

Committee(s) Barbican Board	Dated: 24 July 2019
Subject: Creative Learning Board Report	Public
Report of/ Report Author: Jenny Mollica, Director of Creative Learning	For Information
<p><u>Summary</u></p> <p>This report provides an overview of the Creative Learning department's current areas of activity and strategic focus. It outlines the impact of our activity over the past year, and points to key future strategic projects.</p> <p>The report is structured as follows:</p> <ol style="list-style-type: none"> 1. Introduction 2. Progress and developments 3. External context 4. Overview of the 2018/19 Creative Learning programme <ol style="list-style-type: none"> a. Families & Early Years b. Communities c. Schools & Colleges d. Young Creatives e. Emerging & Practising Artists 5. Our future priorities 6. Conclusion 7. Appendices <p>Recommendation(s)</p> <p>Members are asked to: Note the report.</p>	

Main Report

1. Introduction

Over the course of 2018/19, Creative Learning has reached **38,200** people, with **22,784** engaged as direct participants in our programmes.

Our mission, **Creative Skills for Life**, continues to underpin all aspects of our work and approach in the design and delivery of meaningful and impactful learning experiences across all the art forms, and across our five strand areas: Families, Schools and Colleges, Communities, Young Creatives and Emerging and Practising Artists.

The past year has seen a number of successes and developments for our joint learning division with the Guildhall School. Notable highlights for the year have included a national achievement award from the Creative Learning Guild for our work in SEND, in recognition of our partnership with the Garden School, a specialist school for learners with autism, and successful bids to the Esmée Fairbairn Foundation, Heritage Lottery and Edge Foundation for the strategic development of our work with schools, communities and young people.

Our work and objectives continue to develop in direct alignment with the Barbican, Guildhall School and City of London's strategies, as we continue to *Contribute to a flourishing society, Support a thriving economy and Shape outstanding environments*.

2. Progress and developments

There have been a number of key funding bids that have enabled the strategic development of our work throughout 2018/19. As follows:

a. Esmée Fairbairn Foundation

Confirmation last July of our successful bid to the Esmée Fairbairn Foundation for £300k towards the national development of our schools work was a particular milestone moment for Creative Learning. This has supported us in the strategic development of a significant new three-year programme of regional development, laying the foundations to support our future ambitions for working nationally for many years to come.

The programme, currently in its initial scoping and development phase with a range of national partners, aims to test and develop 'place-based' collaborative working models with regional arts and education institutions across three geographic regions of England to enhance the delivery of high-quality artist-led experiences in underserved communities. Key areas of collaboration will be around the CPD of teachers and artists in each region that we work to complement and support local infrastructure.

Establishing new partnerships in three distinct areas (Urban, Suburban, Rural), we aim to strengthen our role as a cultural education provider within the national arts and education ecology, learning from regional partners on how to improve our own work, while supporting local venues and infrastructures to deliver a sustainable cultural education offer in their local areas.

b. Heritage Lottery Fund

In addition, a successful grant for £65k from the Heritage Lottery Fund for a 1-year project, 'Laying the Foundations' has had a significant impact on diversifying and expanding our wider learning and engagement work, within the context of the combined histories of the Barbican and Guildhall School.

This year we have engaged with young people from across East London, and isolated older people from the City and surrounding areas of London, enabling them to learn about our heritage through a series of exhibitions, digital outputs, workshops, and learning activities.

Supported by a new Project Officer, the Archive Curators, and London Metropolitan Archives - and in consultation with key staff from across the Barbican and Guildhall School - the project enables us to begin to develop plans for a larger 2nd phase proposal to the Heritage Lottery Fund that could include support for capital, conservation, management, and public engagement in a public facing archive space.

c. Edge Foundation

In March, we were awarded almost £40k by education charity, the Edge Foundation, to encourage young people into careers in the creative industries. The grant was one of just eleven awarded this year by Edge. The Edge Foundation campaigns for a coherent, holistic and socially equitable education system, to enable all young people to fulfil their potential.

Partnering with leading creative industry employers, we will be piloting new collaborative partnerships later in the year between schools and creative industries. Teachers from Art & Design, Computer Science, Music, and Media departments will collaborate with employers and artists to design 6 workshops and an accompanying teaching resource based on fusion skills; a broader 'bundle' of skills categories including digital, creative, social, interpersonal competencies as well as a range of cognitive skills such as judgement and decision-making, critical thinking and problem-solving. The project will bring together teachers, creative practitioners and employers to co-design a Project Based Learning programme aimed at inspiring 90 KS4&5 students from three schools around opportunities in the creative industries.

Participants will also visit the high-quality commissions under the Barbican's 2019 year-long season, *Life Rewired*, exploring arts, science and technology. Headlined by a cutting edge Artificial Intelligence exhibition, participants will experience the work of leading creative professionals from international universities, arts institutions, and digital creative agencies. The aim is to use this as a provocation to explore the human skills that will be increasingly desirable as the world of industry shifts into the digital age.

Students will also have the opportunity to attend a bespoke careers event and visit a relevant workplace, where they will learn about progression routes, and directly engage with creative employers. Supporting the Edge Foundation's plan for 14-19 education, participants will learn from employers themselves about hidden jobs, career opportunities, and the most relevant pathways in their education to progress into different creative industries.

Evaluation of the programme will help to inform and innovate methods of classroom learning and will be shared widely across the education and arts sectors.

3. External context

a. Education

As noted in last year's report, we continue to work within the context of enormous challenges for schools and further and higher education landscapes. From the EBacc to the new T-Levels Plan post-16, and the more recent emergent proposals of the new Augar Report on post-18 education policy, there are many shifting plates that invite us to continually re-examine the role that arts organisations and conservatories can and should play in the delivery of meaningful cultural learning in schools. Data provided as of August 2018 indicates that:

- Arts GCSEs have fallen by -35% since 2010
- Following this pattern, A Level entries are also falling. Particularly hard hit are the performing arts, with declines in the last year alone of -26%
- Number of hours arts subjects taught in England's secondary schools has fallen by -21% since 2010
- Number of arts teachers is down by -20% since 2010

Furthermore, in a 2018 survey by the National Association of Head Teachers, 92% of school leaders said that they expected to face a budget deficit in the near future, placing the resourcing of, and access to, cultural enrichment activities in schools in an increasingly vulnerable position.

