attracted strong houses and both exceeded target. **887** enjoyed excellent press coverage, including this 5\* review from City AM, *'By turns smart, funny, touching, cutting, angry and sad...utterly unmissable for fans of Lepage's singular body of work.'*

Abroad, **Obsession** has played to sell out houses at the **Vienna Festival** and in the **Carre Theatre**, Amsterdam as part of **Holland Festival**.

The **RSC** are now in residence for of **The Tempest**, in partnership with **Intel**. Their innovative production is directed by **Gregory Doran** and features digital characters created by **The Imaginarium Studios**. Previews began on 30th June.

### Cinema

The **Architecture on Film** screenings of **Having a Cigarette with Álvaro Siza** and **Reconversão**, played to two sold out houses on 9 May. Also in May the screening of **The Company of Wolves** (**Neil Jordan**, 1984) was very well received by a full house, with a lively introduction by producer **Stephen Woolley**.

Looking forward, in June we welcome the American academic **B Ruby Rich** for a season of films, **Being Ruby Rich**, which celebrate her career in cinema. In July we have produced a curated shorts programme for the **Barbican Pop Up Cinema** at **Leyton Carnival**, which is part of our ongoing relationship with Waltham Forest Council.

To coincide with the **Into the Unknown** exhibition, **Sci Fi Sundays** will be screening across July and August. Several imported prints are being made available including a director's cut of **George Lucas'** directorial debut **THX 1138**. Our **Out Door Cinema** offer is proving to be very popular. The screening of **2001: A Space Odyssey** has sold out and we anticipate that the other two will do so as well.

### Communications

The **Into the Unknown A Journey through Science Fiction** exhibition has been a major focus for this period. We have generated significant

Goals  
2,3,4,5

Goals  
2,3,4,5

<p>coverage including full-page reviews from The Times, The Evening Standard, The Telegraph and City A.M and coverage in titles ranging from The Londonist and Metro, to the <b>Jonathan Ross</b> on BBC 2 The Arts Show and Radio 6 Freakzone to Wired and the FT podcast.</p> <p>As already communicated to the Board, two major strategic announcements - <b>The Art of Change</b> season launch and the <b>Centre for Music</b> design team procurement announcement - both landed very well in the national broadsheet and arts trade titles.</p> <p>Other highlights include previews in target east London and listings media for the <b>Walthamstow Garden Party</b>; news pieces in London press publicising the newly launched <b>Barbican Youth Panel</b> which is calling out for applicants for the programme; and the announcement of the first artists selected for the <b>alt.barbican</b> arts accelerator programme which generated coverage in titled including FAD, Design Week, Club Innovation and Technology News Digest.</p> <p><b>Marketing</b>  Campaign activity for the final weeks of The Japanese House delivered exceptionally high attendance figures. However a major marketing campaign for <b>Into the Unknown</b> with a potential <b>reach of almost 5m</b> has not translated to the attendance we had forecast for the opening weeks. Optimisation of our media planning and additional tactical marketing activity is underway to address this as far as is possible.</p> <p>A <b>new Barbican website</b> is on track for launch later this summer. This will significantly improve our digital customer experience and allow us to tell our brand story more effectively.</p> <p>Membership acquisition, retention and income tracked well against targets over the first two months of the financial year.</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>
<p><b>2.2 Preview and Planning:</b></p> <p><b><u>Beyond Barbican</u></b></p> <p>This year's <b>Walthamstow Garden Party</b> is taking place on 15 and 16 July. Building on the success of previous years, the event will continue to build our presence in east London, attract a young, ethnically diverse and local audience and support the growth of the cultural infrastructure in Walthamstow.</p> <p><b><u>Arts Council England NPO</u></b></p> <p>The NPO application (led by the Incubator) was awarded the <b>full requested amount</b> of £480,000/year from 2018-21. Feedback on the application improved significantly from the previous round of funding; <i>Goal 1 (Quality)</i> was rated outstanding, while <i>goal 2 (For Everyone)</i>, <i>goal 5 (Children and Young People)</i>, the <i>Creative Case for Diversity, management and governance</i> and <i>financial viability</i> were rated strong.</p>	<p>Goals 2,3,4,5</p> <p>Goals 1,2,3,4,5</p>

<b>3. REPORT: LEARNING AND ENGAGEMENT</b>	
	Strategic Goal
<p><b>3.1 Progress and Issues</b></p> <p><b>Schools + Colleges:</b>  This year's <b>Barbican Box</b> programmes culminated in the final theatre sharing performances – taking place for the first time off site, at Rich Mix in Shoreditch. 14 groups from schools and colleges across east London performed over three days, with their work inspired by the Box created by Ivo van Hove and Toneelgroep Amsterdam.</p> <p>Generous funding from the Lord Mayor's Appeal provided a highly valuable opportunity to test a regional expansion of Barbican Box which began in January and culminated in sharing performances in June. The pilot involved four schools and FE colleges from across Greater Manchester, in partnership with <b>Complicite, HOME and UAL Awarding Body</b>. In tandem with the pilot, we are engaging in consultancy with a range of potential national partners. The pilot has vitally allowed us to test the way in which the Barbican Box model translates remotely beyond the Barbican and London, and is providing insights into a range of key areas of enquiry, including: needs analysis mapping in the regions, partnership working infrastructures, financial modelling, licensing, intellectual property and quality assurance.</p> <p><b>Junior Poets</b> finished in June with a lively showcase performance at the Barbican for invited friends and family, and the publication of the anthology <i>Where Darkness Is Not an Option</i>. This year 23 young people aged 10 to 13 from four schools in Waltham Forest participated in the programme. This was the first time that we have combined students from two primary schools with students from two secondary schools, and we have found the process to be very effective as a transitions project. Teachers also developed their own creative writing skills, and noted the improved literacy levels they observed in participating students.</p> <p><b>Young Creatives</b>  We recently opened recruitment for a number of our creative projects starting in September. This coordinated campaign for the new cohort of <b>Young Poets, Young Reviewers, Young Visual Arts Group, Young Programmers and Young Photographers</b> will enable us to use Barbican Ambassadors to promote the offer in our target areas and at the summer's Beyond Barbican initiatives. The recruitment also includes the call out for our first ever Barbican <b>Youth Panel</b> - who will help to ensure that young people's ideas and opinions can be brought into conversations, projects and events across the Barbican. Members will meet once a month for a year to share their views on the arts programming and ethos of the organisation, working with departments</p>	<p>Goal 2</p> <p>Goals 2,5</p> <p>Goal 2</p> <p>Goals 5,2,1</p>

<p>ranging from Music and Theatre, to Marketing and Human Resources.</p> <p><b>Community</b>  An <b>Ideas Kitchen</b> dinner took place on 21<sup>st</sup> June. The 71 attendees shared a meal and heard pitches from three diverse artists before voting on a winning idea to receive funding and support towards presenting their work at the Walthamstow Garden Party. Darren Springer from OrganicLea was announced as the winner for “Fungus Among Us”, a mushroom growing project for young people. He will be offering a workshop and a prize giveaway competition at the Walthamstow Garden Party.</p> <p><b>Emerging and Practising Artists</b>  The Guildhall School academic year finished with a particularly strong group of final performances from year 2 Leadership students. Some of this work is being developed further to be presented at <b>Curious</b> in July. Taking place over four evenings in the Barbican Exhibition halls, this festival will present some of the most interesting and provocative work emerging from the current cohort of Leadership and PACE students. The year 1PACE students have also recently completed a short project in partnership with the Museum of London – presenting their cross arts piece to an audience of museum attendees in the London before London gallery.</p>	<p>Goals 3,2</p> <p>Goals 4,2</p>
<p><b>3.2 Preview and Planning</b></p> <p><b>Public Events</b>  Beyond Barbican is a major illustration of Arts and Learning working together. At Walthamstow Garden Party, Creative Learning will present the Earthly Paradise tent – featuring performances from our community of young poets from across east London, Future band, Young Songwriters and other learning work, and providing a platform for partners including Soho Theatre and Waltham Forest Music Hub. Associate Company Drum Works’ 350 regular participants will perform throughout the festival, and on the News From Nowhere Stage, we present a showcase of youth dance from across the borough, from street dance to Latin, led by company X7eaven. At Leyton Get together we will present a programme of interactive workshops alongside the film and arts programming.</p> <p><b>Schools and Colleges</b>  Following a recruitment day attended by young people from across East London, 6 year 12 students have been selected to undertake our full two week <b>Work Experience</b> programme in July. The students will gain experience in several different departments including Creative Learning, Music Technical, and Theatre, as well as group sessions on careers in the arts and mock interviews.</p> <p><b>Young Creatives</b>  The second <b>Summer Arts Camp</b> will take place in the first week of August, led by Director &amp; Theatre Practitioner Jules Tipton. In partnership</p>	<p>Goals 2,1,5</p> <p>Goals 2,1,5</p> <p>Goals 3,2</p>

<p>with Guildhall Enterprise, this income generating programme provides participating young people with the opportunity to experience multiple art forms and work with guest artists from across the Barbican and Guildhall programme and partner companies. Participants will use the Into The Unknown exhibition as the starting point for the week's work, creating their own responses to it across a series of Music, Movement, Visual Arts and film making workshops.</p>	
<p><b>Emerging and Practising Artists</b>          From September 2018 we will have a cohort of over 50 students enrolled on the two Guildhall School pathways delivered by Creative Learning. The PACE BA will take its third intake of 14 students – with the first students enrolled due to graduate at the end of the academic year, whilst 7 students will begin the two year postgraduate MMus in Leadership. Research and development work is now underway for the planning of a new and revamped Masters (MA) programme, scheduled to begin in September 2019.</p>	Goals 2,4
<p><b>CoL Cultural Education Partnership</b>          The Learning and Engagement Forum commissioned <i>A New Direction</i> to carry out an in depth research and consultation process in January to explore the needs of learners in London, as well as the most important and impactful ways for its members to collaborate in the future, both with each other, The City, and the education, cultural, and commercial sectors. Based on A New Direction's work, the core partners have agreed that all our future joint working will have the ultimate aim of tackling inequality, be that in terms of access to the Arts, access to education, access to employment or more generally access to life-long opportunity. Together we aim to become position the cultural hub as a learning destination for the development and promotion of Fusion Skills; the mix of creative, technical, educational and emotional skills needed for 21st century success, which are so desirable to employers. A Business Case will be presented at the Policy &amp; Resources Committee on the 6<sup>th</sup> of July for budget to be approved for flagship programmes and relevant capacity to implement this work.</p>	Goals 2,4

<b>4. REPORT: OPERATIONS AND BUILDINGS</b>	
	Strategic Goal
<p><b>4.1 Progress &amp; Issues</b></p> <p><b>General</b>          This has been a busy period for the operational teams. We continue with our change journey designed to ensure that we create an environment that enables and inspires people to achieve their best. We also continue to work with our colleagues across the City departments to deliver services that are compliant, efficient and appropriate for a world-class and iconic venue. The team should be commended for the commitment to the Barbican and City during this time of change.</p>	Goals 1, 4, S/E

<p><b><u>Security</u></b>  This has been a busy period for security in the UK and the team has responded well. We are represented at the CoL Security Advisory Board which has sought to implement a common ‘look and feel’ approach to security across the City; we have worked closely with Commander Woolford and the Firearms and other teams to ensure an enhanced security stance so as to contribute towards the overall safety of the City and its community. We were commended by Commander for our response to the raising of the UK threat level to critical. We have engaged with the staff body through toolbox talks and other specific training, including with the CTSAs (Counter Terrorism Security Advisors) and Operation Servator React. All operations staff, including contractors, over the past raised security period have received daily security toolbox talks so as to ensure they are aware of their duties and what to do in the case of an incident. We continue to remain ‘alert but not alarmed’ and we continue to reassure the public and demonstrate that London is open and the Barbican is open.</p>	<p>Goal 1, S/E</p>
<p><b><u>Facilities</u></b>  In line with our strategy, we are working towards a ‘common platform’. This will mean closer linkages between the Barbican Centre and the School in various areas including operations. With this in mind, we are rewriting various corporate documents in order to have communality and a consistent standard and approach across all sites. We have worked with our colleagues at the City of London to ensure that our documents reflect those of the City and comply with the latest legislation and best practice. The documents that we are currently revisiting for our common platform include Health and Safety, Business Continuity and Major Incident Continuity Plan, and environmental strategies and plans. We have also been reviewing under common platform various key areas of the business, including for example security, fire documentation and procedures and risk assessments, fire strategies, cleaning and also our interaction with City departments such as Health, Safety and Wellbeing and Environmental Health. We continue to conduct ground up reviews to ensure that we provide services and standards that are worthy of such iconic institutions and the City of London. This work will continue in support of our common platform and to ensure a more coherent and consistent experience for our customers and to further manage risk and our availability to respond to incidents.</p>	<p>Goal 1, S/E</p>
<p><b><u>Exhibition Halls 1 &amp; 2</u></b>  We continue to work with the Town Clerk and City Surveyor’s team at CoL to progress how the Exhibition Halls might best support the Cultural Hub Strategy.</p>	<p>Goal 4</p>
<p><b><u>Engineering</u></b>  Cornell Farrell has taken on the role of leading the Engineering Team. We are grateful to Garry Goodman who has been acting up as Head of Engineering since Stephen Blackaby left a few months ago. We are in the</p>	<p>Goal 1, S/E</p>

<p>final preparation stages for the introduction of the new corporate Building Repairs and Maintenance contractor, Skanska, who will be commencing on 3 July 2017 across the entire CoL portfolio including the Barbican Centre and Guildhall School buildings.</p> <p>We are nearing the completion of data collection in preparation of an asset list and a condition report. This will be fed into the new CAFM (Computer Aided Facilities Management) system, Micad, which will benefit us in managing work, ensuring planned maintenance and building compliance. We will also be able to use Micad data to inform the Cyclical Works Programme and Capital Programmes.</p> <p>We are about to start working on a multifunctional team to support the Barbican and Guildhall School on a strategy to reduce energy use. We are establishing closer links with the Projects Team to ensure we support each other at each stage in the project cycle.</p> <p><b><u>Audience Experience</u></b> A busy period preparing for the opening of Into the Unknown.</p> <p>Box office turnover for the first period is just over £4.5m – a 7% increase on the same time last year.</p> <p>The temporary relocation of the advance ticket sales and information desk has proved successful. Work to determine a permanent site is due to start. A project manager has now been allocated.</p>	<p>Goal 1, S/E</p>
<p><b>4.2 Preview &amp; Planning</b></p> <p><b><u>Projects Update</u></b> The team is aiming to close off the Gateway 7 2016/17 reports by the next committee meeting; it is anticipated that all GW7 reports will be closed by the end of the year. That will close off the old 'Capital Cap Project System The team has submitted the new CWP (Cyclical Works Programme) projects in line with the new CWP process for the next three years. The team is reviewing the linkage between CWP maintenance and equipment purchases so as to deliver an even more effective and centralised process to ensure the most effective use of resources.</p> <p><b><u>Audience Experience</u></b> The project to potentially replace our ticketing and CRM system remains on track and will shortly be entering the initial procurement tender stage. This is a collaborative project led by IT and Audience Experience, Marketing and Development.</p>	<p>Goal 1, S/E</p> <p>Goal 1, S/E</p>



5. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Goal
<p><b>5.1 Progress &amp; Issues</b></p> <p><b>Development</b></p> <ul style="list-style-type: none"> <li>• Reed Smith is sponsoring the summer exhibition <i>Into the Unknown: A Journey through Science Fiction</i>.</li> <li>• There are several sponsors signed up for the autumn exhibition, <i>Basquiat: Boom for Real</i>.</li> </ul> <p><b>Exhibition Halls</b></p> <ul style="list-style-type: none"> <li>• The Exhibition Halls started the new financial year with a 10 week long tenancy held by the University of London for their annual summer examinations. With unusually high numbers of candidates, of up to 500 on some days, the exams ran smoothly and the client made a new booking for the same period in 2018.</li> </ul> <p><b>Commercial Development</b></p> <p><u>Catering</u></p> <ul style="list-style-type: none"> <li>• A mini-refurbishment has been completed in the Cinema 2/3 café, with improvements to the layout and design on the counter, introduction of a sweet/savoury crepe menu to give the venue a more distinct food offer and improvement to the lighting. It has also been renamed the Beech Street Café Bar to give it a destination 'anchor' and enable a localised social media and marketing strategy.</li> </ul> <p><u>Bars</u></p> <ul style="list-style-type: none"> <li>• The bars had a good start to the year with revenues, penetration and transaction spend all ahead of budget as at end of Period 2.</li> </ul> <p><u>Car parks</u></p> <ul style="list-style-type: none"> <li>• The NED hotel in the city, is now promoting our car parks to customers looking to park in the area.</li> </ul> <p><b>BIE</b></p> <ul style="list-style-type: none"> <li>• <i>Into the Unknown: A Journey through Science Fiction</i> opened to the public on 3 June 2017 at the Barbican Centre and has been well received by press and media alike, although initial visitor numbers are lower than anticipated.</li> <li>• Designing 007 was successfully de-installed at the Burj Khalifa, Dubai.</li> <li>• Game On 2.0 was successfully de-installed at Spazio Tirso, Rome.</li> </ul> <p><b>Retail</b></p> <ul style="list-style-type: none"> <li>• Spot lights have now been installed in the shop, with additional lighting interventions to be considered on the upper level.</li> <li>• Vinyl is to be applied to the <i>Into The Unknown</i> vitrine, identifying the product displayed as exhibition related. Also looking at where else</li> </ul>	<p>Goals 2,3,4</p> <p>Goal 3</p> <p>Goals 1,3</p> <p>Goals 1, 2, 3, 5</p> <p>Goals 1, 3</p>

<p>vinyl can be used in store to temporarily highlight ranges, product or themes that we want to promote.</p> <ul style="list-style-type: none"> <li>We are looking into trialing the sale of Barbican memberships in the shop but there are still a few issues to be considered.</li> </ul> <p><b>Business Events</b></p> <ul style="list-style-type: none"> <li>A huge proactive effort to convert business in light of recent tragic events and other influencers is resulting in positive results with 76% of target booked to-date.</li> <li>An excellent outcome from attendance and hosting of Association Conference here at the Barbican and the Meetings Show – with over £850k worth of enquiries.</li> <li>The team have stepped up attendance at events to ensure maximum exposure, including the Xmas Party Show and IMEX Frankfurt, which generated in excess of £900k worth of enquiries.</li> </ul>	<p>Goals 1, 3</p>
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<p><b>5.2 Preview &amp; Planning</b></p> <p><b>Development</b></p> <ul style="list-style-type: none"> <li>We are planning supporter evenings for the autumn season of performances and exhibition openings.</li> <li>Planning continues for the next Barbican Ball later this year.</li> </ul> <p><b>Exhibition Halls</b></p> <ul style="list-style-type: none"> <li>Due to the uncertain future of the Exhibition Halls, new bookings for Hall 2 have significantly slowed down, however, the regular annual events are due to take place in September and October. They include two Freshers' Fairs from King's College and City University, Mortgage Business Expo and British Invention Show.</li> <li>University of London has also confirmed a 5-week long tenancy in Exhibition Hall 1 for examinations and Hugo Boss will be holding their Winter Sample Sale at the end of November.</li> </ul> <p><b>Commercial Development</b></p> <p><u>Catering</u></p> <ul style="list-style-type: none"> <li>Benugo are investing in two mobile units designed for internal and external use throughout the Barbican, to maximise sales at peak times. Searcys are bringing in new menus at Bonfire to improve speed of service, drive spend and to build on the significantly improved (and above budget) penetration as at end of Period 2.</li> </ul> <p><u>Bars</u></p> <ul style="list-style-type: none"> <li>Improvements to the design and furniture of the Martini Bar have been delayed further, but an opportunity to incorporate a reduced version of the Bocci installation that has been part of the foyer installations project, has meant that a reworking of the plans for this area is being considered. This is linked to seeking permanent planning permission for both the Martini Bar and the Bocci installation and is now being</li> </ul>	<p>Goals 1,3</p> <p>Goal 3</p> <p>Goals 1,3</p>
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<p>managed by the Projects department to push it forward.</p> <p><b>Car parks</b></p> <ul style="list-style-type: none"> <li>Discussions are taking place with the Bank of England to take up an allocation of season tickets for their staff, with the view for the Barbican Centre being the main car park for Bank of England staff.</li> </ul> <p><b>BIE</b></p> <ul style="list-style-type: none"> <li><i>Game On</i> will open in Prague on 21 September 2017.</li> <li><i>Game On 2.0</i> will open in Rio de Janeiro, Brazil on 15 August 2017 for a two venue, 6 month run.</li> <li>BIE's latest exhibition in development, <i>Mangasia: Wonderlands of Asian Comics</i>, will launch at Palazzo delle Esposizioni, Rome on 5 October 2017. It will then travel to Le Lieu Unique in June 2018</li> <li>The installation of <i>Digital Revolution</i> will begin in Rome in July 2017.</li> </ul> <p><b>Retail</b></p> <ul style="list-style-type: none"> <li>The team has begun to make enquiries with makers/publishers/suppliers to begin to create a schedule of retail specific events to drive footfall into the foyer shop.</li> <li>A bespoke Basquiat range is currently with the supplier and being sampled.</li> <li>A quarterly range review will have taken place at the end of June. The foyer shop will be the main focus and the key aims are to ascertain areas of development and lines to discontinue.</li> <li>'Winter' planning for retail will have begun before the end of June – including product and any theming for space.</li> </ul> <p><b>Business Events</b></p> <ul style="list-style-type: none"> <li>July sees a busy month of Business Events in the Barbican Hall with 15 event days scheduled during the month, a mix of Graduations (9), an International Association event for the returning Institute of Fundraising and the inaugural creative showcase event for the Associated Board of the Royal School of Music.</li> <li>Due to the ongoing political uncertainty and the terrorist atrocities, Business Events are currently working hard to maintain the same levels as we had in 2016/17. Competition is fierce, customers are negotiating more and it is key that we maintain our strategy and exposure in the market to ensure that we end the year with a positive outcome.</li> </ul>	<p>Goals 1, 2, 3, 5</p> <p>Goals 1,3</p> <p>Goal 3</p>
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## **Appendix A:**

**Our vision is: Arts Without Boundaries.**

**Our mission is: world-class arts and learning**

### **We exist to:**

- Inspire more people to discover and love the arts;
- Create an ambitious international programme;
- Invest in the artists of today and tomorrow

### **Our Strategic Goals are:**

1. **Customer Experience** – to create timely, relevant and memorable experiences for our customers, exceeding their expectations in everything we do
2. **Connecting Arts and Learning** – to empower artists, participants and audiences to be ambitious and creative
3. **Mixed Income Generation** – to create sustainable growth through innovation across arts, learning and commercial activities
4. **Cultural Hub** – to be a lead partner in establishing the City of London's cultural hub at the heart of the world's creative capital
5. **Audience Development** – to grow and develop deeper relationships with our audiences and communities reflecting the diversity of London as a national and international creative centre

### **Staff & Efficiency (S/E)**

Underpinning these we also have a commitment to operate efficiently, and to employ and develop skilled staff within the appropriate management structure

## Outstanding Actions List Barbican Centre Board and Finance Committee

Action	Notes	Officer/body responsible	Date added	To be completed/ progressed to next stage
<b>INVAC arrangements for Members</b>	Member Development Steering Group to be asked to consider offering INVAC training to all Members.  Update: INVAC training was offered to Common Councilmen in October 2016; TC to chase date for external Members.	Town Clerk	Jan 2016 (Board)	City Surveyor has advised that a date is being arranged for after the summer recess.
<b>Concert Hall Seating Refurbishment</b>	Report to be progressed under delegated authority once outstanding issue resolved with Chamberlain.	Head of Projects	March 2017 (Board)	Complete (approved under delegated authority 31/5/17).
<b>Gender Neutral Toilets</b>	Note concerning guidance for Higher Education institutions in relation to non-binary staff and students to be circulated.	Town Clerk	May 2017 (Board)	Complete (26/5/17)
<b>2017/18 Dates</b>	Full list of meeting dates to be recirculated for information.	Town Clerk	May 2017 (Board)	Complete (26/5/17)
<b>Retail Unit</b>	a) Update on progress of new Retail Unit to be provided. b) New Head of Retail to be asked to attend meeting	Chief Operating & Financial Officer	May 2017 (Board) June 2017 (Finance)	To come as part of Commercial Strategy paper in September 2017.
<b>European Data Legislation</b>	Impact of new EU Data Legislation (GDPR) on development and marketing activity to be captured by risk register.	Chief Operating & Financial Officer.	May 2017 (Board)	Complete (on update Register for 28/6/17 Risk Committee meeting).
<b>Meeting times / locations</b>	To consider possibility of holding one or more Board meetings at Barbican; start times of Committee also to be considered (i.e. move from 10.30am to 11.00am).	Chairman	May 2017	Timings to be considered following July meeting; impact of location shift to be discussed.
<b>Fire Strategy</b>	Summary report on new Fire Strategy to be presented when complete.	Director of Operations & Buildings	June 2017 (Finance)	Currently scheduled for November meetings.

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**Barbican Centre Board**  
**Work Programme 2017/2018**  
*(changes since the last meeting in italics)*

**Standing Items**

- Outstanding Actions
- Directors' Management Report
- Service Based Review & Strategic Plan Update
- Business Review (Period Accounts)
- Update on Capital Works
- Risk Update
- Projects Status (Red/Amber List)

12 July	<ul style="list-style-type: none"> <li>• Creative Learning Presentation</li> <li>• Art Gallery Presentation</li> <li>• Capital Works Annual Report</li> <li>• Diversity &amp; Inclusion</li> <li>• Ticketing System</li> <li>• <i>Ethics Policy</i></li> <li>• <i>Board Skills Balance</i></li> </ul>
27 September	<ul style="list-style-type: none"> <li>• Performance Review</li> <li>• Strategic Plan (6 monthly full update)</li> <li>• Digital Presentation</li> <li>• Commercial Strategy and Retail Update</li> <li>• <i>Modern Slavery Statement</i></li> <li>• <i>Energy Presentation</i></li> </ul>
20 November	<ul style="list-style-type: none"> <li>• Music and LSO Presentations</li> <li>• Development Presentation</li> </ul>
17 January 2018	<ul style="list-style-type: none"> <li>• Cinema Presentation</li> <li>• Health &amp; Safety report</li> <li>• Catering Update</li> <li>• Strategic Plan (6 monthly full update)</li> <li>• Bad Debts/Write-offs Annual Update</li> </ul>
21 March	<ul style="list-style-type: none"> <li>• Theatre Presentation</li> </ul>

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<b>Committee(s):</b> Barbican Centre Board	<b>Date(s):</b> 12 July 2017
<b>Subject:</b> Ethics Policy – Barbican Centre	<b>Public</b>
<b>Report of:</b> Louise Jeffreys, Director of Arts <b>Report Author:</b> Nick Adams, Senior Communications Manager	<b>For Decision</b>
<p><b>Summary</b></p> <p>Arts organisations are increasingly face ethical and reputational challenges in areas including contentious programming, fundraising and potential partnerships. It was identified in the Board approved Barbican’s strategic plan that the organisation would develop a clear, publicly available ethics policy that sets out its position and approach to making decisions of this kind.</p> <p>This policy, submitted in draft to the Board for review and approval, aims to ensure the Barbican has a clearly defined process and framework for making ethical decisions and that it is consistent and accountable in the choices it makes.</p> <p>This plan follows the recent arts sector guidance - published by the What Next? group and endorsed by Arts Council England - on <a href="#">meeting Ethical and Reputational challenges</a>.</p> <p>If approved, the policy would be published on the Barbican website and used as a framework for decision making across the organisation.</p> <p>A copy of the Ethics Policy is included in the Appendix.</p>	

## Main Report

### **Background**

1. Arts organisations regularly need to make decisions that have potential ethical and reputational implications. Whether taking decisions to work with artists who are contentious figures, presenting work that tackles potentially controversial subjects or choosing which organisations to partner with or accepting funding from, there has been an increase in public and media scrutiny around how organisations make choices of this kind.
2. This situation has led to What Next?, a group that brings together arts and cultural organisations and includes representatives from the Barbican, to produce guidance on how organisations can meet ethical and reputational challenges. This guidance, endorsed by Arts Council England, describes the benefits of organisations adopting an ethics policy for the following reasons:
  - Acts as a useful checking tool when it comes to making a nuanced decision
  - Demonstrates thought has been given to ethical questions

- Communicates the organisation's ethical position and its relation to vision, mission and values
  - Declares responsibilities and/ or obligations held
  - States pitfalls to avoid
3. Based on this guidance many arts organisation have, or are in the process of developing, ethics policies to inform their decision making and to ensure they are consistent and accountable in the choices they make.