In May, Ofsted released a new Education Inspection Framework for all schools in England, for use from September 2019. Whilst the new framework does not make any explicit criteria for creative and cultural learning in its 4-point scale for graded judgements, it does require all students to study the 'full curriculum' by 'teaching a full range of subjects for as long as possible'. It also requires a curriculum that provides for learners' 'broader development, enabling them to develop and discover their interests and talents' and that supports them to develop 'resilience, confidence and independence' as 'active citizens' who can 'contribute positively to society'.

Given what we know about the evidence and impact of the arts on learners - in which, for example, students from low-income families who take part in arts activities at school are three times more likely to get a degree and 20% more likely to vote as young adults (Cultural Learning Alliance, 2018) – we hope that this new framework will provide a more open door for dialogue with schools on how culture and creativity

can play a central role in supporting them in achieving excellence in *all* areas of a broad and balanced curriculum for students, from wellbeing and personal development, to attainment and employability.

Ensuring that our department is able to respond positively to changes within mainstream education is of paramount importance to our work, and many of the current drivers in our programming aim to directly respond to these trends. We remain in a very strong place to respond to, advocate for and influence the arts education landscape through our long-standing relationships with partners and alliances across the City, East London and, ever increasingly, our national networks. As the joint learning division of an arts centre and conservatoire within the context of Culture Mile, the potential to develop work with local authorities, training providers and academy trusts to deliver world class creative learning and training will continue to inform our direction of travel.

b. Health and Wellbeing

In the UK 1 in 10 secondary children have a diagnosable mental health problem, an average of every three children in every classroom (Young Minds, 2016). In addition, the UK ranks 14th out of 15 countries for wellbeing in the Children's World study (Rees & Main, 2015). There is growing evidence of the impact of the arts in improving mental and physical health, with study after study finding that subjective wellbeing is improved by taking part in arts activities.

In an increasingly uncertain and unpredictable time, we know that many young people today are deeply concerned by the state of our global health. From politics, to the environment and terrorism, we increasingly live in a time where threat can be felt on a personal, national and global level, and can feel tangibly real and close for us all.

This, compounded by the 24-hour availability of information via social media and technology creates an environment of high vigilance; a perfect storm of noise without sense or signal. It's a complex environment for us as adults to navigate, let alone our children and young people who are still developing emotionally and cognitively throughout their teens, and where lives can be exposed and laid bare in an instant by Twitter or Instagram. Furthermore, in an era of high-octane communication, in which headline-grabbing, binarized views and opinion are held up as fact, young people increasingly report feeling a sense of pressure to have rapidly developed fully formed opinions and outspoken views, often reducing the time and opportunity to explore the nuance of context, or to assimilate and consider alternative perspectives and points of view with critical distance. And this is without the many life altering circumstances that can occur in many home environments, from bereavement and loss to crime and domestic violence.

In Creative Learning, we believe passionately in the power of the arts and creativity to provide a safe space for children and young people to explore the 'grey areas' in the world. Many of our programmes are designed to enable children to creatively explore the unknowns, to express things that may not be possible for them to say in a conversation and – very importantly – to put ourselves in another's shoes and

intellectually and emotionally engage with alternative viewpoints, as both artist and audience.

This year, we arranged whole team training with leading charity for mental health and young people, Young Minds, to support the development of our Creative Learning staff in managing the increasing levels of pastoral support required by young people on our programmes. We have also been proud to develop a number of new pilot projects with the brain injury charity Headway East throughout 2018/19 (see section 4b for further details). In addition, we are currently in the process of designing a new programme of wellbeing initiatives, with a view to testing and developing many of these throughout 2020.

I firmly hold the view that the arts and creativity generally are not “additional”, they are fundamental. They are the glue that holds life together; that for some of us, makes life bearable and, for most of us, makes life better. They are what it is to be human.

Richard Findlay, Chair, Creative Scotland

c. Employment and Skills

The downturn in creative education in schools runs counter to an ever-heightened awareness of the importance of creativity within the health and social care, and skills and innovation sectors.

In relation to the latter, it is widely acknowledged that the creative industries are one of the fastest growing sectors of the British economy, developing at more than twice the rate of the economy as a whole. From 2012 to 2016, the number of jobs in the creative and cultural industries in London rose by 24% (Centre for London Culture Club report, 2019), and the creative economy currently accounts for 1 in 11 jobs in the UK (DCMS, 2016). In addition, in 2015 Nesta found that 87% of highly creative jobs are at low or no risk of automation, compared with 40% of jobs in the UK workforce as a whole.

Our creative economy now employs 1 in 11 of the working population. But we also have a talent crisis. We are failing to provide enough young people with the right mix of skills for many of the exciting jobs in the creative economy as well as in other sectors.

Creative Industries Federation, *Social Mobility and the Skills Gap Creative Education Agenda*, 2016

As such, throughout 2018/19, Creative Learning have undertaken a full review of our activity in work-based learning, careers advice and employability in close partnership with HR and the Guildhall School's Enterprise team. Specific new initiatives have included a pilot young entrepreneurs incubator programme, a newly refreshed season of Creative Careers sessions, new work experience pilot schemes, a strategic review of workforce diversity, and a new pilot fusion skills project for schools, funded by the Edge Foundation (see section 2c).

Social mobility and fusion skills remain key drivers for the mission and purpose of Culture Mile Learning (CML), and Creative Learning continues to actively engage with a number of CML strategic work streams and collaborative programmes, including Bundle Days, Research and Evaluation and Teacher CPD.

The Director of Creative Learning was also engaged in 2018 as an external advisor on the Centre for London's new 2019 publication, *Culture Club: Social Mobility in the Creative and Cultural Industries*.

4. Overview of the 2018/19 Creative Learning programme

Creative Learning 2018/19 – our reach in numbers:

38,200 people reached

22,784 participants

136 young people in our collectives and ensembles

1,078 students from **39** schools, from across **8** London Boroughs and Manchester participated in our Barbican Box programme

347 students participated in **36** projects as part of our Change Makers residency at Sydney Russell School

15 Youth Panel members

1,202 attendees to **11** Family Film Club workshops

10,000 visitors to our new early years space, Squish Space

57 community groups engaged from **15** London boroughs

71,718 Young Barbican members

a. Families and Early Years

Strategic Plan goal: To inspire children and families visiting the Barbican, Guildhall School and Culture Mile to be creative and discover more.

Underpinning our approach to our work with families is a focus on developing the environments and conditions for active learning, in which parents and children can take ownership of their own enquiry and follow their creativity and curiosity.

Developing the on-site offer for families and early years, in close collaboration with Culture Mile, remains a key driver for our work in building the Barbican as a destination – and we will look to continue to expand and develop this offer over the coming year. Highlights in 2018/19 include:

i. Squish Space

October 2018 saw the launch of a major new strategic project for Creative Learning, *Squish Space*, our brand new early years space in the Level G Studio and Barbican Foyer. Devised by artists and playworker duo Lisa Marie Bengtsson and India Harvey, *Squish Space* is an inclusive, sensory, interactive play space, full of creative ideas for the under 5s and their parents/ carers. This new, regular family offer is now running 10am-4pm on selected weekdays in the Level G studio in the Barbican

Foyers. Within its first 100 days Squish Space reached over 10,000 visitors, with initial evaluations indicating that visitors are coming from a wide range of London boroughs.

ii. **Art Gallery Family Days and Storytelling sessions**

Over the course of 2018/19, we have continued to run a number of family days and workshop sessions in conjunction with the Art Gallery's exhibition programme.

These have included family days for the *Modern Couples*, *Lee Krasner: Living Colour* and *AI: More Than Human* exhibitions. In addition, we commissioned a series of family storytelling sessions in the Curve for ages 3-8 in response to Daria Martin's *Tonight the World* and Francis Upritchard's *Wetwang Slack* exhibitions.

Furthermore, we continue to design and produce Family Activity Sheets for every Barbican Art Gallery exhibition.

b. **Communities**

Strategic plan goal: To nurture and develop sustainable, two-way relationships with local City, Islington and East London communities, widening access to the arts for everyone.

Creative Learning Annual Survey Headline Data - Communities:

100% of community groups agree or strongly agree that participating in an on-site project over the last year has increased the sense amongst our service users that the arts are 'for them'

89.5% agree or strongly agree that opportunities available to their organisation are **unique**

88.9% agree or strongly agree that we have **inspired** their service users

In 2017/18 we developed a Community Engagement Framework, which exists to:

- Create meaningful two-way relationships with communities and offer them a voice within the Barbican: focusing on those with existing barriers to the arts, such as challenging life circumstances, geographical and financial obstacles. We reach these communities through working in collaboration with established charities and community organisations.
- Help us discover barriers to our offers so we can overcome these, in order to continue to offer world class 'Arts without Boundaries' to all.
- Create a more inclusive Barbican which is even more open and accessible to all.

Although created and led by Creative Learning, the Community Engagement Framework exists to be utilised and embedded centre wide, ensuring that we are

giving opportunities for decision-making, collaboration and participation from the widest possible range of people. The adoption of this framework will enable us as an arts centre to ensure that as this offer grows, we become more relevant to a wider range of people.

Since its creation last year, we have come a long way over 2018/19 in activating the framework. Our key successes in the five goal areas of the framework are:

Engaging communities as advisors and decision makers

Our new Barbican Youth Panel has been established. All the members of the panel are aged 14-18 years, and bring a broad range of levels of previous engagement with the Barbican, as well as forming a diverse group from across key areas we work with. The panel are working on strategically focused projects across the year, relating to the theme of 'The Barbican as a destination for young people'. They have selected projects themselves from a longlist created with staff from across the centre. These are:

- Young Barbican corporate partnerships
- Audience Experience
- Young Barbican offer for 14-18 year olds

Engaging communities as partners and collaborators

We have partnered with Headway East London, a charity working with survivors of brain injury on a few key events this year, with plans to formalise this relationship as our first Community Collaborator partnership from September 2019. Previous successful projects with this organisation include our co-created Community View for the *Modern Couples* exhibition in January 2019, where we worked with members from the charity to design and run workshop activity and creative responses to the exhibition.

In addition, earlier this year we invited 3 of our Young Poets alumni to lead a series of writing workshops with over 10 members of Headway East, responding to Daria Martin's *Tonight the World* exhibition. The project ended with an inspirational and moving public poetry reading on Level G of the Barbican Centre, at which Daria Martin was in attendance. The work is now produced in a publication, *Where a Memory Lives*.

Life

Told by a 'collection' of doctors, that I should have / should be dead (following the accident). Therefore my goal (since then), is to find myself again and re-birth as much of me as is possible. That is without wishing to 'go back' exactly, as that is now impossible and I no longer have the position, ability, money or intelligence that I had before. So now; remaking me a 'whole' person is my goal and trying my best to counteract my disabilities.

A poem by John L (service user, Headway East)

From the Barbican Guildhall Creative Learning/ Headway East publication, *Where a Memory Lives*

Engaging communities as workforce

We continue to work with a team of 25 Community Ambassadors to support our community work. These ambassadors have been recruited to represent a cross-section of London, so they can help us reach deeper into the network of communities. Our ambassadors are key to our success in spreading the message of the Barbican and our opportunities to people who might otherwise never have heard or have thought to attend the centre. We are constantly extending these relationships, by conducting outreach visits and holding meetings where the ambassadors bring the knowledge they have gained back into the Centre.

Engaging communities as participants

We understand that barriers (geographical or otherwise) exist for people accessing our programmes. We are demonstrating our commitment to removing these barriers by taking projects directly to community groups, as an initial step to engagement. This is proving a successful model, with meaningful relationships developing with multiple organisations such as City Lane Memory Group and Age UK City of London, via bespoke projects we are running together. We have also been taking our previous under 5s residency, Barbican Blocks, out to community settings over the course of 2018/19, across the City of London and Islington Children's centres.

Engaging communities as audiences

Our Community Views model is now well established with Art Gallery, with successful events over the last 4 exhibitions. We have also piloted the model with the theatre team, and have plans to extend this to both the music and cinema programmes too. These Community Views not only bring community members into see our programming, they also act as an opportunity to gather their views, to ensure we utilise the opportunity to hear from community members.