#### **Current Position**

4. Currently the Barbican does not have any framework for making ethical decisions with decisions on matters described in the policy made on an ad hoc basis. The potential issues this raises include a lack of clarity on procedures for who is responsible for taking decisions of this kind. This situation leaves the organisation open to potential inconsistency and lack of accountability in its decision making.

#### **Options**

5. We are asking that the Board agrees to adopt the current draft of the ethics policy with the option of suggesting any amendments.
6. There are no estimated costs associated with this option. If not adopted, there are potential reputational risks due to lack of accountability, potential inconsistency in decision making and accusations that the Barbican is not taking its responsibilities in this area seriously.
7. If approved by the Board, the Barbican Centre Trust will also be asked for approval of the fundraising sections that directly relate to its work.
8. Should the policy gain this approval, it would be published on the Barbican website and used as a framework for decision making across the organisation.

#### **Proposals**

9. The current draft of the Ethics policy has been approved by the Barbican Directorate with the recommendation that the organisation adopts it, subject to approval of the Barbican Board. The Barbican Board Risk Committee also recently reviewed the policy and recommended its approval.
10. Adopting the policy would ensure we are following arts sector best practice in how we make ethical decisions. It would also help mitigate the risk of the Barbican making potentially controversial decisions without fully assessing the potential implications or following an agreed decision making process.

#### **Corporate & Strategic Implications**

11. Adopting an ethics policy is one of the projects outlined in the Board approved Barbican strategic plan. The proposal is that, if adopted, the policy would be reviewed periodically to ensure its continued relevance.

12. The policy references existing City of London Corporation policies such as the employee code of conduct and is compliant with existing City of London Corporation governance procedures.

### **Implications**

13. The draft text of the policy has been agreed with the City Solicitors department who have ensured the text will have no legal implications and is in line with current City of London Corporation governance procedures.
14. The text has also been approved by the Town Clerk's department.
15. The policy will be used in conjunction with the existing Barbican Risk register and will help inform risk assessments in future.

### **Conclusion**

16. Arts organisations increasingly face ethical and reputational challenges in areas including contentious programming, fundraising and potential partnerships.
17. Recent arts sector guidance describes the benefits of organisations adopting an ethics policy with these policies increasingly prevalent in the arts sector.
18. The policy aims to ensure the Barbican has a clearly defined process and framework for making ethical decisions and that we are consistent and accountable in the choices we make.
19. Should the policy gain approval, it would be published on the Barbican website and used as a framework for decision making across the organisation.

### **Appendices**

- Appendix 1 – Draft Barbican Ethics Policy
- Appendix 2 – [What Next? – Meeting Ethical and Reputational Challenges guidance \(hyperlink\)](#)

### **Nick Adams**

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**Barbican Ethics Policy**  
**DRAFT MAY 2017**

This ethics policy was first initiated and approved in (add month) 2017 by the Barbican Board which is responsible for the strategic direction, management and operation of the Barbican Centre. The policy is to be adhered to by all employees.

The City of London Corporation is the founder and principal funder of the Barbican Centre and this policy is supplemental to all other corporate policies and procedures, including the City of London Corporation's Employee Code of Conduct.

**a) Barbican vision**

The Barbican's vision is *Arts without boundaries*.

Our mission is to:

- inspire people to discover and love the arts
- work with outstanding artists to create an innovative international programme that crosses art forms
- celebrate the artists of today and invest in those of tomorrow

**b) Our guiding principles for programming and partnership decisions**

**Guiding principles**

Our vision of arts without boundaries means that, in line with the Barbican and City of London Corporation's diversity and inclusion plan, we believe that the work we present on our stages, in our galleries and on our screens should represent the widest possible range of human experience across a wide diversity of age, ethnicity, nationality, sexuality and gender.

One of our core values is to be brave and sometimes provocative. Our programme is international in scope and, as an organisation that enables artists to showcase their work, we believe it's our responsibility to sometimes programme work that responds to our fast changing world, that engages in the debates that define our age and that is relevant to the issues that affect people's lives.

We're proud of our international outlook but recognise this can occasionally put us at the centre of difficult, nuanced and sometimes controversial debates. As a recipient of public funding, we see the Barbican as a civic space that can foster this kind of discussion and debate. Our aim is to strike a balance between being confident in the work we present but also being open to engaging in discussion.

**Our approach to programming controversial work**

All work the Barbican presents is programmed in the context of our international, cross-arts programme. We do not set out to offend or provoke controversy, however we do recognise sometimes individuals and/or communities may find some of the work we present provocative.

In line with [What Next's? arts sector guidance](#) on meeting ethical and reputational challenges, when making a decision whether to programme a potentially controversial artwork we use the following criteria:

- Is the decision we're making consistent with our vision, mission, guiding principles and ethical policy?
- Does the work contribute to our international, cross-arts programme?
- Have we undertaken a risk assessment and sufficiently weighed up the risks and benefits?
- Has the course of action been discussed internally to an appropriate extent?
- Have we done enough research and taken the necessary advice from relevant experts and communities outside the organisation?
- Has the Barbican's Board and/or Barbican Board Risk Sub-Committee been informed where appropriate?
- Is the decision publicly defensible and do we have a clear articulation for the reasons for the decision being made and the process used for reaching this conclusion?

Programming decisions will be based on the criteria set out above, with the final decision made as per the below:

- For work where risk is rated as *Minor* the decision whether to programme will be made by the Head of the relevant artform.
- For work where risk is rated as *Serious* the decision whether to programme will be made by the Director of Arts in consultation with the Head of the relevant artform.
- For work where risk is rated as *Major* the decision whether to programme will be made by the Managing Director in consultation with the Head of the relevant artform and the Director of Arts.
- For work where risk is rated as *Extreme* the decision whether to programme will be made by the Managing Director in consultation with the Chairman and Deputy Chairman of the Barbican Board, the Head of the relevant artform and the Director of Arts-

In cases where risk is rated as Major or Extreme, the Town Clerk of the City of London Corporation will be informed. The City of London Police will also be informed if relevant.

### **Our political position and relationship with artists**

As a department of the City of London Corporation the Barbican is apolitical. Our aim is to give the best artists from around the world a platform to showcase their work.

While apolitical, the Barbican does not shy away from presenting work that invites discussion and debate. However, all artists/organisations who appear in the Barbican programme are there as a result of their exceptional artistic work and our relationship with them does not extend to political issues, or imply sympathy with their personal views or those of anyone associated with them.

### **Artistic hire**

Alongside the arts and learning events that the Barbican programmes, the Barbican's artistic venues are available for hire by third party promoters. In hiring out our spaces we aim to work with promoters and organisations that share our values and artistic ambitions. While

we are selective about the projects we can accommodate, including where appropriate assessing using our criteria for programming potentially controversial work, we cannot be held fully accountable for the artistic content of these events. We identify the promoter of all events on the relevant event page of the Barbican website and direct customer comments back to them.

## **Commercial hire**

The Barbican regularly hosts business events across our spaces, the income from which directly supports the Barbican's arts and learning programme. These are private and corporate events and do not form part of our public programme. While we are not responsible for the business practices of any organisation that hires our spaces, we undertake a risk assessment procedure to ensure any risk these events may cause to the City of London Corporation's and the Barbican's reputations, policies, and working practices are mitigated and/or prevented.

## **c) Our code of conduct for staff**

### **Guiding principles**

All staff have an obligation to adhere to and represent the Barbican's vision and principles as set out in this document. Our continued success relies on the trust and confidence of the public and therefore all Barbican staff are expected to uphold the highest standards of personal conduct and integrity.

As a department of the City of London Corporation, Barbican employees must adhere to the [City of London's employee Code of Conduct](#). This incorporates requirements to abide by City of London financial procedures, restrictions on receiving hospitality/gifts and anti-corruption/anti-bribery measures.

The Code also includes a requirement for all Barbican staff to uphold the [Nolan Principles on standards in public life](#) which are:

#### **1. Selflessness**

Holders of public office should act solely in terms of the public interest.

#### **2. Integrity**

Holders of public office must avoid placing themselves under any obligation to people or organisations that might try inappropriately to influence them in their work. They should not act or take decisions in order to gain financial or other material benefits for themselves, their family, or their friends. They must declare and resolve any interests and relationships.

#### **3. Objectivity**

Holders of public office must act and take decisions impartially, fairly and on merit, using the best evidence and without discrimination or bias.

#### **4. Accountability**

Holders of public office are accountable to the public for their decisions and actions and must submit themselves to the scrutiny necessary to ensure this.

## **5.Openness**

Holders of public office should act and take decisions in an open and transparent manner. Information should not be withheld from the public unless there are clear and lawful reasons for so doing.

## **6.Honesty**

Holders of public office should be truthful.

## **7.Leadership**

Holders of public office should exhibit these principles in their own behaviour. They should actively promote and robustly support the principles and be willing to challenge poor behaviour wherever it occurs.

### **d) Our approach to fundraising**

The Barbican delivers its world-class arts and learning programme through a mixed-funding model consisting of: core support from the City of London Corporation which is the Barbican's principal funder; revenue generated from audience attendances; commercial income from sales, events etc.; as well as raised income including from grants, donations, sponsorship and membership income from individuals and organisations.

The Barbican is supported by The Barbican Centre Trust Limited, a charity registered in England and Wales (Charity No. 294282; Company No. 01962950). The Trust is a separate company with charitable purposes, and its objectives are: To foster and promote the maintenance, improvement, and development of artistic taste and the knowledge, understanding, education, and appreciation of the arts amongst the inhabitants of the City and generally. In support of those objects, the Trustees are dedicated to raising funds to support the Barbican's world-class arts and creative learning programmes.

The Barbican and the Barbican Centre Trust are separate legal entities, and while the Trust Board includes two *ex officio* Trustees (the Managing Director and the Chairman of the Barbican Centre Board), elected Members and employees of the City of London Corporation may not form the majority on the Trustees. The Trust has no employees and the Barbican Centre provides support to the work of the Trust. The Barbican Centre Trust has also agreed to follow the Approach to Fundraising and Gift Acceptance Process guidance and principles set out in this policy in support of their charitable purposes.

The Barbican recognises that individuals, the grant making community and private sector businesses have an important role to play in advancing our vision and mission. Funds raised by the Barbican and the Barbican Centre Trust provide vital support towards these goals, and we are grateful to those who contribute to making the Barbican's programmes possible.

When the Barbican and the Barbican Centre Trust seek the support of external organisations and individuals to work together to help achieve our respective goals we each aim to ensure that:

- We have honest relationships with our donors.
- We retain our independence and avoid over-reliance on one or more key donors.
- We have consistent processes for making decisions about who we accept money from.
- We seek to be as cost effective as possible in developing sustainable fundraising streams.



The Barbican's Development team are members of the Institute of Fundraising and have agreed to adhere to the Fundraising Regulator's Codes of Practice to ensure best practice, transparency and accountability.

Accepting grants, donations and sponsorship can bring with it an element of risk. When deciding whether to accept a donation the Barbican and the Barbican Centre Trust each have a duty to:

- weigh the benefits of the donations against the level of risk this will or might bring (and to identify if and how risks might be mitigated).
- demonstrate that they have acted in the best interests, as relevant, of the Barbican Centre Trust (and its beneficiaries in furtherance of its charitable purposes for the public benefit) or the Barbican (and, the City of London, in provision of a public service).
- demonstrate that the association with any particular donor does not unduly compromise each organisation in any way, and further the Barbican's position and artistic integrity, harm its reputation or put future funding at significant risk.

The main criteria for accepting partnerships or donations will be where there are grounds for believing that it will benefit the Barbican's mission. The Barbican and Barbican Centre Trust will not accept funding where the donation:

- was known to be associated with criminal sources.
- would help further a donor's personal or business objectives when these are in conflict with the objectives of the Barbican or the Barbican Centre Trust.
- would lead to long-term and / or irreparable decline in support of the Barbican or in the resources available to fund our work.
- would cause long-term and / or irreparable damage our respective reputations.

e) **Gift Acceptance – process and assessment**

We assess potential donations to ensure they meet our standards for accepting such gifts and to ensure they do not conflict the values stated above, or otherwise would cause us to breach any legal obligations. This process starts with an informal review, moving into formal review and / or escalation for those deemed at higher risk, using a standardised assessment criteria. For those gifts under formal review and rated as *Serious*, *Major* or *Extreme*, a Gift Advisory Committee will be formed from key personnel which shall include the Barbican's Chief Operating & Financial Officer (CO&FO) (and may include the Chairman of the Barbican Centre Trust) in order to make a recommendation about whether the gift should be accepted or not.

Taking into account the recommendation made by the Gift Advisory Committee a final decision on *Major* and *Extreme* risk-rated gifts to the Barbican will be made as per the below:

- the Managing Director (MD) in the case of gifts of up to £1,000,000 per annum in consultation with the Chair of the Barbican Centre Trust.
- the Managing Director in consultation with the Chairman and Deputy Chairman of the Barbican Centre Board and the Chair of the Barbican Centre Trust for gifts £1,000,001+ per annum.

Accepting or otherwise gifts rated as *Serious* will be made by the Chief Operating & Financial Officer in consultation with the Head of Development, following consultation with other key colleagues, as deemed necessary. Accepting or otherwise gifts rated *Minor* will be made by the Head of Development.

Individuals involved in making any decision will be asked to declare any conflicts of interest that might prevent them from making an unbiased and objective assessment of the gift under review. Any individual deemed too closely connected to the donor or donation under review will be excluded from the advisory and decision-making process and an alternative individual approached.

The Gift Advisory Committee will meet in person or by secure correspondence to consider the matters referred to it. Minutes will be kept of its discussions and key points from the minutes which inform the decision-makers in taking their decisions (as noted above) will be presented to next subsequent meeting of the Barbican Centre Trust and Board, as relevant, together with the research material and reports and supporting documents, as required.