We have also continued to collaborate with Culture Mile on a number of community days, including one at St Luke's on 17 February, for local residents (with over 630 attendees across the day), and a day in partnership with community organisation Nova, providing Culture Mile activities for those affected by the Grenfell tragedy.

Our visits [to the Barbican] are the first time they [service users] would have visited a major London arts centre. The impact it leaves on them is immense.

- Community organisation

This is what I need right now. I need some inspiration.

- Service user

c. Schools and Colleges

Strategic Plan goal: To create relevant and meaningful creative learning experiences for local and national schools, empowering them to value and embed the arts and creativity across the national curriculum.

Creative Learning Annual Survey headline data – Schools & Colleges:

90.9% of schools either agree or strongly agree that “the arts and cultural experiences available through Barbican Guildhall offer my education setting good value for money.”

81.9% agree or strongly agree that the “Barbican Guildhall provides a unique offer to schools” and that the “Barbican Guildhall’s offer enables my school to access high quality arts and learning experiences.”

81% agree or strongly agree with the statement that “I am proud that my school works with Barbican Guildhall” and “feel that the arts and learning experiences provided by Barbican Guildhall complement and support the school and the national curriculum”

Our creative learning activity in formal education settings remains our largest area of work, reaching **76 schools** in the 2018/19 academic year in London and nationally, with a regional expansion of our schools work now underway (see section 2a).

i. Barbican Box 2018/19

Barbican Box is our flagship schools programme and continues to support thousands of primary and secondary school pupils to turn their creative ideas into reality. In addition to our work local and nationally with Barbican Box, the 2018/19 year included an international pilot of Barbican Box in South Korea.

Barbican Box (Primary)

We were delighted to welcome back children’s author Michael Rosen for a second year running as the guest curator of our Barbican Box primary programme. This year, Michael’s focus for the Box was his own family history – using this as a starting point to explore stories of migration, language, culture and home. The Box invited students to explore what we call ‘home’ and who is ‘family’. The Box itself was designed to look like a house, with multiple rooms inside, each door hiding inside it an object and a poem that helped to encourage the students to discover and celebrate their own stories. On 6 February, Michael Rosen hosted the Primary Box showcase, with 8 classes from 4 primary schools taking part.

“We took part in the Barbican Box project, which was amazing. The teacher CPD was brilliant - what an amazing experience ... truly memorable. The children loved meeting him [Michael Rosen] at the end of the project too. The project was well thought out, well resourced, and brilliant value for money. The Barbican Box has pride of place at our school, ready to inspire children for years to come”.

Primary School teacher, Barbican Box

Barbican Box (Secondary & FE)

This year, our Barbican Box students in secondary and further education, covered 3 art forms - Music, Theatre and Visual Arts.

- The **2018/19 Theatre Box** was delivered in partnership with Slung Low, an award-winning theatre company that makes adventures for audiences outside of conventional theatre spaces. A total of 24 schools have participated in this year's Theatre Box – 16 schools from across the City, Islington and East London, and 8 schools from Manchester as part of our national partnership programme with HOME.
- The **2018/19 Music Box** was inspired by the Barbican 2019 theme *Life Rewired*, considering the impact technology is having on our society and culture. Native Instruments, world leading manufacturers of music software and hardware, curated this year's Box and invited grime artist Swifta Beater to work with them. The Box included Native technology and apps plus the opportunity to create your own instrument. On 21 January, 150 young people and their teachers from the 8 participating schools taking part in the programme visited the Barbican to watch Swifta Beater perform followed by a Q&A session, and then returned to the Barbican on 24 April to present and perform their work on stage in the Barbican Concert Hall.
- The **2018/19 Barbican Art Box** was inspired by our autumn exhibition *Modern Couples: Art Intimacy and the Avant-garde*. The Box focused on collaboration as an opportunity for experimentation and play, engaging a mix of artists and art forms that reflect the diverse array of works in the exhibition. It aimed to encourage teachers and students to look at the exhibition through a contemporary lens and create new work inspired by their own collaborations. On 25 March we launched *The Art of Collaboration*, a publication showcasing the work created during the project, curated by collective One of my Kind (OOMK). This 6-month collaboration with 7 East London schools saw 118 secondary school students respond to themes of activism, equal rights and collective working. The launch event gave a platform for artists, teachers and students to share their experience on the project and the artworks created included zines, film, prints and protest placards.

The opportunities to engage in real world arts settings and processes were invaluable to the students. Visiting the Barbican to view, create and perform theatre was a rich experience that was thoroughly enjoyed by our students. These experiences definitely improved their understanding of the world of theatre and improved their commitment, understanding and execution of theatre processes and performance.

Secondary School teacher, Barbican Box

Barbican Box (International Pilot – South Korea)

Following a period of consultancy and exchange with the Korean Arts and Culture Education Service (KACES) over the course of the past 2 years, we were delighted that the 2018/19 year saw KACES deliver their own pilot version of Barbican Box in South Korea.

The pilot programme delivered teacher training for 20 classroom teachers, alongside in-depth working with 4 schools. Data from KACES' research into the programme

indicates strong impact – demonstrating that the model adapts well to international contexts with differing cultural and educational ecologies. Feedback included:

- 90% of teachers who participated cited that the project increased their confidence to take risks in the classroom and enable a more student-led approach;
- 80% said that the experience had expanded their mindset;
- 77% said that the project has developed their understanding of artistic practices;
- 80% believed that the Box would help to empower the artistic and creative capabilities of both teachers and students.

The notion of supporting and empowering the classroom teacher through mentoring and training, as opposed to delivering arts education in schools through visiting external ‘artist teachers’, was very much a new approach to cultural learning for KACES but one that seems to have provided great scope for legacy and impact.

We are delighted to see the influence of our work extending internationally, and we will be continuing our dialogue with KACES to explore both the next steps for this project and the potential for other future collaborations.

Associate Schools

As we approach the end of our 3-year pilot Associate Schools programme, our relationships with our 3 associate schools has culminated in some extraordinary moments and highlights over the past 12 months, demonstrating the impact of this innovative programme. Our associate schools 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 for all. Highlights in 2018/19 have included:

The Garden School (Hackney)

Earlier this year, we were delighted to win a National Award from the Creative Learning Guild in the SEND Achievement category, in recognition of our associate schools work with the Garden School, a specialist school in Hackney for learners with autism. Comments from the Award’s judging panel included:

This work is so important to trigger development and talent in order to create real and long-lasting opportunities for disabled young people and children. Disabled young people and children are often only engaged in music for therapy and passive learning, but this programme to tailor make learning to the individual's potential and learning style is much needed for future change and levelling equality of opportunity for all. I applaud the approaches and commitment shown by the Barbican and look forward to seeing the results for years to come.

Judge, Canon Ruth Gould MBE

In addition to continuing our regular programme of tailored activity with the Garden School this year, we have extended our focus into working with families of the

students to support them to develop confidence in visiting the Barbican independently – to engage with it as a public space, welcome to all. On 24 March, 37 participants from 11 families attended and had private access to the conservatory, Squish Space and the option to go on a facilitated walk along the high walks. This was supported by a pre-visit just for parents to see the spaces in advance to prepare for access requirements. 100% of parents and support workers who attended rated the visit good or above, and 100% said that they would like to come back for similar events in the future. Feedback included:

Thank you for hosting this event. So nice to see new families having the confidence venturing out to a new and safe environment.

Support worker, The Garden School

I really enjoyed this experience and my child was happy and engaged. I didn't know that [the Barbican] was a free place open to everyone.

Parent, The Garden School

Finally, to celebrate the end of our award-winning partnership, we worked collaboratively with staff to curate a promenade performance at the school on 7 June, which included film and sound installations, an outdoor performance of Drum Works participants and a live art installation.

Sydney Russell School (Dagenham)

Our third year at Sydney Russell saw the culmination of the *Change Makers* programme, a year-long artistic residency at the school, marking the 100-year anniversary of suffrage and the Representation of the People Act in 1918.

On 11 December we opened our *Change Makers* exhibition at the Valence House Museum in Dagenham. The exhibition was the last in a series of celebrations and performances of work that took place throughout 2018, presenting work that had been generated and created throughout this innovative, year-long programme at the school.

On display in the exhibition were film, photography and textile works created by students in collaborations with artists Gal Leshem, Youngsook Choi and Kirstie Davis from RARA; filmmaker Eelyn Lee and photographers Marysa Dowling and Camilla Greenwell. Works included a replica textile Ford car as made at the Dagenham plant; portraits; a short film and banners and workwear designed by the students. On the opening night of the exhibition, a performance of poetry created by students from schools in Cape Town and Dagenham took place. The students worked with poets Toni Stuart and Sarah Perry to produce an anthology of work, *Herstories in verse*, which also launched at the opening.

The *Change Makers* exhibition was open to the general public at Valence House from 11 December 2018 - 2 February 2019. We are delighted that a specially commissioned bench featuring artwork from the *Herstories in verse* project now rests permanently at the entrance of the museum for members of the public to enjoy.

Finally, in April, a group of year 9 and 10 students from Sydney Russell had the opportunity to work with artists to learn about curation, exhibition design and heritage interpretation. Together they designed and installed a pop-up exhibition of the art works from Valence House back at the school, celebrating the end of the *Change Makers* project.

Greenleaf Primary School (Waltham Forest)

Our 2018/19 work with Greenleaf Primary School has continued to take a particular focus on poetry – an art form that the school were specifically looking to develop as part of their own improvement priorities for arts and culture.

For a second consecutive year, we produced a Poetry-in-Residence week at the school, which involved a week of poetry workshops with artists, culminating in a whole school presentation. Greenleaf students who had taken part in our Barbican Junior Poets programme during this academic year also performed their work, including a performance of their group poem, *An Ocean of Feelings*.

Staff and students attended the Barbican on Thursday 4 July for a final showcase event, celebrating our work and collaboration together over the past 3 years.

Finally, we are delighted to be commissioning a mosaic installation, featuring a whole school poem composed by pupils during the Poetry-in-Residence week, which will go on permanent display at the school from the next academic year.

ii. Work Experience

As referenced in Section 3c, over the course of the 2018/19 year, we have been reviewing our careers programmes in both formal and informal education settings. We know that with the exponential growth of new technologies, there is an increasing demand to ensure that children and young people have the relevant skills that are needed for the industries of the future. As such, we are currently in the process of reviewing the reach and impact of our careers offers, finding out more about where the gaps are for schools, young people and industry, and what our Creative Learning department may be best placed to offer within the wider ecology.

As such, this year we piloted two new work experience programmes with our partners to test and develop new models and approaches:

- In November, we piloted a new work experience scheme with Richard Cloudesley School in partnership with the Museum of London. The specialist school based in Islington works with students with physical disabilities and additional sensory needs. Students completed application forms and had mock interviews before being placed on 3 two-hour placements with departments across the centre including Art Gallery, Audience Experience, Theatre, Music, HR and Creative Learning. The PA to the Headteacher wrote a letter to the Barbican Board thanking Creative Learning and the Barbican Centre for ‘having the belief in our students and for giving them this wonderful opportunity’.

- In the first 2 weeks of July, we participated in Culture Mile Learning’s first work experience programme, hosting 9 student placements in departments across the organisation. The programme was launched with a Work Experience Taster Day on 29 April with a day of learning and skills development for young people, helping them to understand what the placements will entail. The model is aimed specifically at young people from less socially mobile backgrounds, with young people from alternative provisions, youth organisations and schools with pupil premium rates of over 65% invited to apply for the placements.

d. Young Creatives

Strategic Plan goal: To support young people to develop their creative voice, and to equip them with skills for life.