More information about the Barbican and the Barbican Centre Trust's approach to assessing potential donors is available in our Gift acceptance policy. A copy of our Gift acceptance policy is available on request by emailing [development@barbican.org.uk](mailto:development@barbican.org.uk)

<b>Committee(s):</b>	<b>Date(s):</b>
Barbican Centre Board	12 July 2017
<b>Subject:</b> Equality and Inclusion update	<b>Public</b>
<b>Report of:</b> Head of HR and the Director of Arts <b>Report Authors:</b> Laura Whitticase, Shoubhik Bandopadhyay	<b>For Information</b>
<b>Summary</b>	
<p>This report provides an update on equality and inclusion initiatives over the last year and details our new longer term strategy, continuing to focus on the three areas previously addressed – artists, audiences and workforce – and detailing how we will embed equality and inclusion principles across the organisation.</p> <p>Since our last report on Equality and Inclusion, we have made significant progress as an organisation in understanding the complexity around addressing these issues and in beginning to shift the way we think and work across the Centre. Notably, we have started to gather artist demographic data which has provided us with some new insight. We have also supported other associate organisations to develop their own systems for artist monitoring, which we will continue to do over the coming months.</p> <p>Extensive work has been done to develop a new five year strategy for Equality and Inclusion, which identifies a clear vision for our ambitions and the actions we will undertake to achieve these across the period. The new strategy ensures that every division in the Barbican has specific objectives and accompanying action plans to support their delivery, which have already or are being developed in consultation with the Barbican Incubator.</p> <ul style="list-style-type: none"> <li>• Appendix 1 – Equality and Inclusion Strategy</li> </ul>	
<b>Recommendation(s)</b>	
Members are asked to note the report	

## Main Report

### Introduction

1. To deliver our vision of 'Arts without boundaries' we are committed to upholding equal opportunities and championing inclusivity. Equality and inclusion has been a key strategic project since the launch of the Barbican's five-year Strategic Plan and will continue to underpin our work in all areas of the organisation.
2. The Equality Act 2010 provides the legislative framework that informs our work to promote equality of opportunity and reduce the barriers to engagement (e.g. for audiences, artists and workforce). The protected characteristics defined in the Act

are: age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion and belief, sex, sexual orientation. We have moved beyond legal compliance to ensure we reach our creative and professional potential whilst promoting long-term organisational resilience.

3. The City has agreed the following four equality objectives for 2016-2020:
  - Increase community engagement and improve cohesion within our communities
  - Support the City's most disadvantaged groups and develop our understanding of our communities needs
  - Improve the way we listen to our communities and respond to their feedback to improve our services
  - Promote staff development and career progression to ensure equality of opportunities for promotion and the development of a workforce that reflects the make-up of our communities
4. The performance summary report from the City of London on Equality and Inclusion is available here - <http://www.cityoflondon.gov.uk/about-the-city/how-we-make-decisions/Documents/equality-and-inclusion-annual-summary-2015.pdf>
5. Our Equality & Inclusion Strategy covering the next five years (Appendix 1) has been informed by consultation with Barbican teams, external specialists, artists and companies led by or working with those with certain protected characteristics (e.g. Goff Consulting, Tony Panayiotu, Tourettes Hero, Transform, etc.). The strategy itself is an overarching document which outlines a holistic cross-organisational approach. Individual teams, departments and divisions have developed their own plans, or where appropriate, incorporated Equality and Inclusion objectives into their overall business plans in response to this, ensuring that actions and outcomes are owned by the whole organisation, overseen by Directors. The Barbican Incubator will monitor progress against the strategy through working closely with Equality and Inclusion leads in each division.
6. Data collection and monitoring of artists and performers across the programme has been rolled out across all art forms. We are sharing our methodology with Associate Companies upon request. From discussions with other national, cultural organisations we are led to believe that we are amongst the first to address artist monitoring in this way.
7. Our recently approved Arts Council England NPO application demonstrated our commitment to the Creative Case for Diversity, improving our score against this priority from 'met' to 'strong'. The Arts Council said: *The Barbican's commitment to diversity as an essential part of the organisation's programme of activity is evidenced by its place as a strategic priority in its new business plan, and its centrality to the organisation's vision of 'Arts Without Boundaries'.*
8. This report serves to provide the context within which the strategy has been developed as well as outlining the main issues taken into consideration to inform our approach.

## **Context**

We have made good progress against our previous plan, including instigation of new monitoring processes, diversifying our programme, the launch of a new audience research and segmentation project, delivery of specialist training for almost all teams, developing and testing gender neutral toilets (this offer is still being researched and refined) and upholding our commitment to expanding our apprenticeships and removing barriers to entry across our workforce.

9. To date, we have organised our equality and inclusion work into the categories of Audiences, Artists and Workforce. We have found this to be a useful approach in organising how we think about our work in this area, and we have now added the category of how we embed equality and inclusion into the systems, processes and working culture across the organisation, which is a good way to cement our progress going forward.
10. We also recognise that there are already a number of projects and initiatives across many departments which relate directly to the agenda of Equality and Inclusion. Part of our work to develop the new strategy has been to define our overall approach to Equality and Inclusivity and articulate these projects' objectives in more precise and nuanced ways so that we can gauge the real impact that they are having, alongside developing new projects and initiatives to support us to achieve our ambitions.
11. In order to develop the strategy we carried out research across the sector, which revealed a number of different approaches to equality and inclusivity in use, which can be arranged broadly along the following lines:
  - > Single-issue approaches, which focus on removing barriers for one specified characteristic e.g. disability. This approach is usually taken by organisations led by or focused on delivering work by and for those affected by the specified characteristic (e.g. Iniva, Dash Arts, etc.)
  - > Spotlight approaches, where organisations with the status and profile to do so raise awareness of various single issues through targeted events, conferences and festivals. The Southbank Centre's festivals model enables them to focus on a number of issues, most prominently gender equality through WOW (Women of the World) and BAM (Being A Man) festivals, but also highlights other issues through events such as Refugee Week, Alchemy and other festivals.
  - > Catch-all approaches, which we have previously taken. Few national arts, media or cultural organisations have a public document relating to equality, diversity or inclusivity. Those which do tend to publish extensive lists of targets and actions (much like our previous action plan and SAGE Gateshead's Equality Action Plan), which include some education activity, some data collection and some training for staff, but with limited discussion of what the underlying issues surrounding equality and inclusivity are, what their own priorities are and how their strategy affects different areas of their organisation.

- > Outreach-focused approaches, where most, if not all, of an organisation's efforts at being more inclusive rest on the shoulders of their education, outreach or learning teams, who work primarily with children and young people. There are well researched benefits to making the arts accessible to people from a young age, however, this is not a complete solution to achieving greater inclusivity across an organisation's overall output.

12. The new overarching strategy aims to acknowledge the strengths and weaknesses of each of the above approaches whilst identifying a new way forward for the Barbican, which addresses our multi-artform, complex production model, and our mixed business model. We have done this through developing departmental plans which each feed into our overarching strategy, creating a strategy which is relevant and achievable for all, and where responsibility to deliver it sits with every team.

### **Setting Targets, Monitoring and Protected Characteristics**

13. Each department will have different aspirations in the short, medium and long-term for how they will become more inclusive and to drive equality in their fields, which relate to the artists they work with (if applicable), who their core audiences are, how diverse their workforce is and how far partner or client companies align with our Equality and Inclusion values. The types of targets which are set by each department will differ accordingly.
14. The trend within the sector has been to focus on protected characteristics as the primary indicators of representation and, by extension, of inclusivity. They can be used to set targets if there are well researched reasons for doing so (e.g. the low numbers of female conductors in classical music), and where representation itself is a key issue.
15. The protected characteristics are age, sex, sexual orientation, gender reassignment, religion, marital status, pregnancy, ethnicity and disability. These intersect with each other along with factors such as socio-economic background and location and we should therefore be wary of reducing artists, visitors, participants and workforce to only those characteristics which fall within the recognised set.
16. The value of using targets based on demographics is also dependent on how easily we can measure our work against data collected. This is particularly important once we consider the process of collecting artists' data. The first three months of trialling an online artists monitoring tool has highlighted or reinforced the following:
- > Although we encourage people to give us their data, it is entirely optional for anyone to complete such a form and it is strongly inadvisable for it to be otherwise (advice taken from CoL legal team)
  - > Different cultures around art forms, nationalities (e.g. it is unacceptable in some countries to collect demographic data) and production processes make it more or less likely that forms will be completed

- > It relies on self-identification for all characteristics, which does not always lead to the expected outcome (e.g. a long-term wheelchair user who does not consider themselves to have a disability; a person who does not identify as belonging to any specific recognised gender classification)

17. It should be acknowledged therefore, that monitoring of demographics in this way is a valuable indicator of diversity, but the real value of setting targets is in stimulating action towards becoming more inclusive, breaking down barriers to access and participation and in developing more inclusive models of work.

### **Conclusion**

18. We have dedicated significant time to consultation and research alongside evaluating the strengths and weaknesses of previous plans, in order to inform the new five year strategy. We are confident that the tandem overarching and department-led approaches to achieving our goals will support us to continue to make progress against our objectives.

19. We will build on and expand the initiatives which address Equality and Inclusion in the next five years, reporting regularly on progress of individual teams and as an organisation as a whole - taking seriously our role as a key stakeholder in the UK's cultural sector.

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## Barbican Centre Equality and Inclusion 2017 – 2022

### Introduction

It is implicit in the Barbican's vision of *Arts Without Boundaries* that we seek not only to produce bold and challenging arts and learning programmes but also that we consider how we can actively ensure that our work is accessible to all. We thrive on the diversity of voices, experience and passions contained within our workforce, as well as across the range of artists, audiences and participants we work with and engage.

Equality and inclusion (E&I) is inherent across our artistic programme and we are committed to making creative activity accessible to a wider cross section of society through the work of our Creative Learning department. Examples of projects where reaching new audiences is a primary objective include the Walthamstow Garden Party and Open Fest, and we are committed to developing a diverse array of artists through our Open Labs programme.

That said, we acknowledge that more needs to be done to ensure we remain a leader in our sector and continue to set an example of what it means to be a contemporary multi-arts centre and cultural education provider in the 21<sup>st</sup> century.

### Motivations

We know that Britain is becoming much more ethnically diverse, and at the same time, less segregated (University of Manchester and Joseph Rowntree Foundation - *DYNAMICS OF DIVERSITY*, 2013). As an organisation which receives public funding, not only do we seek to reflect and serve British society today, but also to identify and respond to what our artists, potential audiences, customers and workforce will look like in the future. This is not only a moral consideration, but is also crucial to consider in order to ensure our business continues to be sustainable, and to continue to grow in a changing economic, social and political climate.

To add to this, we know that companies with more diverse workforces perform better financially (McKinsey & Company, *Why Diversity Matters*, 2015) and Arts Council England's Creative Case for Diversity cites the '*unique opportunities for artistic collaborations, innovation, risk-taking, and investment in talent development*' which a more diverse pool of artists affords.

As a department of the City of London we also have a duty to uphold the Corporation's commitment to Equality and Inclusion across everything it does. This is reflected across our approach to HR, programming and increasingly our cultural education and community engagement offer across the City and its neighbouring boroughs.

The City has agreed the following four equality objectives for 2016-2020:

- Increase community engagement and improve cohesion within our communities
- Support the City's most disadvantaged groups and develop our understanding of our communities needs
- Improve the way we listen to our communities and respond to their feedback to improve our services
- Promote staff development and career progression to ensure equality of opportunities for promotion and the development of a workforce that reflects the make-up of our communities

We have ensured that these objectives are still reflected in our own strategy, as with last year's Action Plan.

In addition to this, the contribution of our education and cultural teams to the success of the City's Employability Strategy are significant. A scoping exercise currently being undertaken by A New Direction (commissioned by the CoL Learning & Engagement Forum) is revealing a particular gap in the labour market for people with creative and technical skills combined. These are increasingly being referred to as 'fusion' skills. This meeting of digital, technical and creative resonates strongly with the mix of organisations in the City and the increasing number of digital and tech companies around the City fringe and into East London, as well as the artistic, cultural and scientific organisations that also embody these skills. The City's emergent Cultural Education Partnership will be focusing on understanding the principles behind 'fusion' skills and look to open up opportunities to build pathways through school and beyond which support this sector.

### **Key terms**

*Inclusivity:* The act of identifying and overcoming potential or known barriers to working with us, engaging with our arts programme and participating in creative activity.

*Equality:* The long-term aim of ensuring that the opportunities to engage with us through our workforce, artistic programme and our creative learning activities, are the same for everyone.

*Diversity:* Many different types of people being included in or representative of something. This term places more importance on describing demographics, rather than serving as an ambition or aim. We have therefore chosen not to use it as an overall aspiration, which is also consistent with the approach taken by CoL.

*Accessibility:* The use of this term in this document is primarily related to the process of ensuring that people who have a disability can a) easily reach, enter and use our buildings and b) can engage with our work. These are both key components of Equality and Inclusivity.

### **Our approach**

The Barbican's complexity - in terms of the number of art forms represented, our mixed production model and our commercial operations - is a major factor

in deciding on and developing our unique approach to equality and inclusion. The two main challenges which we need to address are:

- To plan a strategy which is relevant to all of our departments and which includes sufficient detail to effect change
- To assess the impact that our efforts so far have had

To address these two issues, we need to give each department the freedom and responsibility to identify the particular issues which they face, recognising that these are best addressed by taking action at a departmental level. This will be informed by an overarching, organisational approach, underpinned by the following principles:

- > Always striving towards achieving equality of opportunity for artists, workforce, audiences/participants
- > Ensuring that the Barbican is a welcoming and inclusive space for every user
- > Grounded in the working practice and production models of each department
- > Informed and led by research from within and beyond the sector
- > Fully evaluated and adjusted annually in response to findings

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## **Strategy and Objectives 2017 – 22**

By 2021 the Barbican will have made significant progress towards:

1. Workforce and working culture: achieving a workforce that better reflects London and is at least as (if not more) diverse than others in the cultural sector and the City of London – by identifying and removing barriers to access, creating a more inclusive and progressive working environment and investing in our teams' ongoing development;
2. Artists, audiences and participants: identifying and addressing gaps in representation across our programme, which will serve and excite our developing audiences;
3. Delivering best practice and embedding E&I across the organisation: ensuring that everything we do across all areas of the organisation reflects our commitment to being an inclusive, welcoming and inspiring place to work, perform, learn, visit and do business with

We will achieve the above through the following actions -

1. Workforce and working culture:

We are reviewing and strengthening our processes and activities to ensure our existing people are well trained to deliver our E&I ambitions, that they are supported in their personal and professional development and that talented people from all backgrounds are excited by the prospect of joining our teams, perceiving the Barbican as an inspiring and welcoming place to work.