Creative Learning Annual Survey headline data – Young Creatives:

89.7% of Young Creative respondents either agreed or strongly agreed that working with Barbican Guildhall **increased their creative skills within their chosen art form.**

93.1% of respondents either agreed or strongly agreed that their involvement in Young Creatives programmes had **developed a wider skillset beyond their artistic practice.**

82.8% of respondents agreed or strongly agreed **that they had a strong sense of their own creative voice.**

i. Talent Development

Our talent development programmes for young people aged 14-25 continue to go from strength to strength, building an ever greater community of young artists who continue to work with us – and each other – beyond the life of their learning with us. This year, 180 young people took part in our collectives and ensembles in poetry, visual arts, music and film. Notable highlights this year include:

- **Young Poets**
2018 marked the 10th anniversary of our Young Poets programme. In honour of this special birthday, the Barbican Library hosted our 10th Anniversary celebration event with the opening of a new exhibition: *Constructing Voices* – an artistic collaboration between a selection of Young Poets, Young Visual Artists and Young Photographers that was displayed throughout the month of October, during national poetry month. The anniversary event saw performances from three Young Poets introduced by the programme’s founder and mentor, Jacob Sam-La Rose.

We were also delighted that former Young Poet Theresa Lola was named Young People’s Laureate for London 2019. A British-Nigerian poet and

facilitator, her debut poetry collection *In Search of Equilibrium* (Nine Arches Press, February 2019) was described as ‘a glorious hymn to being alive and wounded.’

This year’s cohort of Young Poets launched their 2018/19 anthology, *The Words for these Things*, at a showcase event on 22 March at the Barbican.

- **Young Programmers**

This year’s *Chronic Youth* Film Festival took place on 23 and 24 March. Curated entirely by our Young Programmers, the programme included UK premiers, Q&As, an open submission shorts programme and a showcase of British archive films.

We were also delighted that a group of Young Programmers alumni were invited to participate at the Sheffield DocFest, where they curated 2 films for the *Exchange*, a special programme of free screenings and talks. The group introduced their programme and also held a Q&A.

“I was able to get a new job almost entirely on the back of being a Barbican Young Programmer and the things I’d learned having been a part of the programme. [...] It’s hard to quantify but being a Young Programmer is the single best thing I’ve done since university. It has given me confidence, motivation and the aptitude to move far closer to places I’d like to be. For me the course has been priceless and a real personal asset. This can only be attributed to the generosity of Barbican (which astounds me) and the unfaltering care and passion which I have received from each one of the course leaders.”

Young Programmer, 18/19

- **Young Visual Arts Group**

The Young Visual Arts Group 2018/19 exhibition, *Concrete Salon*, took place on Barbican Level G over the weekend of 27 and 28 April. The group displayed a variety of works from small textile sculptures to live performance, film, 3D design and hand-made publications. Some members also curated a public programme of events including live music, poetry and performance.

- **National Open Youth Orchestra (NOYO)**

On 24 November we were delighted to launch the first ensemble session for our 6 NOYO London Training Centre trainee musicians, led by Bea Hubble and Julia Koelmans. The NOYO London Training Centre, jointly run by the Barbican and Guildhall School, is one of three training centres in the UK (alongside Bristol and Bournemouth) that supports young disabled people to develop their musical potential.

In addition, from 10-12 April, musicians from Bristol, Bournemouth and London came together for the 2019 NOYO residential. Held in the National Star College, Cheltenham, 18 young musicians rehearsed together across 3 days. The majority of participants defined themselves as disabled musicians, but the ensemble was also joined by non-disabled musicians, and featured a

range of instrumentalists including string, brass and woodwind players, a harpist, pianist, percussionists, guitarists and clarion players.

- **Young Digital Artists**

As part of the Barbican's 2019 theme, *Life Rewired*, a group of 8 young creatives from our programmes have been working with new media artist and curator Antonio Roberts on a new programme, *Design Yourself*, to create work that explores what it means to be an artist in the digital age. Through a series of cross-arts collaborations, the young creatives are exploring how scientific and technological advances could allow artists to become 'more human' by heightening our natural, creative instincts. Antonio and the young creatives are releasing regular works which are featured both online and on-site at the Barbican throughout 2019.

- **Young Curators**

As referenced in section 2b, as part of our Heritage Lottery Funding a group of 13 Young Curators have been meeting throughout 2018/19 to develop their skills in curation, with mentoring from Creative Learning, Gallery, Marketing and Archive teams. Over the course of the past 8 months, the curators worked to select and shortlist archive material, drawing the material into the wider HLF work. The scheme culminated in a showcase of their work on Level G of the Barbican on the weekend of 22 and 23 June, led and curated by the Young Curators themselves.

The group curated a unique exhibition which blurred the lines between historical narrative and creative response by exhibiting a mix of archive material and newly commissioned work. The group also produced a zine/catalogue which features essays and creative responses to their work. In addition to displaying the process of the 13 young curators, the group also commissioned a further 7 emerging artists to create work as part of the exhibition.

Over the weekend 634 visitors attended the exhibition. One of the outputs included an illustrated 'minute book' which captured the exhibition and the discussion at the Private View event.

ii. **Young Entrepreneurs Lab**

As part of our creative careers pipeline review, we piloted a series of new Creative Careers sessions in collaboration with the Guildhall School's Creative Entrepreneurs programme throughout the spring, aimed at introducing young creatives to enterprise skills. Sessions included *Connecting to Your Audience*, *Finding Your Voice* and *Resilience in the Arts*.

In addition, mentor Joseph Gray worked with us on the development of a new 'Young Enterprise Lab' programme, guiding a group of young creatives to hone and develop their ideas and practice into business enterprises. Over 2018/19, we supported 4 young entrepreneurs to pitch for a £2k prize at the Guildhall School's Creative Entrepreneurs Awards Ceremony, which took place on 25 June. The winning pitch was *Pride in Progress*, an enterprise led by past Young Visual Arts

Group member Joe Fear, which seeks to build inclusive communities and help young LGBTQ+ people develop community through creative workshops.

We are now supporting up to 4 members from the programme to take up places on the Guildhall School's 2019/20 Creative Entrepreneurs Programme.

e. Emerging & Practising Artists

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

i. BA Performance and Creative Enterprise (PACE)

We were delighted that the very first graduates from our BA in Performance and Creative Enterprise (launched in 2016) graduated at the Guildhall School of Music & Drama's ceremony on 2 November. 4 students graduated in total, with 3 achieving second class honours and one student, who was also awarded the inaugural Barbican Prize, achieving first class honours.