We will achieve this through the following three objectives:

a) Removing barriers to gaining employment at the Barbican

**Aim:** achieving a workforce that better reflects London and is at least as (if not more) diverse than others in the cultural sector and the City of London

**How:**

- revised recruitment processes, in collaboration with CoL
- developing new workforce targets

b) Expanding opportunities for workforce development across our teams:

**Aim:** providing staff at all levels with development opportunities to enable progression and support the next generation of cultural leaders

**How:**

- appraisal of the apprenticeship programme – across all teams
- revised training opportunities outlined for all staff
- staff initiatives including an E&I working group

c) Supporting teams to develop and achieve their individual E&I ambitions - to ensure that it becomes central to how we work:

**Aim:** to change the way we operate across the organisation to ensure equality and inclusion is core to how our teams and individuals work

**How:**

- action plans to be developed for every department so that all teams have E&I at the heart of how they operate
  - E&I to be a recurring agenda item at management, arts programming, buildings and operations, directors and board meetings
  - all senior management to have a specific appraisal objective relating to equality and inclusion
  - training requirements regularly reviewed
-

## 2. Artists, participants and audiences:

Representing the best in UK and international talent is at the core of our business. In order to maintain our position as a world leader in the provision of culture, arts education and creativity we commit to ensuring our programme is reflective of the people we want to reach, that our education offer is accessible to all and that our audiences are as diverse as the perspectives we hope to explore through our programme.

We will do this through the following five objectives:

### a) Diversifying representation across our programme to ensure our stages, screens and galleries reflect our audiences:

**Aim:** to ensure that we present the best in music, cinema, visual arts, theatre and dance through programming innovative, world leading artists from all backgrounds

**How:**

- Individual art-form, creative learning, – including detail of new targets and initiatives - have been developed and will be delivered over the next 1 -3 years
- Ongoing monitoring of artist and participant demographics
- E&I is a standing agenda item at programming meetings
- Continued assembly and employment of external advisory groups

### b) Ensuring our audience experience is of a world class standard - for everyone that visits our website and that comes through our doors

**Aim:** to make everyone – including visitors, artists, schools, performers, etc. – feel welcome in our spaces

**How:**

- Audience Experience has a visitor-facing E&I plan for the next three years, which informs everything they do
- Front of house teams are fully trained to a high standard to ensure that they welcome visitors from all backgrounds. This includes training on salutations, gender neutral announcements, information for those with access requirements
- Training is kept updated with sector best practice and is reviewed regularly

### c) Continuing to invest in and develop new talent from diverse backgrounds through our support of Artistic Associates, programming and profiling emergent companies and artists, as well as Creative Learning models, including Barbican Box, Creative Careers and Open Labs.

**Aim:** to champion the next generation of notable artists, companies and future cultural leaders

**How:**

- Programming emergent artists and profiling new companies from diverse backgrounds
- Providing office space, informal and formal mentoring, supporting fundraising and professional development
- Our Young Artists and Creative Careers strands of the Creative Learning five year plan are dedicated to supporting professional development of artists and arts workers from all backgrounds, with particular focus on those with less formal progression routes as well as the Guildhall School's Access Agreement with HEFCE.

- d) Committing to diversifying the Talent Pipeline across the arts, through our Creative Learning activities

**Aim:** to support children and young people from all backgrounds to gain meaningful access to the arts and, where appropriate, progression opportunities into artistic careers

**How:**

- Our new joined-up Under 18's Offer, in partnership with the Guildhall School of Music and Drama will prioritise E&I when developing and refining recruitment processes
- GSMD and the Barbican will develop joined-up E&I objectives for our shared activities
- We will use (and commission where required) research to inform and meaningfully evidence our work in this area

- e) Working with partners in the City of London, in our neighbouring boroughs and across the UK to support the development of the sector

**Aim:** to support the development of the sector through delivering free learning and arts activities in our offsite programmes and work in schools and communities

**How:**

- Delivering free public learning and arts activities in our offsite and onsite programmes (Walthamstow Garden Party, Leyton Get Together, Open Fest, Barking Town Hall Festival)
- Building capacity in local areas with reduced access to funding for arts and cultural activities, with particular focus on diverse communities
- Continuing to work in schools with a particular focus on those who might not otherwise have access to the arts
- Developing our schools offer for those who work with children with Special Educational Needs

- f) Reaching and developing new audiences and participants for new and existing programmes

**Aim:** to ensure our arts and learning offer is taken advantage of by a broad group of people, reflective of the diversity of London's population

**How:**

- A joint marketing & communications plan which brings a clearer focus on reaching new audiences through audience segmentation, diversified media reach and clear editorial strategies around Equality and Inclusion.
  - Continued targeted initiatives in the communities in and around east London, with particular focus on reaching those with lower levels of cultural engagement and who have not been to the Barbican previously
  - Use of new digital sign up methods to encourage new audiences – particularly of free events - to share their details with us, so that we can promote targeted follow-up arts and learning offers
  - Guided, bespoke tours and programmes for specific groups with the lowest engagement
  - Targeted campaigns in media consumed by those groups that we engage with the least
  - Signposting new audiences to other activities they might be interested in
- 

3. Delivering best practice and embedding equality & inclusion in everything we do

This ensures we are equipped with the capabilities which will enable us to deliver our ambitions on Equality & Inclusion.

We will do this through the following five objectives:

- a) Improving our monitoring of workforce, artists, audiences and participants' demographics, and improving other processes relating to E&I

**Aim:** to ensure teams are equipped with the right tools to monitor their progress against their equality and inclusion ambitions

**How:**

- quarterly analysis of artist monitoring data
- quarterly analysis of participant data
- new audience surveying rolled out, with regular analysis of data – informed by the extensive audience research project taking place
- regular evaluation of uptake, accuracy and process effectiveness
- roll out of equality impact assessment across all art forms and to other departments where necessary

- b) Allocating core resources towards equality and inclusion initiatives to achieve our ambitions

**Aim:** to ensure we realise our ambitions through strategic allocation of resources which support our equality and inclusion initiatives

**How:**

- expanding the training offer to bring in specialist expertise and also develop more in-house skills development
- ensuring that accessibility improvements are part of long-term buildings and operations planning

c) Partnering with experts and academic organisations to carry out research and to inform our practice

**Aims:**

- to deepen our understanding of emergent issues in E&I
- to support the development of models of best-practice for the sector as well as our own work

**How:**

- build relationships with appropriate academic and other institutions that are experts in their field
- build a research strategy to ensure practice is informed by leading approaches to E&I within and beyond the sector – identifying key areas within our work that we want to interrogate more formally

d) Delivery of departmental plans, including development of a quarterly dashboard to highlight progress and areas for improvement

**Aim:** to ensure the progress we're making is captured and communicated effectively across the organisation; to hold ourselves to account.

**How:**

- Departmental plans have been written and signed off by Directors
- Each plan is for 1 – 3 years and will be monitored and reviewed at regular intervals
- Reporting against plans will take place quarterly
- Reviewed annually, changes to approaches to delivering the plans will be integrated as required

e) Developing a capital strategy in collaboration with CoLC for making accessibility improvements to our building:

**Aim:** to ensure our building is accessible and operational for all audiences and artists

**How:**

- initiating a cross-departmental working group to feed into the capital projects process



- improving the collation of potential building and venue improvements from all teams and departments
    - with support from the Incubator and the working group, existing processes will be reviewed
    - new systems implemented summer 2017 to gather and collate information on accessibility
    - information will then be reviewed and collated again on an annual basis
  - capital works strategy to include accessibility work will be developed in summer 2017
  - identifying funding sources and working with Development to make applications
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## Departmental Plans and Status

Music – complete

Visual Arts – complete

Theatre – complete

Cinema – in development

Foyers – complete

Creative Learning – complete

Marketing & Communications – complete

Audience Experience – complete

Development – complete

Commercial Departments (Retail, Catering, Business Events) – contained within 3-year business plans (in development)

HR – complete

IT – in development

Buildings/Engineering/Facilities – in development – responding to Operations and Buildings Review

Finance – in development

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<b>Committee(s):</b>	<b>Date(s):</b>
Barbican Centre Board	12 July 2017
<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

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

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<b>Committee(s):</b>	<b>Date(s):</b>
Barbican Centre Board	12 July 2017
<b>Subject:</b> Creative Learning Board Report	<b>Public</b>
<b>Report of:</b> Sean Gregory, Director of Learning and Engagement Jenny Mollica, Head of Creative Learning	<b>For Information</b>

## Summary

This report provides an overview of the Creative Learning department's strategy and planning, within the period July 2016 – June 2017. It examines our current developments and the challenges and opportunities that are facing our own work.

A primary focus of this year has been on the review and consolidation of our five priority areas; embedding the new strategic plan into our ethos and programming, refining our messaging, and re-organising our staffing and resources to best meet the operational and programmatic needs of Creative Learning, as well as the Barbican and Guildhall School.

In addition, the 2016/17 academic year has seen considerable incremental growth and the launch of some key new strategic initiatives (case studied in this report), which have provided the building blocks for our newly aligned direction of travel.

Over the course of 2016/17, the department reached 35,000 people, with 13,000 engaged as active participants in our programmes.

The report is divided into the following sections:

### **1. Background**

- a. **Embedding the strategic plan**
- b. **Refining the narrative**
- c. **Re-organising the department**
- d. **Widening participation**
- e. **Breadth and depth**
- f. **Diversity and inclusion**
- g. **The cultural learning landscape**

### **2. Current Position**

- a. **2016/17 in numbers**

### **3. Overview of the 2016/17 Creative Learning programme**

- a. **Public Events**
- b. **Schools and Colleges**

- c. Young Creatives**
- d. Community**
- e. Emerging and Practising Artists**

**4. Our Future Priorities**

**5. Conclusion**

**6. Questions**

**7. Appendices**

- a. Preview of 2017/18 Creative Learning highlights**
- b. Associate Schools – background information**
- c. Young Creatives – demographic data**
- d. Creative Learning – our year in print**
- e. Creative Learning – department organogram**
- f. Creative Learning Financial summary 2016/17 (non-public)**

**Recommendation**

Members are asked to: note the report



## **Main Report**

### **1. Background**

#### **a. Embedding the strategic plan**

Since launching our new Creative Learning plan in May 2016, a priority has been to see its full integration across the team and wider organisation, within all our work, planning and communications. This has been achieved through:

- re-organising the departmental structure and roles (see below) to best fulfil the needs of the plan;
- integrating the new strands of our work into our internal and external marketing and communications (see below);
- incorporating the new strands and strategic goals into staff appraisal objectives.

In addition, in April the department held its first all team away day for some time, bringing together colleagues in their newly configured roles to reflect on the 2016/17 year and plan ahead within the context of the strategic framework. The day provided a greatly valued opportunity to explore our priorities going forwards, and together to develop and agree our measures for success. In addition, as an action from the away day the team have been collaboratively developing a set of shared values and core principles, to better enable us to determine and articulate what is distinctive about our practice and approach for artists, audiences and participants.

#### **b. Refining the narrative**

An acknowledged necessity for our department, and the wider cultural learning sector as a whole, is the need for a more purposeful approach to how we tell the story; what we do and why we do it – and most importantly, what we want to change. Drawing out the key narratives and headlines, and evidencing the impact of our work for both internal and external stakeholders, in addition to the wider sector at large, must be a core part of our business.

At the end of 2016 we produced a suite of Creative Learning collateral, comprising of a new departmental brochure, year in review and suite of participant case studies and power point materials (see appendix D). The process provided us with a unique opportunity to distil down and articulate our activity and purpose for external audiences and stakeholders. Alongside this, a more intentional and considered approach on how we communicate in internal and external forums (all expertly supported by our Press and Marketing departments) has enabled a more professionalised and uniform approach to how we talk about our work.

#### **b. Reorganising the department**

A significant undertaking of 2016/17 has been the re-organisation of the department to best meet the needs of the new Strategic Plan (see appendix E for new department organogram). As such, from January 2017 we began a positive and cost-neutral re-organisation process. At time of writing the re-organisation is 92% complete (outstanding matters comprise of role re-grades that currently sit with the City of London's job evaluation team). This has been a considerable achievement; enabling us to:

- clarify roles and remits, ensuring they align with future priorities;

- update job titles and descriptions;
- identify gaps and create new roles where needed, including a vital new Schools Engagement post (to be recruited shortly);
- address the high number of fixed term contracts in the department;
- grow our total number of apprenticeships from 2 to 4;
- streamline the department into three core functions:
  - Projects & Programming,
  - Operations & Engagement,
  - Curriculum.

The above process has provided us with a vital opportunity to create the right conditions and framework for the team to flourish, placing us in as healthy and secure a position as possible for the coming period.

#### **d. Widening participation**

Over the course of 2016/17, we have revisited our position on widening participation, taking a more strategic approach. As such, we re-evaluated and streamlined our core, primary projects in this area, enabling us to more intentionally focus on the following key areas:

- Partnership models that enable us to signpost a diverse range of young musicians on to Junior Guildhall, CYM and other existing under 18 initiatives;
- Talent development models led by Creative Learning that have access agreement targets as their primary objectives, including Future Band, our new Song Writers collective, and our forthcoming Young Jazz Big Band;
- Models that specifically target disciplines that do not necessarily require several years of instrumental training from a very young age; including electronic music, jazz, acting, poetry and spoken word and technical theatre.

In addition, we have re-configured key staff roles that have particular responsibility to design and deliver our work in this area, incorporating this work more explicitly into their objectives, job descriptions and portfolios.

In 2018/19, we anticipate that this work will increasingly play a key role in the growing strategy around under 18s across the common platform and the City (see section 4, our future priorities).

#### **e. Breadth and depth**

A key priority for us over the 2016/17 year has been to begin to consolidate and rationalise the work we are doing across East London, within the context of our strategic ambition to expand our work regionally, nationally and internationally. This has led to the emergence of a dual approach to the way we deliver and maximise the impact of our models, ensuring an equal balance of breadth and depth - as follows:

- **Local, artist-led programmes**, including Associate Schools and many of our talent development programmes. These programmes require in-depth, artist-led, bespoke training and learning.

- **Large-scale, teacher mediated models**, including Barbican Box, that focus on providing a catalyst for creativity in others. Enabling us to work remotely and at scale through the professional development of artists and teachers.

Over the course of 2016/17, our work has started to see this dual approach in action, and we will continue to see further consolidation and growth over the 2017/18 period:

- **Local** - In September, we launched our new Associate Schools pilot programme, a new partnership model in East London that sees us working in-depth with three schools for a three year period (see section 3b for further details).
- **National** - In February, we launched our first ever regional pilot of Barbican Box, in Manchester. Generously funded by the Lord Mayor's Appeal, this pilot has come at a significant and very timely moment in our strategic development. Working in partnership with HOME, Complicite and UAL Awarding Body in Manchester, we are seeking to really test how the model works remotely, and whether the Barbican Box can be delivered at scale (see section 3b for further details).
- **International** - in January, the Director of Learning and Engagement and Head of Creative Learning were invited to South Korea by KACES (Korean Arts and Culture Education Service). Over the course of 4 days we delivered a series of presentations and workshops for arts education administrators, practitioners and policy makers in Seoul on the Barbican Box model and our approach to the training and development of artists working in participatory settings. KACES will shortly visit us back in London to continue to explore how our models could inspire and influence their own work and policy development.