Particular project highlights for the BA PACE students over 2018/19 have included:

- **Enterprising Adventures**

Artist Iris Musel and ex-Guildhall School musician turned neuroscientist Felix Jozsa worked with BA PACE students and tutors on *Enterprising Adventures*, a project exploring collaborative approaches in arts and neuroscience that formed part of the Barbican's *Life Rewired* 2019 season, culminating in a showcase at Barts Pathology Museum on the afternoon of 20 March.

- **Music in Prisons**

In April 2019, a group of BA PACE students worked with artist leaders from the Irene Taylor Trust's *Music in Prisons* project and ex-offenders affiliated to their *Sounding Out* programme to create 5 new pieces of music that were performed to an invited audience. The project was well received by participants and work is underway towards developing a further collaboration in spring 2020.

ii. Curriculum migration

The 2018/19 academic year sees the final year of the MMus Leadership programme (which will move to a new MA programme in 2021), and also marks the final year that the BA PACE programme will be administrated and managed through the Barbican and Guildhall School's joint Creative Learning division.

From September 2019, following a period of curriculum migration since January of this year, both PACE and the new MA (currently in development) will move across to the Drama faculty of the Guildhall School. This move marks a hugely positive development for PACE as the School broadens its Drama department to incorporate a number of inter-disciplinary programmes. Creative Learning will continue to have

an active working collaboration with the PACE programme that it has pioneered, and the developing MA, including co-leading modules such as *Educational Contexts* and providing placements for students on the course.

5. Our Future Priorities

a) **10 Year Anniversary and future strategy developments**

The 2019 year marks our 10th anniversary as a joint Creative Learning division of the Barbican and Guildhall School. This autumn, we are delighted to be celebrating our 10 years with an anniversary event, an especially commissioned artistic work by our young creatives and a special 10-year birthday publication.

The 10-year anniversary point is a milestone moment for Creative Learning; providing us with the opportunity to both celebrate and reflect on the progress and success of the past decade, alongside the opportunity to look ahead to the future with renewed purpose and vision. It's a hugely exciting time to consider the impact and change that we want to achieve over the next 10 years.

As such, we will be working with the team over the course of the autumn term to revisit and refine the Creative Learning strategy, helping it to evolve into its next natural stage of development as we move into this new phase – driven by our central mission of **Creative Skills for Life**. We will also be revisiting the balance and weighting of our learning activity across the following three areas:

- art forms;
- cross arts, centre-wide thematics;
- broader arts-learning agendas and emerging ideas in the public realm.

As we take stock and look ahead to the future, we are confident that we have in place an exceptional team of creative education specialists, expertly placed to lead and realise our ambitions.

b) ***Towards a Creative Curriculum Conference***

In January 2020, we will be co-producing a national conference for teachers in partnership with the RSC's Education team. ***Towards a Creative Curriculum*** is a new conference aimed at teachers from early years to KS3 focusing on how arts and cultural learning support the new Ofsted framework.

The conference will offer inspiring professional learning opportunities for teachers who want to develop and extend their knowledge and understanding of arts-based learning in the classroom. The conference will also provide a platform for sharing best practice from across the country as well as the latest research and evidence about the positive difference arts and cultural learning make to young people and school communities.

Towards a Creative Curriculum will support teachers to develop their knowledge about the ways in which arts and cultural learning can support children and young

people to develop resilience and creativity and, ultimately, find their voice.

The conference will take place in the Barbican Centre on 10 January 2020.

c) Alliance work with the Guildhall School

The migration of our curriculum work to the Drama faculty, alongside our 10th anniversary milestone, presents us with a unique moment to revisit our role and relationship with the Guildhall School.

Particular areas of renewed focus and exploration for our relationship with the School will be around the development of a new Widening Participation strategy, that will set out a 5-year trajectory across several priority areas for WP, along with suggested phased projects for piloting and development. The key will be to amplify and align the connections and opportunities across the three key areas of Creative Learning / Guildhall Young Artists / Senior School, in order to create the optimal conditions for access and participation work at the Guildhall School to thrive and flourish.

In addition, we will be looking to build on our ever-growing links with the School's Innovation and Enterprise department – particularly in the development of our Young Entrepreneurs Lab pathway, and in the incubation of pilot income-generating models for Creative Learning.

d) Local partnerships

Our local partnerships continue to act as the lifeblood of our creative learning work – providing the contexts and conditions for authentic, meaningful co-creation with partners and ensuring that the work remains process-driven.

i. Associate Schools partnerships 2019-2022

September 2019 marks a new cohort of Associate Schools for the next round of 3-year partnerships. We are delighted to increase to 4 schools in this next cohort, diversifying the associates to include a Pupil Referral Unit (PRU) for the first time. The addition of a PRU to our network of associates is a very intentional move, as we continue to expand the skill set of the team, and purposefully test our models in new contexts.

Confirmed new Associate Schools for 2019-2022 include:

- **City of London Primary Academy, Islington** – a new City academy school moving to the north of the Golden Lane estate from September 2019.
- **New Regent's College, Hackney** – a pupil referral unit provision for primary aged students through to Year 11 of secondary school, moving to a new site close to Old Street roundabout from September 2019.
- **Whitefield Academy Trust, Waltham Forest** – an academy trust and one of the largest providers of special education in Europe. The trust includes:

- **Margaret Brearley School** - for pupils aged 3-19 with complex needs including learning difficulties, physical impairment and sensory impairment;
- **Peter Turner Primary School** - for pupils aged 3-11 years with autism or speech and communication difficulties;
- **Niels Chapman Secondary School** – for pupils aged 11-19 years with communication or interaction difficulties;
- **Joseph Clarke School** - a specialist school for pupils across London and surrounding counties with vision impairment and/ or complex needs.

We are also delighted to be extending our relationship with **Sydney Russell School** in **Dagenham**, one of England’s largest growing secondary schools, for a further year. Due to the sheer scale of the school, we took the view with the senior leadership team at Sydney Russell that an additional year of collaboration would be hugely valuable and beneficial to seeing through the impact our programme at the school, and embedding a sustainable legacy of creative learning that will continue beyond the life of the programme itself.

ii. **Community Collaborators 2019-2022**

Following on from a highly successful period of pilot collaborations with brain injury charity **Headway East**, we are currently in conversations to formally confirm Headway East as our first Community Collaborator from September 2019.