The positioning of our work, and the potential for its local, national and international significance, will remain a significant priority for us in 2018/19 (see section 4).

#### **f. Diversity and inclusion**

Social inclusion remains at the very heart of what we do. We continue to strive to ensure that our work is relevant and accessible to a diverse range of individuals and communities. The past 12-18 months have seen us develop some particularly sophisticated mechanisms for engaging and enabling an even broader range of voices within the work of the department and organisation at large. This includes:

- community engagement work through our Barbican Ambassadors scheme (see section 3d);
- the development over the last 12 months of a new youth panel, which will launch this year (see sector 3c);
- the development and growth of our work with young people with learning disabilities, through our Associate Schools programme (see section 3b).

Each of these models has been designed to enable an authentic and meaningful dialogue and exchange with individuals and communities from a diverse range of backgrounds and experiences. This, in turn, has enabled us to better meet needs

and to understand gaps in staff skill set and expertise that we need to address. Professional development for Creative Learning staff over the past 6 months has included Makaton signing, autism awareness and trans awareness training. There is, as always, more work to be done and at the time of writing we are in the process of producing a departmental policy on equality and inclusivity that will audit our current position and outline future priorities for audiences, participants, artists and workforce.

#### **g. The cultural learning landscape**

We continue to work within the context of enormous change - in terms of the arts, the social and the educational landscape. From the EBacc to the new Post-16 Skills Plan, there are many shifting plates that invite us to continually re-examine what role an arts organisation can most usefully and meaningfully play to support schools and communities. Whilst this is nothing new, the pace of this change is significant, and ensuring that our department is able to positively respond to the world around it is paramount to all our Creative Learning work. Current drivers to our work aim to directly respond to these trends. We remain in a very strong place to respond to these changes, which includes how we:

- Convene and actively take part in Cultural Education Partnerships, networks and alliances across the City and East London, ensuring that we avoid duplication of activity, share best practice and understand the current trends within the sector. Includes:
  - City Learning and Engagement Forum
  - City of London Education Board
  - City Family Arts Network
  - East London Cultural Education Alliance
  - East London Music Education Hubs
  - Paul Hamlyn UK wide ArtWorks network
- Commission external consultancy and research as required. Includes:
  - A New Direction
  - Annabel Jackson Associates
  - Sound Connections
  - Paula Manning, Special Educational Needs consultant/ advisor
- Work with our network of partners across the common platform, the City, East London and beyond to develop a strategic and coordinated approach to delivering work and addressing sector-wide issues. Includes:
  - Creative Schools
  - Schools Visit Fund
  - Royal Opera House Thurrock Trailblazer

Within this context, a future priority for us is to continue to identify and articulate our place within the wider cultural learning ecology and what we can uniquely offer (see section 4).

## **2. Current Position**

**Creative Learning 2016/17 reach in numbers:**

- **35,000 people reached**
- **13,000 participants**
  
- **134** young people in our collectives and ensembles
- **24** Big Barbican Workshops in the 2016/17 academic year
- **37** schools from across **8** London Boroughs and Manchester
- **2551** students and **150** teachers in our **3** Associate Schools
- **30** Barbican Ambassadors
- **1,100** Creative Careers members
- **86** Barbican Blocks sessions
- **1,126** students taking part in Barbican Box

## **3. Overview of the 2016/17 Creative Learning programme**

### **a. Public Events**

**Goal:** *To deepen and enrich the experience of visiting the Barbican, Guildhall School and City of London for our audiences, empowering them to be creative and to discover more.*

### ***Barbican Blocks***

In the spring we launched our brand new initiative for families, **Barbican Blocks**, in the foyer's Old Shop space. Designed for families with children aged five and under to explore, play and stretch their imaginations, Barbican Blocks has proved a much welcomed addition to our foyers. Since opening on 3 February, we have been at capacity every session with children and parents who live in and around the Barbican, and have positively welcomed this new Creative Learning commission for our tiniest visitors. Barbican Blocks is just one of many projects initiated by the Incubator over the last few months, and is a key contribution from Creative Learning towards the Barbican's newly established strategic goals. Barbican Blocks is delivered by experienced play workers and focuses on child-led play, aligning with the Early Years Foundation Stages framework. The initiative has supported the needs of local partners and stakeholders, including the Barbican Children's Library, the LSO and a local Barbican nursery. At time of writing, since the residency launched we have run 86 sessions, with approximately 3,800 individual attendances (average of 45 people per session). Customers have given Barbican Blocks an average customer satisfaction rating of 4.59 out of 5, with 100% of attendees stating that they felt it was important that the Barbican are doing this, and 100% stating that they feel welcomed at the Barbican.

***"I just wanted to say a big thank for you for putting on Barbican Blocks. I have been 3 times now with my 1 year old, and she absolutely loves it! It's made the Barbican a great place for us to go during the week.***

***[...] I've told lots of parent friends about both events – they're all surprised to hear that the Barbican is so baby friendly but many have since visited.***

***Long may it continue! And a huge thanks to whoever puts these events on.”***

*Customer feedback  
Barbican Blocks*

### ***Beyond Barbican***

- The Barbican’s new pilot festival in October, **OpenFest**, attracted approximately 5,000 visitors. Presenting work from East London communities, the festival aimed to engage diverse audiences from Waltham Forest and Barking and Dagenham on site at the Barbican. A range of free workshops, performances and activities were programmed across the Barbican Foyers. Creative Learning highlights included: free Framed Film Club children’s screenings and workshops, Barbican Young Poets and Junior Poets, Pop Up Parks and DrumWorks. In addition, Boy Blue Entertainment worked with Creative Learning to programme 7 community based dance groups to perform in the Barbican Hall. On the day, coaches brought in approximately 200 participants and community members from Barking and Dagenham, and 46 families from Tower Hamlets.
- The first **Barbican at the Broadway Festival** provided an opportunity to showcase both our learning and participation work, and that of our partners, in the borough of Barking and Dagenham. Students from Barking and Dagenham schools and colleges came together to present original theatre and music pieces produced through our flagship Barbican Box programme, in a showcase which saw over 100 young people performing. This was followed by a performance from the (Im)PossibleWorks Satellite Collective, who came back together to re-create a composition co-written for Dialogue 2017: *Where the Water Curves*. Our Associate, Drum Works, also performed with their participants from across the borough and beyond.
- The Earthly Paradise Tent at our 2016 **Walthamstow Garden Party** was programmed by Creative Learning, featuring youth focussed performances from 138 young and emerging artists, 66 of whom were local residents aged under 18 years. The programme also showcased 4 Waltham Forest based youth arts organisations and the winner of our new Ideas Kitchen initiative.

### ***Gallery Family Days and Events***

Creative Learning’s public programming around Barbican Art Gallery exhibitions has evolved significantly this year. Central to this success has been the creation of a workshop space within the Gallery, which has enabled us to programme regular weekend workshops for ticket holders, in addition to bookable schools workshops to accompany guided tours of exhibitions. The latter have been particularly popular with sixth form groups (The Vulgar workshop programme in particular attracting fashion students from schools in London and beyond). In addition, Family Days have included a **Japanese House Family Day**, which attracted 462 attendees and featured a range of free drop-in workshops and events across Barbican spaces, including ‘Make a Tiny Tea House’ and more.

***“Great fun and full of learning. My daughter and I enjoyed it very much.”***

*Customer feedback  
Gallery Family Day*

## **b. Schools & Colleges**

***Goal:*** *To create relevant and engaging learning experiences for local and national schools, empowering them to value and embed the arts and creativity across the national curriculum.*

### ***Associate Schools***

September saw us launch our new **Associate Schools** programme in East London. The initiative sees three schools sign up to a three year in-depth partnership with the Barbican and Guildhall School of Music & Drama. The Associate model involves a school-wide approach that aims to inspire teachers to harness the power and value of creativity within educational settings, and to widen access to the arts to all. Participating schools have the unique opportunity take part in a range of tailored arts and learning projects, designed to meet their school improvement priorities. Experimentation and evaluation underpins this programme, and for this pilot phase we are intentionally working with three schools from three distinctly different educational and geographical contexts: **Greenleaf Primary school in Waltham Forest, Sydney Russell secondary school in Dagenham** and the **Garden School in Hackney, for learners with autism** (background information on our three Associate Schools is included in appendix A).

Projects with our new Associate Schools to date have included creative coding sessions, teacher CPD and a termly assembly programme at The Garden for all students and their families to experience and access the arts.

The Associate Schools programme has come out of the growing recognition that the way we work with schools locally needs to change. Specifically, we acknowledge that in our schools work we need to:

- co-create programmes, responding to specific improvement priorities for schools;
- co-define a jointly agreed legacy from the outset;
- co-develop our own team’s skillset and expertise, providing time and opportunity for it to evolve and adapt with schools, in order to create relevant, accessible and innovative models.

At its heart, Associate Schools is a two-way learning process and dialogue. We provide learning opportunities that fit the needs of the school, and in exchange, schools provide professional development and up-to-date sector awareness for our Creative Learning staff. This has particularly been in the case in our work with the Garden School this year:

***“When arts organisations say the work is for SEN, they generally are not. The Barbican is different because it has tried to understand our way.***

*[...] It sets the agenda for a lot of things we do. Working with professional artists at the top of their game gives everyone the chance to celebrate the school and the children. It improves morale. It is good for parents to see their children having access to the facilities that mainstream children have. The children gain from getting out of the school and meeting other adults apart from the school teachers. Parents tend to lack the funds and the courage to take the children out in public, so the families often spend long periods of time at home. All the children are on free school meals and many come to school using Council transport. It is difficult for our families to access anything in the community because their children's behaviour is socially unacceptable.*

*[...] It feels like an equal partnership. The Barbican have done the training. They are using our tools and are already very skilled at using them.*

*[...] There have been no behavioural problems at the Barbican at all. One child, who has severe medical needs, gave the sign for 'home' when he was in the Barbican [...] When we move to the Barbican it is as if we are connected."*

*Annabel Jackson Associates*

*Interview with Deborah Snowden (Dance Teacher) & Pat Quigley (Head of School),  
The Garden School (Special Education School) Hackney*

### **Barbican Box 2017**

It has been a notable year for Barbican Box. Alongside our Visual Arts, Theatre and Music boxes, this year saw the launch of our inaugural Barbican Box for primary schools, alongside our first regional pilot of the programme in Manchester. Over the six month process, 44 classes from 33 schools participated in the programme, from across 8 London boroughs and Manchester. All participating groups have received workshops from our inspirational team of artist mentors, educational resources, teacher CPD training, and tickets to performances/ exhibitions at the Barbican.

- This year's **Barbican Art Box** used Barbican Art Gallery exhibition **The Vulgar** as a catalyst for students' exploration of style and identity in London. Combining street and studio photography, the project culminated in an event in the spring that launched this year's publication **VULGRRR**, a fashion magazine filled with striking images created by the 128 secondary school pupils who took part in the project. The launch event was attended by over 60 pupils and a further 150 guests including their teachers, friends and families. The students' work is currently on exhibition in the Barbican's Cinema Café.
- This year's **Barbican Music Box** was delivered in partnership with Barbican Music associates, **Serious**. Students had the unique opportunity to work with Guildhall School graduate and beatbox artist **Bellatrix**, who curated a Box on the theme 'finding your voice'. Students performed their own group compositions to an audience of approximately 470 family and friends in the Barbican Hall, supported visually by animations created by BA and MA students from University of the Arts London.



- Our **Barbican Theatre Box** was curated by world renowned theatre director **Ivo van Hove**, who presented three productions in the Barbican Theatre this year. Ivo and designer Jan Versweyveld developed the contents of Barbican Box 2017, enabling students and teachers to explore Ivo's work through his process of theatre-making both with Toneelgroep Amsterdam, and with practitioners around the world.
- In the autumn we produced our inaugural **Barbican Primary Box**. Celebrating the 350th anniversary of the **Great Fire of London**, pupils created their own creative responses to the Great Fire, each grounded in storytelling, animation and film-making. In total, 5 classes from 3 primary schools from the City and East London took part, and we intend to expand the project further in 2017/18.
- Generous funding from the Lord Mayor's Appeal provided a highly valuable opportunity to test a regional expansion of Barbican Box. The pilot involved 4 schools and FE colleges from the Manchester area, in partnership with **Complicite**, **HOME** and **UAL Awarding Body**. In tandem with the pilot, we are engaging in consultancy with a range of potential national partners. The pilot has allowed us to robustly test how the Barbican Box model translates remotely beyond the Barbican and London, and is providing insights into a range of key areas of enquiry, including: needs analysis mapping in the regions, partnership working infrastructures, financial modelling, licensing, intellectual property and quality assurance.

***“Working with The Barbican and Complicite has been amazing. For students from a small town in the North West to be able to work with two world-known theatre establishments has really helped to put their learning into a wider context and establish aspirations beyond their local area. The students have been enthused and excited by the Complicite workshops, leaving them full of ideas and concepts they want to explore. The CPD and support provided for teachers has been outstanding too, it has given me the inspiration to try out new methods and explore different ways of working.”***

*Michelle Mahoney, Teacher of Dance and Performance,  
Carmel College, Manchester*

***‘Obviously you hear about all the things that happen in the world but you never really discuss it with your friends or anything. It’s quite nice to see what other people think about and to know that you’re not kind of alone.’***

*Jack and Grace, Students,  
Denton Community College, Manchester*

### **TeachMeets**

Our regular Teacher Preview Nights have quickly become established as valued opportunities for teachers to connect with the Barbican and each other. This spring we developed the model further, piloting a new type of teacher event. TeachMeets

are a recognised format for teachers to share skills and knowledge with each other, and combine a networking event with presentations by teachers on their own classroom practice. 45 teachers attended our first TeachMeet event in May, which was open to teachers from across all arts disciplines and other subject teachers looking to integrate the arts into their classrooms. The event linked with the recruitment launch of our 2018/19 Barbican Box and Young Creatives programmes, as well as providing an opportunity for teachers to attend an event or exhibition at The Barbican.

***“Slick, informative, inspirational”***

*Teacher feedback from our first TeachMeet event in May 2017*

### **c. Young Creatives**

**Goal:** *To equip young people with the skills and progression routes they need in preparation for careers and training in the performing, creative and cultural sectors.*

#### ***Talent Development***

134 young people have taken part in our 2016/17 training programmes for young artists, which include Future Band, Young Reviewers, Young Visual Arts Group, (Im)Possibilities, Young Poets, Young Photographers, Young Programmers and Young Songwriters (participants statistics can be found in appendix B).

- The **Young Poets** programme saw 25 young people aged 17-25 from diverse, largely East London backgrounds participate in the six-month programme. This year, the Poets’ showcase stepped up a notch, taking place at Milton Court Theatre to a sell-out audience. The Poets’ work has been published in an anthology, ***An Orchestra of Feathers and Bone***, and a series of posters presenting their work was displayed around the centre. In addition, in August 2016, Jenny Mollica (Head of Creative Learning) and Kieron Rennie (Barbican Young Poet) discussed young people and creativity on BBC London Radio. Jenny and Kieron discussed the Barbican’s Creative Learning offer, the challenges facing young people today and how the **Young Poets** scheme has helped Kieron move forward with his life.
- **Young Songwriters** is a new widening participation project. Working with a group of circa 20 young people, the programme is designed to respond to identified priorities for the Guildhall School to reach young people in East London who might not necessarily be thinking about further study at HE level. Through mentoring sessions, which include music talent and personal development, participants are being coached to create and write their own music, which will be performed at the Walthamstow Garden Party. The young people are coming into contact with the Guildhall School, being mentored by artists who teach at the school, in addition to being introduced to careers that exist within the arts.
- In May our **Young Visual Arts Group** presented ***Are You Sitting Comfortably?***, showcasing the work they have developed as a group since coming together in October. The showcase featured 11 original works from 13

young artists – and the group had input into the curation, planning, marketing and documentation of their event with support from Barbican staff.

- The 2017 **Chronic Youth Festival** took place on the weekend of 18 and 19 March. Curated entirely by our **Young Programmers**, a group of 16-25 year olds who meet regularly at the Barbican to learn about all aspects of film programming, distribution and marketing. The group selected films, supported with marketing and social media and helped to deliver the festival, including giving all on-stage introductions and leading Q&As. The festival focused on 'coming of age films'. Screenings were very well attended, with 420+ attendees each day (25% of whom were under 25), with 4 out of 6 screenings sold out. The young people chose to show a diverse range of work, including a programme of short films by young female filmmakers working today, and the UK premier of *Swagger*, a documentary depicting the lives of teenagers growing up in one of the most underprivileged neighbourhoods in France. The festival was rated 5 out of 5 by 73% of audiences.

***"I've participated in quite a few youth programmes and this is by far the best. People at other venues can't believe what we've done."***

*Participant  
Young Programmers*

***"Everyone I know is talking about this festival."***

*Sight and Sound journalist  
Chronic Youth Festival*

### **Youth Panel**

Young Londoners aged 14-to-25-years-old have been invited to apply to join the Barbican's first Youth Panel to help shape our work and embed youth voice and participation across the organisation. Members of the Barbican Youth Panel will meet once a month for a year to share their views on the arts programming and ethos of the organisation, working with departments ranging from Music and Theatre, to Marketing and Human Resources. They will also have the opportunity to get involved with major Barbican shows including art exhibition *Basquiat: Boom for Real!* opening in September, as well as gaining experience of teamwork, project management and leadership. There will be mentoring opportunities available, free tickets to some Barbican events, and travel expenses within London will be provided.

### **Creative Careers**

There are now over 1,100 participants aged 14-25 registered for our Creative Careers programme for young people and artists looking to pursue careers in the cultural and creative industries. Over the last year we ran 11 artist-led seminars that were attended by around 200 young people. Sessions have included:

- December 2016: **Networking** - Media consultant, David Thomas
- January 2017: **Producing - Music** with Barbican Contemporary Music Programmer, Chris Sharp

- March 2017: **Building your brand** with established companies Boiler Room, Village Underground & Vice

Of those that took part in the programme over the last year, 89% agreed that 'Participating has had a positive impact on my career in the arts'. Our online resource for Creative Careers was recently launched in March 2017 [creativecareers.barbican.org.uk](http://creativecareers.barbican.org.uk), providing an opportunity for young participants to explore other opportunities in the Barbican and across the arts sector as a whole.

***"It was really good to benefit and learn from experienced (practitioners), especially if you are thinking about a career in the arts"***

***"These sessions have allowed us to learn and interact with each other which has given me the confidence to progress in a road I thought was closed to me!"***

*Creative Career participants, 2016/17*

#### **d. Community**

**Goal:** *To nurture and develop relationships with local City and East London communities, widening access to the arts for everyone.*

#### ***Dialogue 2017***

The 2017 **Dialogue** project brought together community based groups with Guildhall School students and creative learning ensembles. Work culminated in two nights' of performances at the Broadway Theatre, Barking in February. Taking initial inspiration from Bedwyr Williams' Curve exhibition, *The Gulch*, this year's festival, entitled **Where the water curves**, included projects with homelessness charity St Mungo's, Barking and Dagenham based group Her Dynamic (a Somali Women's group), Broadway Playhouse (a group of young people with special needs) and Green Shoes (a mental health support group).

***"I can't think of another situation where I could be playing amongst such accomplished musicians, without fear of being embarrassed, where everyone is so friendly, helpful and kind."***

*Participant – The Messengers*

#### ***Beyond Barbican capacity building***

We have developed a number of initiatives designed to support established and grass roots organisations and local artists in Waltham Forest. These programmes aim to help build and develop the infrastructure in the borough to ensure the sustainability and continued development of initiatives including the Waltham Forest Garden Party. Our work has included:

- commissioning local artists to develop projects selected by the community through the Ideas Kitchen;

- a series of Community Masterclasses on aspects of business development and arts practice for practitioners in the borough;
- focussed, long-term planning with core Garden Party partners through action learning sets and mentoring.

Through these programmes we have built a network of over 120 local artists and organisations who remain engaged with our work in the borough. Waltham Forest Council have recently been awarded Arts Council/ Lottery Great Places funding to continue to develop initiatives such as these, and we are also now working in partnership with a local arts charity to build sustainable models for many of these programmes.

### ***Community Ambassadors***

In May this year, we recruited an additional 15 Community Ambassadors, raising our total number to 30. The Community Ambassadors are a diverse range of committed and passionate individuals who play a crucial role, connecting the communities of East London with our world class arts and learning offer. Their role involves visiting community groups to tell them about the Barbican, assisting those groups to attend events or signposting them to projects delivered by Creative Learning and carrying out evaluation to measure the impact our work is having on local communities. Our new cohort is incredibly diverse and includes individuals of Caribbean, African, Bangladeshi, Pakistani, Australian, British, Afro-Latina and eastern European heritage. Our youngest Community Ambassador is 17 years old and our oldest is 62. 75% of the cohort live in east London with 25% living in Waltham Forest and 25% living in Barking and Dagenham – our two East London target boroughs.

### **e. Emerging and Practising Artists**

***Goal:*** *To support and develop artists in their creative and professional development, through a range of formal and informal pathways with the Guildhall School, Barbican and our partners.*

### ***Open Lab***

The Open Lab programme offers circa 15 weeks a year in the Pit Theatre to artists and companies, providing opportunities to explore, experiment and develop new ideas. In March, as part of the development of her forthcoming work *Smack That*, Dance Theatre artist Rhiannon Faith spent a week working with a cast of 7 women who have shared their stories of surviving domestic abuse. A collaborative project, *Smack That* is commissioned by Harlow Playhouse with the charity Safer Places, the leading care provider for all victims of gender-based violence throughout Essex. *Smack That* will appear at the Barbican in 2018 as part of the Art of Change season.

### ***BA Performance and Creative Enterprise / Masters in Leadership***

The BA (Hons) in Performance and Creative Enterprise (PACE) was launched in September 2015, and has now completed a very successful first two years of activity. PACE focuses on the following in particular: Cross-arts; New work; Enterprise & entrepreneurship skills; Socially-engaged practice; Bespoke learning opportunities.

The first cohort of 6 students, who offer a mix of spoken word, music and theatre practice, have forged ahead in their second year, with strong contributions to both the Dialogue and Curious festivals, as well as commissions from The Museum of London, Apples and Snakes, and Rich Mix. Meanwhile, the new cohort of 14 students, who started in September 2016, have produced some very high quality shows, working collaboratively with both in-house tutors, and practitioners such as Ned Glasier, Chetna Pandya and Endy Mckay. They are a highly entrepreneurial group of students with a particularly strong interest in socially-engaged practice.

September 2017 will see a third cohort of a **further 14 students** starting the programme, bringing the total number currently studying to 34, with three parallel cohorts of students on this three-year BA. The first set of 6 students will graduate in July 2018, and we would hope to continue to increase numbers at the current rate, so aiming for a total student cohort of circa 45 students in September 2018. By 2020, we anticipate that PACE students will have worked with up to 2000 young people, artists and participants, and that approximately 30 PACE alumni will be working in the sector.

The Masters in Leadership has had a particularly strong year. This year's **Curious** festival, which showcases the student's own artistic practice, will take place over three nights in the Barbican Exhibition Halls. We are now beginning the process of developing a new MA for projected launch in 2019, building on the existing practice in both PACE and Leadership.

#### 4. Our future priorities

- a) Continuing to define our position within the **wider cultural learning ecology** in London and beyond remains a significant priority. Knowledge and understanding of equivalent venue-based learning programmes - for example the South Bank, Tate, National Theatre, Roundhouse, Lyric Hammersmith, Sage Gateshead, Lincoln Center in New York, as well as Conservatoire outreach programmes - remain an important part of our strategic development. In 2017/18 we will undertake research and consultation with external partners and peers, in order to openly explore how our provision is perceived, examine our key strengths and opportunities and refine our priorities accordingly.
- b) Over the coming year and beyond we are committed to further developing our Community strand, specifically in growing our expertise and engagement in **socially-engaged** work. Building on the existing foundations of Dialogue, we are keen to review and develop the contexts in which we work across all the art forms, with a particular focus on **inter-generational** learning and applied settings such as **health and social care**. As such, we are currently exploring the feasibility of adapting our Associate Schools model to launch a new 'Associate Communities' scheme. As with Associate Schools, the model would still focus on in-depth partnership working over a three year period – but would be re-framed to explore a wide range of informal, socially engaged contexts, including hospitals and community centres. Within this context, it is also particularly important to us that we continue to strengthen relationships with our immediate neighbourhood communities. Building on recent successes such as Barbican Blocks, where we have experienced clear local demand, we are keen to achieve a greater balance in the work of our community programme across the City and East London.
- c) We will also be continuing to grow and develop our work with children and adults with **physical and learning disabilities**. We are keen to learn from the success of our work in the Garden School, and explore how this can be replicated and expanded to achieve greater reach with more SEN schools. Furthermore, through consultation with industry experts, we will continue to ensure that all our provision remains fully inclusive and welcoming to artists, audiences and participants, and to play an active part in organisational learning and development around learning disabilities.
- d) The momentum of cultural education partnership working through the CoL Learning & Engagement Forum in and around the **Cultural Hub** is encouraging us to re-consider our local provision, and the potential for cross-organisational working across Hub partners to create a **destination for learning within the City**. We are keen to ensure there is an equal balance to our offer across the City and East London, and to allocate sufficient dedicated staff time through roles including our Community Engagement Manager and Schools Engagement Manager (the latter to be appointed). These roles will primarily focus on developing potential around our relationships with local City

based schools and communities. In particular, the Cultural Hub offers two significant areas of potential for us:

- how partners within the Cultural Hub can work more effectively together in order to address social cohesion, social mobility and employability issues through cultural engagement;
  - how partners within the Cultural Hub can collaborate to create a destination for cultural learning within the City.
- e) The Barbican Guildhall **Common Artistic Platform** also provides us with a unique opportunity to review a number of areas of shared priority, particularly around emerging strategies pertaining to our joint **creative enterprise, digital learning** and **under 18** provisions. We continue to ensure a coordinated and streamlined approach to professional development and widening participation across the Barbican and the School (and beyond), providing an incubator for the training and development of artists, teachers and cultural entrepreneurs.
- f) Early indications suggest that the Barbican Box pilot in Manchester has demonstrated high impact on pupils and teachers, and addressed need from local partners. We remain hugely committed to seeing our work increase its breadth and reach, and anticipate that Barbican Box will play a key role in facilitating the beginning of a national conversation with potential regional partners about **what role the Barbican and Guildhall School can play in cultural learning nationally**. As such, we hope to continue working regionally in 2018, alongside continuing to fundraise, consult and plan for an anticipated national expansion of the programme. Through partnership working, we aim to support the delivery of high quality arts education in the regions; building capacity within the sector (through the professional development of artists and teachers) and extending the reach of the Barbican and Guildhall School beyond its walls.
- g) The Barbican Blocks residency in the Old Shop space has provided us with a unique opportunity to test and develop an on-site provision for **families and early years**. We are currently in the process of exploring the feasibility for long-term use of the Old Shop space as a drop-in for under 5s, their families and carers, assessing the potential for a semi-permanent, pop-up installation in the space.
- h) The incubator facilitated 'Pit Shake-Up' project has provided us with a highly valuable opportunity to explore how the Open Lab programme can play into a wider infrastructure of **artist development** across the organisation, strengthening the offer and placing it within a more coherent framework. The new Pit Shake-Up programme will be built around three tiers of activity to create a clear and transparent developmental pathway. We anticipate that the forthcoming trials and pilots in this area during 2017/18 will provide significant learning and insights over the coming period and help to inform our Lab strategy going forwards.
- i) The proposed development of **a new MA in inter-disciplinary and socially engaged practice** will be a significant priority for us over the coming period. We are in the process of recruiting for a new Programme Leader to start in



September, who will be responsible for our Creative Learning undergraduate and postgraduate curriculum work (which includes the BA in Performance and Creative Enterprise, MMus Leadership and BMus Professional Studies, as well as our associated electives). This new post-holder will be responsible for leading on the development of the new MA and managing our curriculum team, reporting to the Head of Creative Learning.

- j) **Evaluation, research and advocacy** remain a key priority for us. Increasingly, the department has taken a highly reflective and iterative approach to the development of its models. An ongoing, evolving process of piloting, testing, evaluating and refining has enabled the success of many of our models, including Associate Schools and Barbican Box. This ethos of applied research is one that we are keen to continue to grow and embed, giving space for learning to inform our decision making at every juncture.