The Community Collaborator model is a new programme for Creative Learning, aiming to apply our Associate Schools approach to a range of informal contexts, including charities and community organisations. Underpinning the Community Collaborators model lies the very same principles of our Associate Schools model – an in-depth programme of two-way exchange, collaboration and learning, over a 3-year period. We are hugely excited to see where this new collaboration will take us, driving the development of our socially-engaged work over the coming years.

e) **National partnerships**

As noted in section 2a, our successful bid to the Esmée Fairbairn Foundation for the national expansion of our schools work has set out a 3-year trajectory for an ambitious plan of regional partnerships, within the frame of Urban, Suburban, Rural.

Since the end of January, we have been active in undertaking a scoping exercise, looking at the need and opportunity for partnership work across the country. Using a range of datasets including Pupil Premium figures, Indices of Deprivation, HE Progression levels (POLAR) and cultural participation rankings, we have identified a number of areas where there may be strong potential to add value, create impact and develop our own learning and approach.

i. **Urban**

We have been delivering Barbican Box Theatre in Manchester for the past three years, through a successful relationship with multi-arts venue HOME. Whilst

Manchester has seen a significant investment via Arts Council NPOs in recent years, it is still in the lower 40% of cultural participation figures nationally, and has a limited Arts Mark take up in Secondary schools. In addition, Manchester has very high levels of deprivation and Pupil Premium eligibility, and we would look to target schools with cohorts to whom this applies.

Our intention is to formally incorporate this relationship into the National Development Programme in partnership with HOME, and to expand our current schools reach in the area.

ii. Suburban

From September 2019, we are delighted to be in a new regional partnership with Harlow, Essex. Regionally, it is in the lowest 20% of cultural participation levels, is entirely in the POLAR 1 and 2 quintiles and has no NPO based in the town. The Harlow Playhouse has had or continues to have supportive relationships with some artists who have connections to the Barbican's arts and learning programmes, including Rhiannon Faith (Theatre) and Hunt and Darton (our 2019/20 Barbican Box artists).

We are in discussion with the Arts Council Bridge organisation for the region, the LCEP group in Harlow and the Harlow Playhouse about the programme.

iii. Rural

From September 2020, we will be looking to work in Kings Lynn and West Norfolk as our rural context. Whilst cultural participation in the area is only just within the lower 50% nationally, there are additional factors that make West Norfolk a strong candidate – these include: higher levels of deprivation and POLAR 1 and 2 quintile areas than generally seen in rural areas, no NPO based in the region, and very poor social mobility. In a 2016 report by Norfolk Community Foundation, West Norfolk was identified as one of the most difficult places in the country for teenagers to achieve their aspirations.

West Norfolk is also within travelling distance of both Peterborough and Norwich Centre for Young Musician centres, which could offer progression routes for participants for whom it is appropriate.

The Norfolk and Norwich Bridge has been hugely supportive in brokering conversations in West Norfolk, and we recently visited the area and met with the Executive Head of the West Norfolk Academies Trust, and the LCEP. Both were keen to develop a relationship with Creative Learning, and there was a strong feeling that there was a need for this work in the region.

f) M-SET: *To the Moon and Back*

This autumn, Barbican Guildhall Creative Learning and Barbican Theatre have co-commissioned a new early years performance piece for children aged 3 months to 4 years and their parents/ carers.

M-SET have a long-standing relationship with our Creative Learning department, and we are delighted to see this relationship deepen and extend out into the artistic programme. The new performance work, *To the Moon and Back*, will be an immersive, participatory experience inspired by the 50th anniversary of the moon landing. Children and parents will share a multi-sensory journey of discovery into interactive spaces of touch, colour, sound and special effects. They will also be shown ideas on how everyday objects can be turned into tools for creativity and fun at home.

Performances will take place in The Pit theatre from 13 – 21 December 2019, with a complementary education programme for SEND schools taking place in the lead-up to the performance.

g) Education space

The development of a dedicated Creative Learning space remains a key ambition in our long-term plans and strategy.

With the potential Exhibition Halls development in the pipeline, we have drawn up a visioning document outlining the scope of our ambitions for a dedicated space for creative and cultural learning. Alongside our exciting national developments, the potential for a dedicated, on-site education space for the incubation of new pedagogy and practice would have the potential to propel our work forwards into new territory, enabling us to remain at the forefront of innovation in creative learning.

6. Conclusion

As shown, this year has seen Creative Learning's work continue to thrive, with deeper and more impactful relationships and programmes than ever before.

As with every year, the work continues to evolve and adapt within the context of ever changing times. The quality, sophistication and reach of our programmes and partnerships in 2018/19 is testimony to both the good health and expertise of the department, and to the way in which the organisation places learning at the very heart of its vision and values.

The 10-year anniversary this autumn provides a unique and hugely exciting moment in time for us to take stock of where we've come from and where we are going. In particular as we look ahead to the future, the development of our 3 regional partnerships will play a significant role in our direction of travel, building a strong foundation for the national development of our work and enabling us to move forwards with ambition. With over 24,000 schools in England, it is vital that we continue to work with partners across the country to catalyse and enable a greater equity of access to arts and culture across the country.

Throughout, we will continue to rigorously assess the value and impact of our work, actively applying research and evaluation to help guide and inform our decision-making and to draw upon our findings to advocate for the central importance of culture and creativity in everyone's lives.

Our work continues to be defined by a focus on process and two-way exchange, providing the conditions for individuals and groups to find and develop their creative voice. The very best creative and cultural learning processes allows us to ask ‘what if?’; empowering participants to make sense of the world, to discover more about themselves, and to imagine other possible futures – giving equal agency to our ideas and beliefs.

As we look ahead to the future in this anniversary year, the conditions feel very positive for Creative Learning to move forwards with purpose and intention. We remain confident that as a department we stand in a strong and robust position to tackle the challenges and opportunities that lie ahead, continuing to make a significant contribution towards the vision and mission of the Barbican, Guildhall School and City of London – both now, and into the future.

7. Appendices

- a. Young Creatives – demographic data (public)**
- b. Associate Schools – background information (public)**
- c. Creative Learning print and publication (public)**
- d. Creative Learning Financial summary 2018/19 (non-public)**

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