Within our working processes, we are now building on the strategic plan by identifying agreed Key Performance indicators and measures of success. We will review our standard data collection and evaluation toolkit, and take the opportunity to benchmark our practice against other arts and education sector organisations. Some structural changes in the team have increased our capacity for data analysis and reporting, and we plan to introduce regular impact reports alongside our current funder and stakeholder reporting. Finally, we are working alongside Communications and Marketing in a review of our stakeholder strategy, in order to take a more streamlined approach to invitations to events and sharings of our work and to establish a yearly stakeholder event to coincide with the launch of our new annual Year in Review publication.

## **5. Conclusion**

As shown, it has been a strong and fast-changing year for Creative Learning, consolidating the work of the department and managing the department through a period of transition and incremental expansion.

Whilst changing gears to better align Creative Learning with the strategic direction of the Barbican, Guildhall School and City of London, the past year has also enabled us to test many significant new projects and models, putting into place a number of important building blocks that enable us to achieve our ambitions.

In particular, this period has allowed us to pursue some subtle yet significant re-adjustments in our thinking and planning. A focus on:

- what we want to **change**, not just what we want to **do**;
- achieving a greater balance of **breadth** and **depth** in our scope;
- achieving a greater balance in the **social** and **educational** drivers to our work;
- a more developed understanding of **our own narrative** and, going forward, how we can harness its powerful potential to inspire, influence and catalyse change.

So much remains unknown to us at this stage – from the long-term consequences of the EBacc to the impact of the Post-16 Skills Plan. As such, it is vital that we continue to develop models that allow us to respond flexibly and with agility to a rapidly changing world, educationally, socially, artistically.

Alongside all the above, we have – and will continue to - consolidate, streamline and refine; to maximise our resources in order to make space for new and emerging strategic priorities within the context of tight economic times. In addition, it is vital that we continue to actively apply research and evaluation into our thinking and planning, allowing learning to directly inform and guide our decision making at every juncture.

And finally, as we continue to orientate ourselves, it remains important for us to assess and identify Creative Learning's position within the wider ecology; understanding the landscape and what we uniquely have to offer locally, pan London, nationally and internationally – today, and into the future.

## **6. Questions**

- a) What is the balance that we want to achieve between continuing our work in East London, and growing our work pan London and nationally?
- b) What is the balance that we want to achieve between core, established programmes and new work?
- c) What is the Board's perception of the role that Creative Learning can play within the wider ecology – across London and nationally?
- d) What is the role that research can play in the development of Creative Learning's work?

### **Jenny Mollica**

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## **7. Appendices**

### **Appendix A**

#### **Preview of Creative Learning Highlights in 2017/18**

The Art of Change season in 2018 has provided us with a unique opportunity to programme some highly relevant and engaging new projects in the coming year. Highlights include:

#### ***Subject to Change* Throughout 2018**

What do we know today, and what are the unknowns of tomorrow? *Subject to Change* invites twelve young poets to speak to our changing world, one for every month of 2018. Created for Barbican digital and online channels, the Barbican will issue a poem for the month written and performed by young, emerging spoken word artists. In our fast changing times, *Subject to Change* aims to fleetingly capture the shifting landscapes of the present through the timeless art of poetry.

#### ***Youth Manifesto Project* Fri 4 May 2018 Barbican Centre**

What could the arts be offering young people? What could arts buildings of the future look like? What performers do young people want to see on stage? What skills do they want to learn now, that we should be providing? What might emerge through an exchange of ideas between young people from the UK and the US?

Bringing together young people aged 14–18 from London and Los Angeles, the Barbican will be asking students to think about what they need from the arts in the future as part of the LA Philharmonic's Barbican residency. Creating a manifesto in one day, young people will join us for workshops, talks, debates and open rehearsals on 4 May 2018, in partnership with the LA Philharmonic's education team. Ideas will be captured through an interactive workshop process, ultimately resulting in a published book for distribution in the UK and the US. *Part of Sky Arts Art 50.*

#### ***18 x 18* Sep 2017 - Jul 2018 Sydney Russell School, Dagenham**

18 x 18 is a year-long artistic residency in one of Britain's largest secondary schools, Sydney Russell School in Barking and Dagenham. Marking the 100 year anniversary of suffrage and the Representation of the People Act in 1918, the residency will celebrate the rich feminist heritage of Barking and Dagenham, exploring the female heroes that have come to define the borough's past and present and boldly imagining how its young people will go on to define its future and become the change makers of tomorrow.

Working with eighteen different classes from Sydney Russell School for a whole academic year, eighteen artists/companies including leading theatre company Complicite, beatboxer Bellatrix and award-winning filmmaker Eelyn Lee, will work with students and teaching staff at the School to deliver an ambitious and wide-

ranging programme of creative projects. Taking inspirational female figures and activists from the borough as their starting point, students will create films, performances, sculptures and photographs to explore the question: “what is the legacy of this heritage, and what does it mean to be a leader of change, today?”.

### **Barbican Theatre Box**

**Sep 2017–Jul 2018**

Flagship schools project Barbican Box returns in 2018 with a Theatre Box curated by Tamasha, one of the UK’s leading theatre companies putting the diversity of the 21st century centre stage.

This year’s Box will create two characters, Leila and Justice, two east London 18 year olds who set up a detective agency. Students will receive a range of cases for Leila and Justice to solve and instructions for creating their own cases. Like the best detective stories in literature – from *Sherlock Holmes* to *Chinatown* – the heroes don’t only investigate mysteries, but also the society they take place in.

Led by Artistic Director Fin Kennedy, this year’s Box will be developed by the culturally diverse Tamasha Playwrights group and be accompanied by a unique package of learning resources, teacher training, artist mentor visits and theatre tickets.

Fin Kennedy, said: “Barbican Box is a fantastic opportunity to inspire a new generation of theatremakers and to showcase Tamasha’s unique approach to making work. The detective story archetype encapsulates Tamasha’s belief in theatre – that at its best it’s an investigative tool for exposing the fundamental human truths which connect us all.”

The programme will work with 26 east London and South Essex schools and colleges, culminating in performances at the Barbican.

### **Young Creatives On Change**

**Wed 3–Mon 29 Oct 2018**

Work by young creatives from our Barbican Guildhall Creative Learning programmes will be presented in a new exhibition at the Barbican Library from 3 – 29 October 2018. Tying in with National Poetry Day for the month of October, the exhibition will include work by our Young Poets and Young Visual Artists on the theme of change.

This exhibition will link to the 2018 Pit theatre programme, where Barbican Young Poets will perform repertoire from this exhibition at a live public event in The Pit, mc’d by Jacob Sam La Rose.

## Appendix B

### Creative Learning Associate Schools

#### **Sydney Russell Secondary School, Barking and Dagenham**

1908 pupils

110 Teachers

41.9% eligible for free school meals (national average 29.3%)

30.4% English as second language (average 15.7%)

#### **Local Area (LSOA)**

- within the lowest 40% nationally for educational deprivation,
- lowest 20% for income deprivation affecting children and the
- lowest 10% for barriers to housing and services deprivation.
- within the lowest 20% for National Multiple index of Deprivation

#### **Greenleaf Primary School, Waltham Forest**

518 pupils

32 Teachers

23.3% eligible for free school meals (average 25.4%)

54.2% English as second language (average 20%)

#### **Local Area (LSOA)**

- within the lowest 40% nationally for educational deprivation,
- lowest 40% for income deprivation affecting children and the
- lowest 20% for living environment deprivation.
- within the lowest 20% for National Multiple index of Deprivation

#### **Garden School, for learners with autism (age 4 to 16), Hackney**

125 pupils

100% Special Educational Needs

59.2 English as a Second Language

72.8% Free School Meals

## Appendix C

### Participant statistics – Young Creatives

#### Young Creatives: Ensembles and Collectives

	Young Poets	Young Songwriters	Young Visual Arts Group	Young Reviewers	Young Photographers	Young Programmers	Future Band Unique participants	TOTALS/ AVERAGES
No of places	25	10	18	10	7	18	46	134
male	36%	60%	28%	30%	43%	50%	48%	42%
female	60%	40%	61%	70%	57%	50%	52%	56%
other	4%	0	6%	0%	0%	0%		2%

	Young Creatives Cohort (2016/17)	London Average (2011 census):
White	50%	59.79%
Asian or Asian British	11%	18.49%
Black or Black British	21%	13.32%
Mixed	14%	4.96%
Other/ unknown / prefer not to say.	4%	3.44%

# Appendix D

## Creative Learning – Publication and Print, September 2016-July 2017

Creative Learning Strategy Print:

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Barbican Box Resources:



Barbican Box Theatre



Barbican Box Music



Barbican Box Primary – The Great Fire of London



## Public Event Activity Resources:



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## Family Activity Sheets produced for:

*The Vulgar: Fashion Redefined* (13 Oct – 02 Feb 2017)

*The Japanese House: Architecture and Life after 1945*  
(23 Mar – 25 Jun 2017)

Creative Learning Publications:



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 Vulgrrr - Photographs by Young Artists 2017



Barbican Box 2017



Where Darkness is Not an Option: Junior Poets Anthology 2017  
 Barbican June Guide 2017 – feature Barbican Junior Poets



An Orchestra of Feathers and Bone  
 Barbican Young Poets 2017



Public Events:



Barbican Blocks – April 2017

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Barbican at Broadway Festival – March 2017  
Photos: Camilla Greenwell



Japanese House Family Day, 23 April 2017  
Photo: Susan Sanroman



# Schools and Colleges



Barbican Box Theatre – Showcase,  
14 -16 March 2017  
Photos: Camilla Greenwell

Barbican Box Music -  
Showcase, 28 Feb 2017  
Photos: Camilla Greenwell



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Barbican Box Primary – Box images and  
sharing day with Greenleaf Primary School (an  
Associate School).  
  
Photos: Olivia Hemingway (Box Images)  
Camilla Greenwell (Sharing day)



Barbican Art Box - Publication Launch, March  
2017  
Photo: Jemima Yong

Big Barbican Workshop  
Photo: Camilla Greenwell



Young Creatives



Young Visual Arts Group – Are you sitting comfortably? 14 May 2017

Photos: Camilla Greenwell



Chronic Youth Film Festival – 18 & 19 March 2017

Photo: Matthew Kaltenborn



Barbican Young Poets Showcase – 24 March 2017

Photos: Dan Hipkin





# Community

Dialogue – 22 & 23 February  
2017

Photos: T Films



Ideas Kitchen

Photo: Monica Mendezaneiros



Visual Minutes from 'Developing your Brand' Community Masterclass  
11 October 2016



# Emerging and Practising Artists



BA (Hons) Performance and Creative Enterprise students



Rhiannon Faith OpenLab artist

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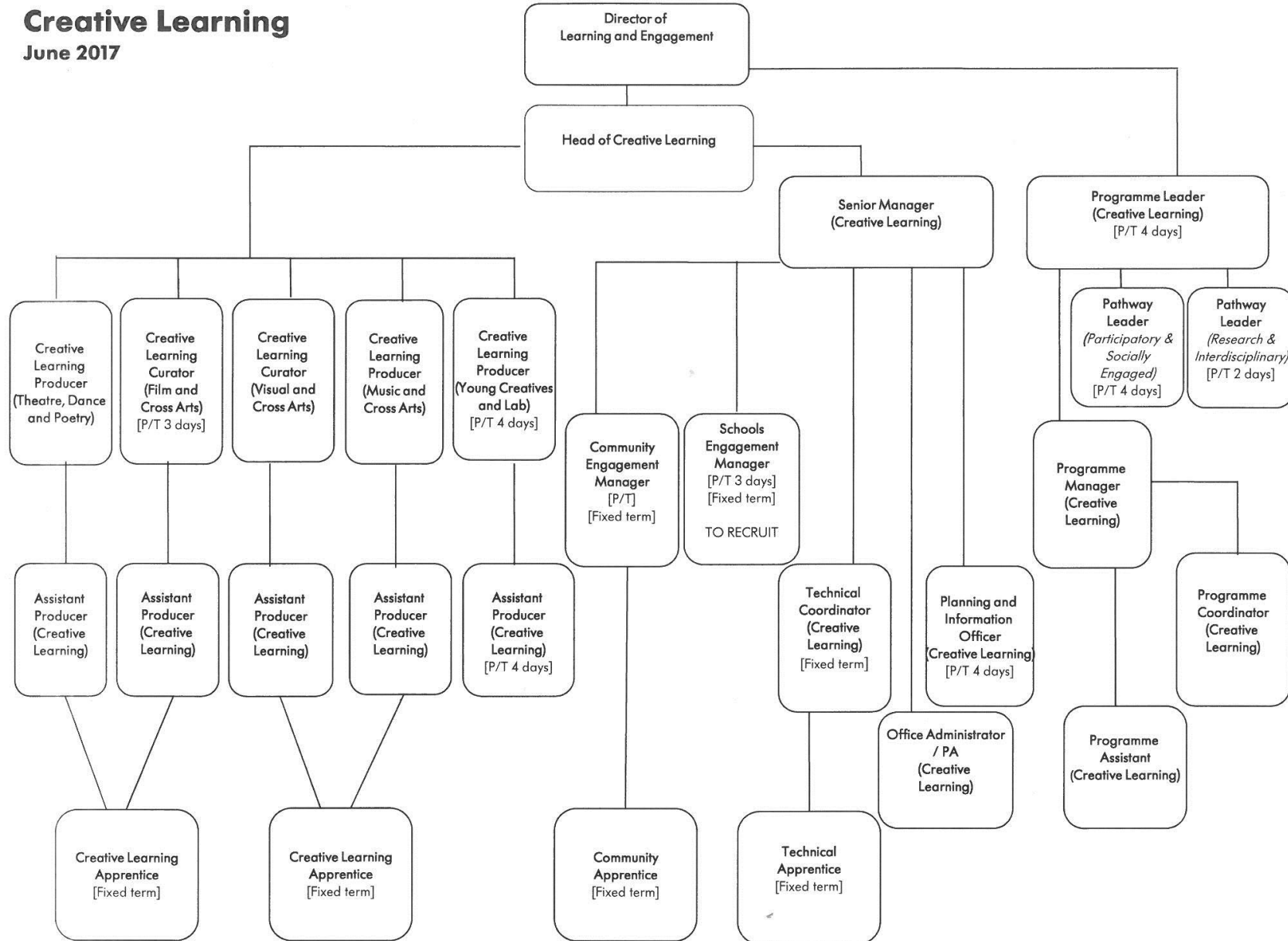
ArtWorks Symposium – 18 January 2017





# Appendix E Departmental Organogram

**Creative Learning**  
June 2017



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